

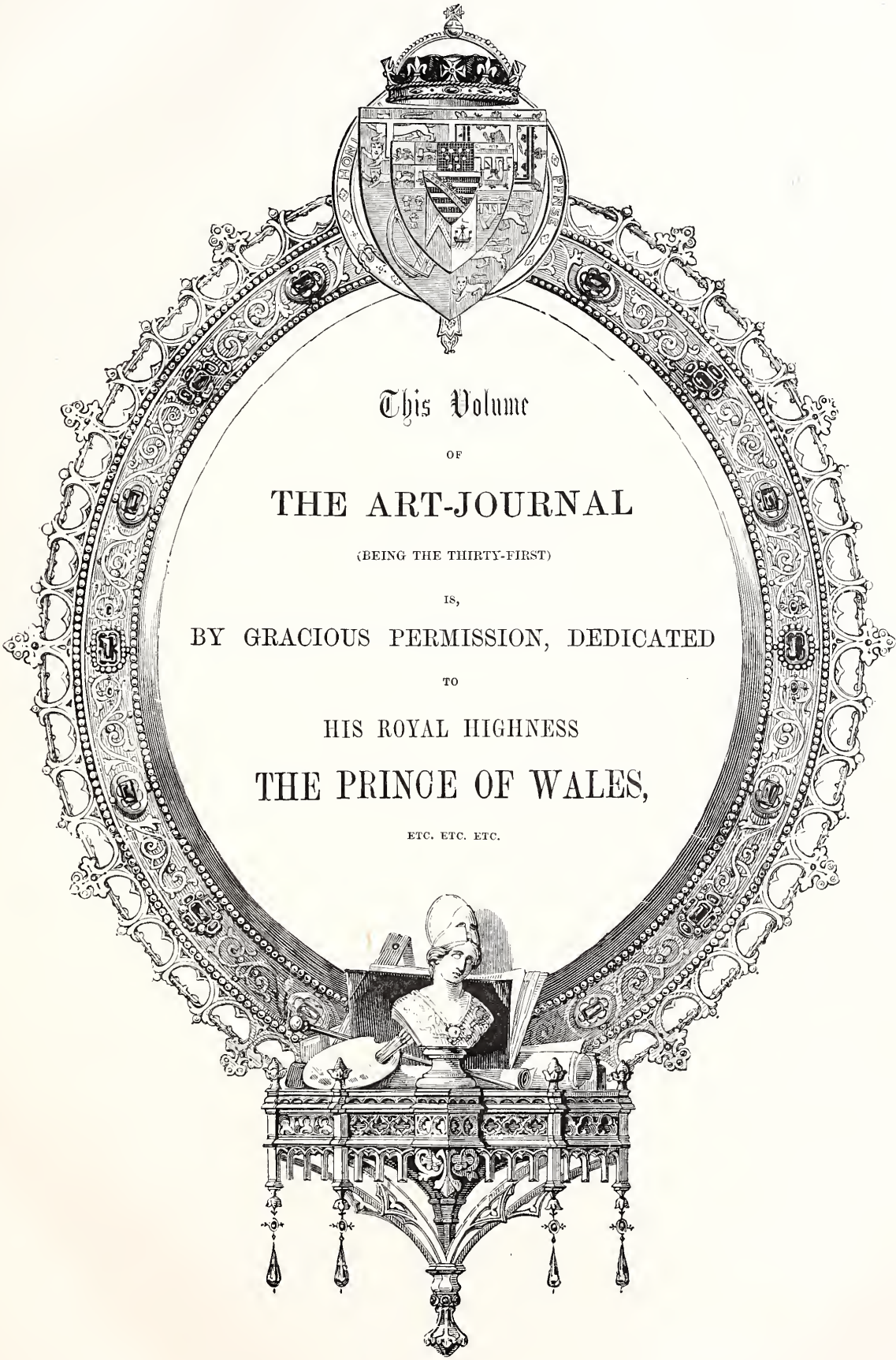
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LIST OF ILLUSTRATIONS.

ENGRAVINGS FROM SELECTED PICTURES.

	PAINTERS.	ENGRAVERS.	PAGE
1. CHOOSING THE WEDDING-GOWN	W. MULREADY, R.A.	<i>F. A. Heath</i>	4
2. THE CORN-FIELD	J. CONSTABLE, R.A.	<i>C. Cousen</i>	10
3. THE LAST TOILET OF CHARLOTTE CORDAY.	E. M. WARD, R.A.	<i>L. Stocks, A.R.A.</i>	36
4. CHRIST AND ST. JOHN	ARY SCHEFFER	<i>E. Rousseaux</i>	52
5. THE DEFENCE	L. J. POTT	<i>W. Greatbach</i>	68
6. THE KISS OF JUDAS	ARY SCHEFFER	<i>Chevron</i>	76
7. A STORMY SUNSET	H. DAWSON	<i>W. Chapman</i>	112
8. THE WARRIOR'S CRADLE	D. MACLISE, R.A.	<i>J. Franck</i>	120
9. THE BUTT—SHOOTING A CHERRY	W. MULREADY, R.A.	<i>H. Bourne</i>	144
10. THE PERIL OF THE QUEEN	W. F. YEAMES, A.R.A.	<i>P. Lightfoot</i>	158
11. IN THE PASTURE	R. ANSDELL, A.R.A.	<i>C. Cousen</i>	172
12. THE CLAIM FOR SHELTER	MISS R. SOLOMON	<i>G. Greatbach</i>	184
13. A YOUNG PAINTER'S FIRST WORK.	M. STONE	<i>H. Bourne</i>	212
14. WRECK OFF DOVER	C. STANFIELD, R.A.	<i>A. Willmore</i>	220
15. L'ANGE GABRIEL	P. DELAROCHE	<i>A. Blanchard</i>	238
16. THE MILL-DOOR	C. J. LEWIS	<i>J. C. Armytage</i>	244
17. THE SCHOOL OF SOOLTAN HASSAN	F. GOODALL, R.A.	<i>E. Goodall</i>	268
18. DOMESTIC TROUBLES	J. BURR	<i>W. Greatbach</i>	272
19. THE RETURN OF THE RUNAWAY	J. CLARK	<i>L. Stocks, A.R.A.</i>	296
20. IN THE HIGHLANDS	R. CARRICK	<i>E. Brandard</i>	302
21. JACK IN OFFICE	SIR E. LANDSEER, R.A.	<i>C. J. Lewis</i>	334
22. PIRATES OF THE MEDITERRANEAN PLAY- ING AT DICE FOR PRISONERS.	F. R. PICKERSGILL, R.A.	<i>W. Ridgway</i>	344
23. IN THE SEPULCHRE	M. CLAXTON	<i>S. Smith</i>	368
24. THE LADY'S TAILOR	H. MARKS	<i>C. W. Sharpe</i>	372

ENGRAVINGS FROM SCULPTURE.

	SCULPTORS.	ENGRAVERS.	PAGE
1. LOVE—THE RULER	RIETSCHEL	<i>R. A. Artlett</i>	28
2. STRIKING THE ROCK	J. DURHAM, A.R.A.	<i>W. Roffe</i>	60
3. THE FAWN	C. B. BIRCH	<i>R. A. Artlett</i>	92
4. CORNELIA	MATURIN-MOREAU	<i>G. Stodart</i>	116
5. ALLAN CUNNINGHAM'S MONUMENT	M. L. WATSON	<i>R. A. Artlett</i>	140
6. ENTRE DEUX AMOURS	CARRIER-BELLEUSE	<i>W. Roffe</i>	194
7. PLAY	J. D. CRITTENDEN	<i>R. A. Artlett</i>	224
8. THE SONG OF THE SHIRT	MARSHALL WOOD	<i>W. Roffe</i>	252
9. THE VIRGIN MOTHER	CARRIER-BELLEUSE	<i>R. A. Artlett</i>	288
10. THE LOST PLEIAD	J. G. LOUGH	<i>G. J. Stodart</i>	320
11. THE LURLEI—THE NYMPH OF THE RHINE.	G. HEROLD	<i>H. C. Balding</i>	352
12. THESEUS	ANCIENT GREEK	<i>J. Weatherhead</i>	380

CONTENTS.

- ALBERT Mausoleum, 29.
 Albert Memorials, 93, 226, 288, 353.
 Alexandra Palace and Park, 379.
 Archæological Association, 95, 290.
 Architectural Honours, 158.
 Architectural Museum, 194, 285.
 Architects, Institute of, 159.
 Art and Science Department, 270.
 Art, Influence of Character upon, 67.
 Art-Exhibitions of the Season, 289.
 Art-Industries, Improvements in :—
 Cocoa-nut Fibre, 74.
 Electro-Metallurgy, 335.
 Glass-Painting, 231.
 Kamptulicon, 9.
 Iron-work, Twisted, 379.
 Terra-Cotta, 54, 94.
 Art-Pilgrim of the Rhine, 99.
 Art-Union Societies :—
 Birmingham, 93.
 Crystal Palace, 158, 291.
 London, 61, 159, 181, 224, 288.
 Art in Continental States :—
 Aix, 342.
 Ajaccio, 76.
 Amiens, 368.
 Ballarat, 368.
 Berlin, 114, 304.
 Brussels, 157, 192, 216, 343, 368.
 Canada, 26, 157.
 Cape Town, 216.
 Constantinople, 48.
 Cortona, 135.
 Dresden, 285, 343.
 Eisenach, 192.
 Florence, 36, 76, 157, 285, 296.
 Ghent, 48.
 Hague, 76.
 Lisbon, 368.
 Madrid, 216, 343.
 Massolonghi, 76.
 Montauban, 26, 192.
 Montpellier, 26.
 Munich, 26, 76, 95, 114, 157, 257, 259, 314,
 327, 343, 368.
 Namur, 368.
 Naples, 114.
 New York, 157, 216, 343.
 Paris, 6, 26, 48, 52, 76, 114, 157, 192, 212,
 216, 257, 285, 304, 343, 368.
 Pompeii, 114, 343.
 Remagen, 26.
 Rome, 48, 115, 157, 216, 257, 343.
 Simla, 368.
 Stockholm, 343.
 Venice, 26.
 Verona, 216.
 Vienna, 48, 114.
 Washington, 216.
 Wolfgang, 304.
 Art in Parliament, 159, 244, 286.
 Art in the Law Courts, 159, 290.
 Art in the Provinces :—
 Bath, 158.
 Birmingham, 93, 143, 214, 321.
 Boston, 344.
 Bradfield, 93.
 Bradford, 215, 321.
 Burslem, 127, 220, 321.
 Chester, 258.
 Chesterfield, 114.
 Crewe, 215.
 Dublin, 19, 214, 257.
 Dundee, 159, 192.
 Dunblane, 288.
 Dunkeld, 214.
 Edinburgh, 19, 93, 115, 158, 159, 214, 258,
 321, 378.
 Exeter, 93, 215, 288.
 Glasgow, 83, 192, 214.
 Hull, 126.
 Jedburgh, 115.
 Art in the Provinces :—
 Keighley, 258.
 Leeds, 95, 158, 288, 321.
 Leicester, 321.
 Leith, 321, 378.
 Liverpool, 194, 195, 258.
 Malton, 344.
 Manchester, 93, 192, 288, 321, 344.
 New Brighton, 116, 158.
 Norwich, 321.
 Nottingham, 344.
 Oxford, 288, 290.
 Paisley, 214.
 Reigate, 62, 290.
 Shepton Mallet, 19.
 Shrewsbury, 321.
 Southampton, 158, 215.
 Stirling, 288, 321.
 Wolverhampton, 93, 158, 225, 367.
 York, 344.
 Artistic Copyright, 57.
 Artists' and Amateurs' Society, 30, 95, 196.
 Artists' General Benevolent Institution, 127.
 Arundel Society, 26.
Athenæum, Editor of the, 323.
 Ayrton, Chief Commissioner of Works, Mr., 382.
 BELIEVER and Unbeliever in English Art, 229.
 Bellini, Picture by J., 216.
 Birmingham Society of Artists, 93, 143, 321.
 Blake and Turner, 229.
 Brickwork, Diaper, 61.
 British Association, 215.
 British Artists :—
 Burr, J., 337.
 Cooke, E. W., 253.
 Cope, C. W., 177.
 Douglas, W., 137.
 Gale, W., 373.
 Hill, D. O., 317.
 Houston, J. A., 69, 127.
 Paton, Sir J. N., 1.
 Pettie, J., 265.
 Stonc, M., 33.
 Thomas, W. C., 217.
 Tidey, I., 109.
 British Artists' Society, 95, 142.
 British Museum, 61, 126, 159, 280, 290, 323.
 Busts :—
 Bishop of Canada, 26.
 Crewe Family, 215.
 Cobden, 29.
 Livingstone, Dr., 19.
 Prince of Wales, 26, 29.
 Roman Emperors, 19.
 Salt, Sir Titus, 127.
 Butt—Shooting a Cherry, The, 144.
 CAMEOS, 354.
 Canadian Great Seal, 195.
 Cards, Ward and Co's, 382.
 Carlisle Memorial Column, 344.
 Casket presented to Marquis of Worcester, 72.
 Casket presented to C. J. Monck, M.P., 256.
 Castelli's Drawings in Florence, 76.
 Charles I., Relics of, 325.
 Chaucer Memorial Window, 55.
 China :—
 Bow, 239.
 Chelsea, 258.
 Oriental, 116.
 Choosing the Wedding-Gown, 4.
 Christ and St. John, 52.
 Chromolithographs :—
 Hildebrandt's, 30.
 McQueen's, 140.
 Rowney's, 84.
 "Te Deum," 127.
 Claim for Shelter, 184.
 Cocoa-nut Fibre, 74.
 College of Arms, 344.
 Corday, The Last Toilet of Charlotte, 36.
 Cornelia, 116.
 Cornfield, The, 10, 118.
 Correspondence :—
 Art-Education in Stuttgart, 372.
 British Terra-Cottas, 94.
 Constable's 'Cornfield,' 118.
 Disruption of the Scottish Church, 351.
 Handbook of Heraldry, 118.
 'Silver-Wedding' Medal, 26.
 Whitby Jet, and Jet-Ornaments, 93.
 Cortona, The 'Muse' of, 135.
 Crystal Palace :—
 Art Union, 159.
 Fuller's Project, 213.
 Picture-Gallery, 29, 159.
 School of Art, 354.
 Summer Refreshment-room, 195.
 Cunningham's Monument, Allan, 140.
 DEFENCE, The, 68.
 De la Rue's Pocket-books, 383.
 Dessert-Service, Royal, Paton's Designs for, 94.
 Dinner-Cards, 95.
 Domestic Troubles, 272.
 Drinking-fountain in Regent's Park, 291.
 Dulwich College, 136.
 Durham, Mr. J., 95.
 ELECTRO-Manufactures, Grinsell and Co's, 214.
 Electro-Metallurgy, 335.
 Emaux Cloisonnés, 114.
 Engravings by Durer and Van Leyden, 209.
 Entre Deux Amours, 194.
 Erne, Scenery of Lough, 153.
 Everard's Picture-Gallery, 291.
 Exeter Hall, 322.
 Exhibitions :—
 Agnew's Gallery, 259.
 Architectural, 194.
 Bond Street Gallery, 381.
 Corinthian Gallery, 11, 224.
 Cox's Gallery, 62.
 Doré Gallery, 95, 184.
 Dudley Gallery, 81, 322, 369.
 French and Flemish Gallery, 95, 141, 380.
 McLean's Gallery, 120.
 Martineau's Works, 226.
 Morby's Gallery, 58.
 Photographic Society, 382.
 Pritchett's Sketches, 119.
 Supplementary Exhibition, 223.
 Thomas's Pictures, 183.
 Wehnert's Works, 61, 125.
 Winter Exhibitions, 322, 353.
 Exposition de 1869, 52.
 FAWN, The, 92.
 Ferrari, Gaudenzio, 4.
 Fine Arts Club, 209.
 Florence, Original Drawings in, 36.
 Florence, Sculptors in, 296.
 Frescoes in Lincoln's Inn Hall, 382.
 Frescoes in Suffolk, Ancient, 93.
 GALLAIT, M., 368.
 Glasgow, Cathedral Windows, 192.
 Glasgow Institute of Fine Arts, 83, 192.
 Glass, Salviati's, 382.
 Glass-painting, 231.
 Glass Stereoscopic Views, 195.
 Godwin, Mr. George, 20.
 Goya, Pictures by F., 343.
 Graphic Society, 61.
 Graphotype, The, 313.
 Graves, Prosecutions by Mr. H., 159.
 Guildhall Memorial Windows, 226.
 HAYDON, Pictures by, 382.
 Henderson's Collection of Pictures, 196.
 Highlanders of Scotland, 97.
 Holbein's Madonna, 285.

Homes of England, The Stately:—

Alnwick Castle, 273, 305.
 Alton Towers, 21, 49.
 Castle Howard, 121.
 Cobham Hall, 85.
 Knole House, 329.
 Melbourne Hall, 370.
 Mount Edgcumbe, 233.
 Hong-Kong Fountain, 56.
 Horticultural Society, 226.
 Houses of Parliament, 30, 60, 258, 353.
 Hunt, Leigh, 127, 289, 354, 376, 377.

INDUSTRIAL Exhibitions:—

Andover, 214.
 Basingstoke, 378.
 Beauvais, 216.
 Bolton, 29.
 Derby, 115.
 Devonport, 192.
 Jarrow, 344.
 Leeds, 95.
 Madrid, 216.
 South London, 116.
 Taunton, 258.
 Warminster, 288.
 Wolverhampton, 93, 225, 367.
 Ingres Museum at Montauban, 192.
 International Exhibition of 1867, 113, 159, 353.
 International Exhibition, Workmen's, 215, 382.
 International Exhibition of 1871, 258, 270.
 International Exhibitions:—
 Amsterdam, 76, 225, 301.
 Havre, 48, 114.
 Leeds, 95, 158.
 Munich, 95, 157, 259, 314, 327.
 Rome, 343.
 St. Petersburg, 382.

International Volunteer Association, 259.

In the Highlands, 302.

In the Pasture, 172.

In the Sepulchre, 368.

Iron-work by Barnard, Bishop, and Co., 320.

Iron-work, Preservation and Decoration of, 354.

Iron-work, Twisted, 379.

Italian Scenery, Volcanic Character of, 65.

JACK in Office, 334.

Japanese Art, 182.

Jerichau, Madame, 382.

Jerusalem, Art-relics from, 249.

Jet and Jet Ornaments of Whitby, 93.

Jewelry, Discourse on Ancient, 129.

KAMPULICON, 9.

Kensington Museum:—

Art-Masters, Premiums to, 316.
 Art-relics of the 18th Century, 340.
 Book-binding, 269.
 Botticelli, Pictures by S., 340.
 Ceramic Works, 89, 106, 154.
 Drawings of Art-schools, 90, 251, 316.
 Etruscan Cista, 316.
 Examinations in Science, 316.
 Fans, Exhibition of, 90.
 Glass-Pavement, 271.
 Goldsmiths' Work, 37.
 Hall of Arts and Sciences, 125, 222.
 Holy Family, Raffalle's, 232.
 International Exhibition, Perpetual, 270.
 Irish International Trophy, 316.
 Irish Works of Art, Ancient, 271.
 Iron-work, 189, 221, 249.
 Lecture-room, 191.
 Library, &c., 17.
 Meyrick Armoury, 53, 127, 322.
 Mirror-frame, 341.
 Mosaic of Sir J. Reynolds, 291.
 Musical Instruments, 340.
 Photographs, 18.
 Picture for the Museum, 159.
 Picture-frame, Carved, 340.
 Report, 315.
 Rock-Crystal, 341.
 Science and Art Department, 270.
 Volunteer International Trophy, 323.
 Wedgwood, French Imitations of, 316.

Kiss of Judas, 76.

Klein's Show-rooms, 159.

Knights of the Middle Ages, 293, 357.

LADY'S Tailor, The, 372.

L'Ange Gabriel, 238.

Langham School of Art, 95.

Les Arts au Moyen Age, &c., 382.

Law Courts, The New, 95, 290.

London, Embellishment of, 290, 367.

Lost Pleiad, The, 320.

Love—the Ruler, 28.

Lurlei—The Nymph of the Rhine, 352.

MANCHESTER Royal Institution, 93, 344.

Medal, "Silver Wedding," 26.

Meissonier, Early Pictures by, 159.

Mill-door, The, 244.

Monastery of Monte, Oliveto, 72.

Monuments:—

Athole, Duke of, 19, 214.
 Hamilton, Duke of, 378.
 Hunt, Leigh, 127, 289, 354, 376.
 Ingres, 26.
 Lauder, R. S., 378.
 Lover, S., 354.
 Officers of the 42nd, 19.
 Shrewsbury, Earl of, 19.

Monuments, Ancient, 159.

Mosaics for Southgate Church, 354.

Mosaics for the House of Commons, 258.

Mosaics, Rust and Son's, 287.

Mural Decorations in Scotland, 378.

Mural-Painting, W. C. Thomas on, 61.

NATIONAL Gallery:—

Art-Library, 60.
 Keeper, 225.
 New Pictures, 94, 258.
 Proposed Enlargement, &c., 5.
 Purchase of Pictures, 287.
 Re-opened, 183.
 Report, 126.
 Reynold's "Dilettanti Club," 289.
 National Portrait Gallery, 195, 289, 322.
 Nelson's Book-Warehouse, 355.
 Nilsson, Sculpture by Mdlle., 48.
 Northumberland Vase, 227.
 Noviomagus, Society of, 259.

OBITUARY:—

Aillaud, A., 157.
 Andrews, H., 29.
 Armengaud, J., 303.
 Büchel, H., 272.
 Calamatta, L., 157.
 Cooper, A., 45.
 Crawford, W., 272.
 Cunningham, P., 215.
 Dantan, J. P., 336.
 De Beerski, Count, 118.
 Foggo, G., 360.
 Francassone, C., 48.
 Halliday, M. F., 272.
 Hébert, P., 360.
 Hesse, A., 272.
 Hildebrandt, E., 26.
 Hopley, E. W. J., 216.
 Horsburgh, J., 360.
 Huet, P., 76.
 Hurlstone, F. Y., 216, 271.
 Jerdan, W., 272.
 Jewitt, O., 251.
 Jones, G., 336.
 Jntsum, H., 117.
 Lauder, J. E., 157.
 Lauder, R. S., 176, 258.
 Lauret, F., 117.
 Le Keux, H., 25.
 Leys, Baron, 303.
 Martineau, R. B., 117.
 Mulvany, G. H., 117.
 Newton, Sir W. J., 84.
 Odier, C., 76.
 Phillips, W. H., 29.
 Poletti, L., 360.
 Rosenberg, G. B., 336.
 Roget, G., 192.
 Swift, J. W., 216.
 Tabar, G. F. L., 157.
 Vechte, A., 25.
 Virtue, G., 25.

Opera House, Paris, 6.

Oxford Sheet-Almanacs, 61.

PAINTER'S First Work, A Young, 212.

Palestine Explorations, 45, 226, 249.

Paris Annual Exhibition, 212.

Patent Laws, 261.

Pencils, Cohen's, 62.

Peril of the Queen Henrietta Maria, 158.

Photographic Apparatus, Dubroni's, 383.

Photographic Society, 382.

Photographs:—

Abyssinia, 10.
 Bernieri and Caldesi's, 159.
 Bertolacci's, Miss, 62.
 Bishop of Salford, 126.
 Doré, Portrait of, 382.
 Eburneum, Burgess', 209.
 Holy Land, 355.
 London Society, 259.
 Over the Sea, 291.
 Race for an Apple, 159.
 Roman Remains, 378.
 Social Science Congress, 383.

Photography:—

Lamarra's Improvements, 323.

Woodbury's Patent, 29.

Phototype, The, 127.

Picture-Galleries of Italy:—

Bologna, 300, 345.
 Florence, 104, 145, 185, 205, 245, 281.
 Genoa, 13.
 Milan, 297.
 Naples, 363.
 Parma, 361.
 Turin, 16, 41.
 Venice, 77, 101.

Picture Manufacture, 290.

Picture Sales:—

Allen's Collection, 118.
 Brown's Collection, 257.
 Delessert Gallery, 143.
 Dillon's Collection, 193.
 French Collections, 48, 76, 157, 192, 216, 257.
 Hastings' Collection, 118.
 Hogarth, Pictures by, 258.
 Koucheleff-Besborodko Gallery, 257, 258.
 Maison Gallery, 257.
 Miscellaneous Collections, 118, 144, 193, 213, 257.
 Oakley's Drawings, 95.
 Reynolds's "Hebe," 213.
 Ruskin's Collection, 193.
 Stevens's Collection, 214.
 Webb's Collection, 193.

Pictures:—

Binns, Portrait of Mr. C., 115.
 Christ as the Saviour, Deger's, 26.
 Christ bearing his Cross, Paton's, 61.
 Christ mourned by Disciples, Ribera's, 48.
 Clifford, Mercier's Portrait of Sir A., 61.
 Coursing in Ashdown Park, Pearce's, 354.
 Crucifixion, J. Bellini's, 216.
 Damascus, Church's, 194.
 Dance of the Dead, Kaulbach's, 76.
 Death of the Virgin, Durer's, 304.
 Duke of Milan receiving the Pope's Nuncio, 29.
 Faith, Hope, and Charity, Hicks's, 195.
 Francesca da Rimini, Doré's, 258.
 Horse-shoe Fall, Frankenstein's, 30.
 Luther's First Study of the Bible, E. M. Ward's, 353.
 Mater Purissima and Mater Dolorosa, F. Goodall's, 61.
 Napier of Magdala, Mercier's, 30.
 Our Life in the Highlands, Adam's, 60.
 Presentation to the Sultan, Tuson's, 192.
 Prison Philanthropist (T. Wright), Mercier's, 127, 252.
 Punchestown Meeting, Barraud's, 259.
 Queen Elizabeth knighting Sir F. Drake, Schaeffeld's, 127.
 Rock of Ages, Oertel's, 30.
 St. Peter Martyr, Titian's, 26.
 Seven Churches of Asia, Svoboda's, 195.
 Storm in the Rocky Mountains, Bierstadt's, 95, 289.
 Wilmot, Mercier's Portrait of Col., 353.
 Pirates of the Mediterranean, &c., 344.
 Play, 224.
 Porcelain by Copeland, 382.
 Pottery and Porcelain of Holland, 263.
 Pottery of Belleck, 149, 226.

RETURN of the Runaway, 296.

Reviews:—

Animal Creation, Eccentricities of the, 32.
 Architecture, Stepping-Stones to, 260.
 Arms and Armour, 260.
 Art, History of, 20.
 Art in England and France, 291.

Reviews:—

Art of the Nineteenth Century, Gems of English, 63.
 Art-Journal of Chicago, 228.
 Art, Wonders of Italian, 383.
 Arts, Theory of the, 383.
 Atlases, Johnston's, 356.
 "Bab" Ballads, 96.
 Basket of Flowers, 32.
 Bermuda Dock, 292.
 Bible Animals, 260.
 Biographical Sketches, 196.
 Cadore, or Titian's Country, 268.
 Cathedrals of England, Northern, 227.
 Cathedrals of Huy and Abbeville, 292.
 Causeries d'un Curieux, 333.
 Ceramics, Notes on Venetian, 64.
 Chemistry, Introduction to Scientific, 128.
 Christmas Books, Dickens's, 383.
 Cicero, Der, 227.
 Cornish Ballads, and other Poems, 64.
 Country Walks of a Naturalist, 356.
 Crossing the Mountain, 292.
 Daisy and her Friends, 96.
 Deane of Nottingham, John, 384.
 Debrecht's Peerage, 196.
 Desert World, 59.
 Die Götter und Heroen Griechenlands, 196.
 Drawing-Book, Delamotte's, 227.
 Drawing-Books, Green's, 128.
 Drawing Copy-Book, 96.
 Durer, Lives of Albert, 378.
 Elfrida, 128.
 Engineers, Recollections of English, 63.
 Enid, 31.
 Epitaphs of the First Six Centuries, Christian, 228.
 Fables, Favourite, 384.
 Fern Garden, 260.
 Fight of Faith, 128.
 Figure, Studies from the Human, 292.
 Flora Symbolica, 384.
 Flowers from the Upper Alps, 292.
 Furniture, Hints on Taste in, 31.
 Geographical Fun, 196.
 German Popular Stories, 160.
 Gilpin, Diverting History of John, 32.
 Golden Gift, 64.
 Golden Hours, 63.
 Harry Skipwith, 32.
 Heraldry, Handbook of, 62, 118.
 Heroes, or Greek Fairy Tales, 64.
 Highlands, Our Life in the, 60.
 Historic Ninepins, 31.
 History, Pictures of English, 64.
 Holidays, The, 260.
 Horatii Flacci Opera, 128.
 Horse-Shoes, 352.
 Hudson, The, 64.
 Illustrated Midland News, 354.
 Il Purgatorio e Il Paradiso, Doré's, 181.
 Industrial Arts, Chêfs-d'œuvres of, 160.
 Ironmongers' Exhibition Catalogue, 356.
 Julian; or, Scenes in Judea, 384.
 Kings of Judah and Israel, Stories of, 64.
 Knight's Ransom, 384.
 Krafft, Works of Adam, 310.
 Lace, History of, 160.
 Lances of Lynwood, 64.
 Language of Flowers, 64.
 L'Arte in Italia, 323.
 Legends and Lives, 228.
 Leopold of Belgium, Portrait of, 160.
 Life's Day, 160.
 Life's Motto, 260.
 Little Rosy's Voyage of Discovery, 32.
 Little Rosy's Voyage round the World, 32.
 London, Northern Heights of, 160.
 Longfellow's Poems, 31.
 Loves of Rose-pink and Sky-blue, 64.
 Lupercal of Augustus, 292.
 Madonna del Baldacchino, 324.
 May-Queen, 384.
 Medea, 260.
 Merry Tales for Little Folks, 32.
 Midsummer Eve, 383.
 Midsummer Night's Dream, 278.
 Miscellanea, Graphica et Heraldica, 356.
 Monograms, Historical and Practical, 260.
 Moths, Natural History of, 324.
 Mountain Adventure, 32.
 Mysteries of the Ocean, 112.
 Nature and Art, Gems of, 31.
 Nobility of Life, 31.

Reviews:—

Normandy Picturesque, 384.
 Ocean, Mysteries of the, 112.
 Oil-Painting, Materials for a History, 128.
 One Year, 32.
 Optics, Treatise on, 64.
 Ornaments, Vases, et Decorations, 356.
 Painted Windows, 228.
 Painting in France after the Decline of Classicism, 62.
 Paris, Promenades and Gardens of, 292.
 Paris, Promenades de, 209.
 Patents, Recent Discussions on, 324.
 Peak, On Foot through the, 356.
 Perspective, Popular Outline of, 228.
 Perspective, Principles of, 196.
 Photographs of the Holy Land, 355.
 Photography, Pictorial Effect in, 355.
 Phrenology and its Applications, 31.
 Pictures from Nature, 63.
 Pictures, Studies for, 64.
 Pioneers of Civilisation, 160.
 Poets of Greece, 355.
 Pottery and Porcelain, 31.
 Ralph Lutterell's Fortunes, 32.
 Records of 1868, 96.
 Ridicula Rediviva, 32.
 Rural Churches, 228.
 St. George and the Dragon, 24.
 St. Louis and his Times, 384.
 Sculptors of Italy, 96.
 Sea-side Attractions, 96.
 Shetland, Art-rambles in, 228.
 Ships of the Royal Navy, Famous, 32.
 Sister-Arts, Vocal and Instrumental, 228.
 Syntax, Tours of Dr., 64.
 Temperance Anecdotes, 356.
 Theodora, 384.
 Thomas's Drawings on Wood, 260.
 Tired out, 292.
 Toilers of the Sea, 384.
 Under the Lime-trees, 32.
 Vatican Museum of Sculpture, 292.
 Wave and the Battle-field, 32.
 What makes me Grow? 32.
 Wild Animals, Child's Picture-book of, 64.
 Women of the Old Testament, 32.
 Wood-nuts from a Fairy Hazel Bush, 228.
 Yorkshire Coast, Geology of the, 96.
 Youthful Impulse, &c., 324.
 Rifle Association Prizes, 260.
 Rimmel's Almanacs, 383.
 Rings, Some Facts concerning, 46.
 Roebuck, Testimonial to Mr., 159.
 Roman Pavement, Bucklersbury, 226.
 Rome, Excavations in, 115, 216.
 Royal Academy:—
 Anderson Catalogue, 28.
 Art-Library, 61.
 Banquet, 194.
 Bust of the Queen, 289.
 Decorations, 196.
 Election of Members, 94, 258.
 Exhibition, 126, 161, 197.
 Exhibition of Ancient Pictures, 382.
 Gullick's Pamphlet, 226.
 Hangers, 94.
 Hardwick, P., 158.
 Lectures, 60, 353.
 Leighton's Sketches, 126.
 Lighting, 225.
 Linnell, Correspondence with Mr., 290.
 New Building, 92, 126.
 Pictures rejected, 194.
 Privileges, 158.
 Prizes, Distribution of, 29.
 Refreshment-room, 194.
 Removal, 29.
 Royal Hibernian Academy, 19, 256.
 Royal Scottish Academy, 19, 93, 105, 115, 378.
 Royal Scottish Association, 158.
 Ruskin, Lecture by Mr., 95.
 Ruskin, Professor at Oxford, Mr., 290.

St. HELEN'S Church, Bishopsgate, 30.

School of Scollan Hassan, 268.

Schools of Art:—

Bath, 40; Birmingham, 108, 191; Blyth, 191; Boston, 191; Burslem, 321; Cape Town, 216; Cardiff, 40; Carlisle, 191; Charter House, 341; Cork, 40; Croydon, 223; Devizes, 191; Dublin, 108; Edinburgh, 108; Female, 29, 108; Halifax, 108; Hanley, 191; Keighley, 258; Lam-

Schools of Art:

beth, 191; Leeds, 108, 191, 321; Leicester, 321; Leith, 321, 341; Lewes, 192; Lincoln, 40; Maidstone, 40; Manchester, 40; Middlesborough, 223; Newcastle, 18; Nottingham, 192; Oldbury, 40; Penzance, 40; Reading, 341; Rotherham, 341; Ryde, 341; St. Martin's, 40; Salisbury, 192; Southampton, 192; Stirling, 108; Sunderland, 40; Taunton, 19; Torquay, 192; Yarmouth, 341.
 Sculptors in Florence, British, &c., 296.
 Sculpture in Rome, 257.
 Sculpture of Wounded Amazon, 114.
 Sculpture, Royal, 382.
 Sculpture, Yellow Fever in, 323.
 Sculptures by
 Connelly, P. C., 157.
 Milnes, T., 159.
 Shadow-Pictures, 278.
 Sharpe, Mr. E., 354.
 Sketching Apparatus, Wallis's, 259.
 Slade Collection of Glass, 382.
 Society for the Encouragement of Fine Arts, 95, 127, 196.
 Society of Arts, 95, 159.
 Society of Female Artists, 82.
 Song of the Shirt, 252.
 Stage, Scenery of the, 12, 57, 119, 243, 323.
 Stained-glass Window, 226.
 Statues:—

Bach, 192; Bonaparte, Joseph, 76; Brown, Sir W., 258; Byron, 76; Chadwick, Dr., 344; Corrigan, Sir D., 214; Cromwell, 288; David, 285; De la Pole, Sir W., 126; Derby, Earl of, 258, 353; Gladstone, The Right Hon. W. G., 258; Goethe, 114; Humboldt, 157, 343; Kinloch, of Kinloch, 158; Leopold I., 192, 368; Livingstone, Dr., 19; Mayer, J., 194, 258, 353; Michael the Archangel, 257; Mirabeau, 343; Napoleon I., 76; Oastler, R., 215; O'Higgins, General, 257; Palmerston, 158, 159, 215; Peabody, G., 289; Prince Consort, 226; Queen, The, 26, 195, 258; Rathbone, W., 258; Sassoon, D., 100; Smith, Adam, 288; Voltaire, 76; Westminster, Marquis of, 258; Wilson, A., 214.

Statues in Government Stores, 226.

Statues in Palace Yard, 30.

Statuettes by Minton, 227, 290.

Stereoscopic Views, Breeze's, 195.

Stormy Sunset, 112.

Striking the Rock, 60.

Sword, Napier Presentation, 20.

TELEICONOGRAPH, The, 323.

Terra-Cotta, 24, 54.

Terra-Cotta Decorations, 29, 94.

Terra-Cottas, Danish, 322.

Theseus, 380.

Tintagel Church, 227.

Titian, The Country of, 268.

Toilet Flower-Vases, 126.

Tower Armouries, 351.

Toys, Cremer's, 30.

Turner and Blake, 229.

Turner's 'Liber Studiorum,' 126.

UNIVERSITY of London Sculptures, 30, 286.

VALENTINES, Rimmel's, 62.

Velasquez, Letters, &c., of, 354.

Venetian Silvering, 382.

Vienna, Art-Festival at, 48.

Virgin Mother, The, 288.

Visits to Private Galleries:—

Burnand's, T., 312.

Schlötel's, G., 341.

Williams's, T., 279.

Volunteer International Trophy, 323, 382.

WALLACE Monument, 288, 321.

Warrior's Cradle, 120.

Water-Colour Painters' Institute, 27, 29, 61, 94,

125, 174.

Water-Colour Painters' Society, 11, 126, 159, 173.

Wedgwood Memorial Institute, 127, 220, 321.

Weiritz, Biographical Sketch of, 349, 366.

Wellington Monument, 226.

Westminster Abbey, 55, 215, 264, 353.

West of England Association, 215.

Wilson, Mr. C. Heath, 214.

Wood-Carvings, 30, 259.

Wreck off Dover, 220.

THE ART-JOURNAL.



LONDON, JANUARY 1, 1869.

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

NO. LXXVIII.—SIR JOSEPH NOEL PATON, R.S.A.

FOUR years have elapsed since the publication of the last of a long series of biographical sketches bearing the above title. The subject was discontinued to admit, by way of variety, the introduction of notices, somewhat analogous in character, of many of the great painters of the modern German and Belgian schools; for it must have been evident to those acquainted with our own school, that we had far from exhausted the roll of artists entitled to a place in any such list of men eminent in Art; several members of

the Royal Academy, and others of almost equal reputation, were from various causes omitted in that first series; while, with two or three exceptions, the principal painters of Scotland were altogether excluded, solely on the ground of our inability at that time to gain access to their works for the purpose of engraving. On resuming the subject we shall find places for some "old and familiar" names, as well as for others who have since worked their way upwards into popular favour, both north and south of the Tweed, commencing with a distinguished Scottish painter.

Sir Joseph Noel Paton has taken a high position in the Scottish school, of which, generally, we can scarcely write in terms too commendatory. He was born at Dunfermline, on the 13th December, 1821. Although his Art-education was, so to speak, of the most desultory kind, the circumstances of his childhood and early youth tended in no ordinary way to the development of his artistic perceptions. His father,—a Fellow of the Scottish Society of Antiquaries, and well-known in connection with the damask manufactures of Dunfermline, and as a collector of Scottish antiquities,—surrounded his children, from their earliest years, with old books, old prints, old pictures, casts from the antique, and whatever objects could stimulate the imagination and expand the mind. The locality in which the family resided, Woovers'-Alley,—a small but secluded and singularly picturesque spot, one of the bends of the glen wherein stand the venerable ruins of the Abbey and Royal Palace of Dunfermline, with its burn, rocks, trees, and laurel thickets,—was calculated to encourage romantic habits of thought, and to foster a passion for the minuter beauties of inanimate nature, which, it is evident, has to a considerable extent tinged all his productions. Another circumstance may be alluded to as aiding in the developing a constitutional tendency to the more romantic phases of Art. Through his mother, a lady of great nobility and unselfishness of character, who, like most Highlanders of her time, whether male or female, was deeply versed in



Drawn and Engraved by]

MORTE D'ARTHUR.

[Stephen Miller.

traditional lore, Sir Noel could claim close kinship with the Chiefs of one of the most ancient and chivalrous Clans of the North,

whose deeds of daring in the Jacobite ranks supplied the earliest subjects for his childish pencil, and a knowledge of whose position

as the representatives of the ancient Celtic Earls of Atholl, and, through them, of the family which occupied the throne of Scotland from the eleventh to the fourteenth century, and from whom, through Robert the Bruce, the Stuart race was descended—could scarcely fail to exercise an influence on the character, habits of thought, and feeling of a youth so constituted, and surrounded by everything calculated to foster such tendencies.

We have in these preliminary remarks somewhat of a key to the after career of this painter. In 1843 Sir Noel Paton came to London and studied for a short time in the schools of the Royal Academy, receiving from Mr. George Jones, R.A., then keeper, much kindness and courtesy. His artistic teachings began and terminated with the instruction given by Mr. Jones. Before the period just alluded to, he had, however, exhibited some proofs of early talent in illustrations, supplied gratuitously, for the *Renfrewshire Annual* for the years 1841-2. On his return to Scotland he painted, and sent to the Royal Scottish Academy, 'Ruth Gleaning,'

his first exhibited painting; this was in 1844; when he also produced a series of designs, in outline, illustrating respectively, Shelley's "Prometheus Bound," and "The Tempest;" these were etched and published through the liberality of Mr. Lewis Pocock, F.S.A., and received due notice at the time in the pages of this Journal. In the following year he contributed to the Scottish Academy 'Rachel weeping for her Children,' and 'The Holy Family,' and he also executed a series of etchings, illustrating the late James Wilson's poem, "Silent Love." This year, 1845, was marked by the cartoon exhibition in Westminster Hall. Young as the artist of whom we are writing then was, he boldly entered into competition with many of the most eminent painters of the day, and not without justification, for the Royal Commissioners awarded to him one of the three prizes of two hundred pounds, for his cartoon of 'The Spirit of Religion,' a work which showed a mind richly endowed with poetic imagination, and, at the same time, evinced an amount of technical attainment which called



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"I WONDER WHO LIVED IN THERE!"

[Stephen Miller.

forth the favourable notice of some of the most distinguished artists of the time. It was about this time he made several admirable drawings for Mr. S. C. Hall's "Book of British Ballads."

Passing over two charming illustrations of fairy-land,—a world with which Sir N. Paton has frequently made us acquainted,—'The Quarrel of Oberon and Titania,' exhibited at the Scottish Academy in 1846, and 'Puck and Fairy,' in the same gallery the following year, we again arrive at Westminster Hall, where, also in 1847, another competitive display was opened to the public, that of oil-paintings. To this he contributed two works, 'The Reconciliation of Oberon and Titania,' and 'Christ bearing the Cross.' For these joint productions, so dissimilar in character, yet each with merits peculiar to itself, he received one of the three prizes of three hundred pounds. The former of the two pictures was purchased in the most liberal spirit by the Royal Scottish Academy, and is now in their gallery. In this year he was elected Associate of that institution. To its annual exhibitions he sent, in 1848, 'The Meeting of Zephyr and Aurora,' and

'Silenus surprised by Ægle;' in 1849, 'Theodore and Honoria,' and 'Puck's Soirée Musicale;' in 1850, the year in which he was enrolled Member of the Scottish Academy, 'The Quarrel of Oberon and Titania;' in 1851, 'Thomas the Rhymer and the Queen of Fairie' (engraved), 'The Father Confessor,' 'Death of Paolo and Francesca da Rimini,' and 'Nimrod the Mighty Hunter;' in 1852, 'Dante meditating the Episode of Francesca da Rimini,' 'The Eve of St. Agnes; flight of the Lovers,' and a beautiful specimen of sculpture, a basso-relievo representing 'Christ Blessing Little Children.' The 'Oberon and Titania' picture just mentioned is a different work from that of 1846, and was bought for the Scottish National Gallery by the Royal Association for the Promotion of the Fine Arts in Scotland.

The year 1853 was a blank, but in the next he contributed to the Scottish Academy, 'The Dead Lady' (engraved), 'Bacchus and Nereides,' 'Pan Piping,' 'Faust and Margaret Reading' (engraved), and 'Dante and Beatrice in the Lunar Sphere.' In 1855 he contributed the grand composition of 'The Pursuit of

Pleasure,' now well-known from the large engraving of it. Critics—who are not always reliable judges—are sometimes found to express very contrary opinions of the same work; and this picture was not exempt from such fiery ordeal. But, estimated by results, it found special favour with the public; for Mr. Hill, the eminent print-publisher of Edinburgh, bought it for one thousand pounds, had it engraved, and cleared a very considerable sum by the prints, which were largely subscribed for; having previously disposed of it for two thousand guineas to Mr. Graham Briggs, of Barbadoes.

Hitherto, with the exception of the works sent to Westminster Hall, Sir Noel Paton had not exhibited in London; but in 1856 he commenced contributing to our Royal Academy, thus affording the English public the opportunity of becoming acquainted with the productions of an artist of whom they knew little, save by reputation. The first of these, 'Home,' was designated by Mr.

Ruskin "a most pathetic and precious picture." 'The Bloody Tryste,' and 'In Memoriam,' exhibited in 1858, found less favour with this fastidious critic, but mainly on the ground of the gloominess of the subjects; and it may be noticed that unless the artist invades fairy-land, the themes of his pictures are more frequently sad than cheerful; even his 'Hesperus' (1860), two lovers seated at eventide on a mossy bank, and 'Dawn—Luther at Erfurt,' have each a tinge of melancholy too obvious to be overlooked; while his '*Mors Janua Vitæ*' (1866), though designed to convey the most cheering doctrines of the Christian faith, is not altogether free from this tinge of sadness.

We are reluctantly compelled to pass over many works we should gladly speak of, in order to say a few words on those that form the subjects of our illustrations. Tennyson's noble poem supplied the subject of the first picture, 'MORTE D'ARTHUR,' engraved here. It is a grand theme, treated by the painter



Drawn and Engraved by]

THE DOWIE DENS O' YARROW.

[Stephen Miller.

with a feeling akin to that of the poet's conception, and with great artistic power.

The second of these, 'I WONDER WHO LIVED IN THERE!' will be remembered by many of our subscribers as in the Royal Academy exhibition of 1866. The composition is not an ideal one, but, as we have heard, is the representation of a fact. The scene is the artist's studio, in which, on entering one day, he saw his young son, chin on hand, "glowering" into an old helmet, with eyes full of the stories of chivalry he had been taught or had read. "I wonder who lived in there!" was the boy's remark to his father. The incident could scarcely fail to attract the special notice of a mind so constituted as that of the latter, who saw at once how well adapted it was for a picture both original and pleasing; the result is before us.

The third illustration, 'THE DOWIE DENS O' YARROW,' is from one of a series of six pictures, painted for the Royal Association for Promoting the Fine Arts in Scotland, for the purpose of engraving. The popular old Scottish ballad known by the above

title contains no such actual scene as is represented here, but it may be accepted as a fit sequel to the story, and shows the lifeless bodies of the knight who fell in mortal combat and his lady who died beside him when she found him stricken down, carried by retainers to their castle home.

These three compositions serve to exhibit the mediæval and chivalric "groove" in which the painter's mind is found so constantly to run. His pictures, whatever the subject, are always poetical, yet are realistic in treatment; and he may fairly lay claim to the royal and academic honours respectively which have been awarded him. In 1866 the Queen appointed him her "Limner for Scotland," and the year following conferred on him, at Windsor, the honour of knighthood. But it is not only as an artist that Sir Noel Paton has won reputation; his two published books, "Poems by a Painter," which appeared in 1862, and "Spendrift," in 1866, were both most favourably noticed by the press, ourselves included, in England and Scotland.

JAMES DAFFORNE.

SELECTED PICTURES.

FROM THE PICTURE IN THE SHEEPSHANKS COLLECTION.

CHOOSING THE WEDDING GOWN.

W. Mulready, Painter. F. A. Heath, Engraver.

So much has been written at various times, both in our own journal and in every other taking cognizance of Art-matters, concerning this very popular picture, that whatever may be henceforth written or said about it must prove little else than repetition. The richest vein of gold becomes exhausted by the labours of the "digger," and refuses at length to yield any more fruits to his persevering and arduous toil; and so may Mulready's master-piece—for so it may be considered when viewed as a whole—be examined in its length and its breadth without suggesting an idea, or offering a point of criticism, which has not long since been put upon record. And where men have not read, they have seen; for it may be safely asserted that, among all the pictures contained in our National Gallery, both in Trafalgar Square and at South Kensington, not one has attracted more universal attention from all classes, high and low, rich and poor, the learned and unlearned in Art-knowledge, than the famous 'Choosing the Wedding Gown,' suggested to the artist by the opening passage in Goldsmith's equally popular story of the "Vicar of Wakefield," where the worthy pastor says:—"I had scarcely taken orders a year before I began to think seriously of matrimony, and chose my wife as she did her wedding gown, not for a fine glossy surface, but such qualities as would wear well."

And yet if the bride-elect bore any resemblance to the portrait the artist has made of her, Dr. Primrose was evidently not without the faculty of discernment in the matter of female beauty: his future wife may not have possessed a "glossy surface," like the rich silk she is selecting for the marriage garment, but she certainly had a sweet face, and, doubtless, a fair complexion; while her graceful figure, shown to perfection in the well-fitting jacket, would have forced a word of approbation from even an anchorite, dead as he might appear to all the charms of young womanhood. Then the clusters of hair falling in thick glossy masses—more glossy than the silk—over her back, and the feathered hat set coquettishly a little on one side of the head—what does all this show but that if the worthy doctor sought after "qualities that would wear well," they were external no less than internal, qualities of person as well as those of heart and mind. Mulready had a right to assume that the young vicar was a man of taste, no less than a man of judgment; one who loved both wisely and well. As he stands by her side, watching the business in which she is engaged, he shows himself abundantly satisfied with his "selection."

The picture as a composition speaks for itself, even repeated in simple black and white by the hand of the engraver: but in perhaps its highest quality, colour, it loses by transformation. This quality is carried to perfection, and has never been transcended, in its way, by any painter of any time or nation. Though brilliant to a degree, it shows the most exquisite harmonies attained by a profound knowledge of the value of contrasts, and by the most delicate and skilful manipulation. It is a work of which any school of *genre* painting might well feel proud.

GAUDENZIO FERRARI.

THE traveller entering Italy for the first time by the magnificent but rugged passes of Monte Rosa, has his first taste of southern scenery and art at the little town of Varallo, situated in the lovely valley of the Sesia. Coming from Switzerland, the change both in scenery and sentiment is very marked. The mountains are clothed with a richer verdure, the trim vineyards are replaced by vines trained from tree to tree, or like an "ivy tod" clustering in a tangled mass round an upright stump; and an indescribable effulgence of southern colour softens the whole landscape. Nor is the change less in the people: instead of the hard-favoured Swiss, one meets groups of handsome, life-enjoying-looking creatures; their houses are of the Italian type, and the wayside shrines, which abound everywhere, are purely Italian in character, differing entirely from those of the Roman Catholic Swiss Cantons.

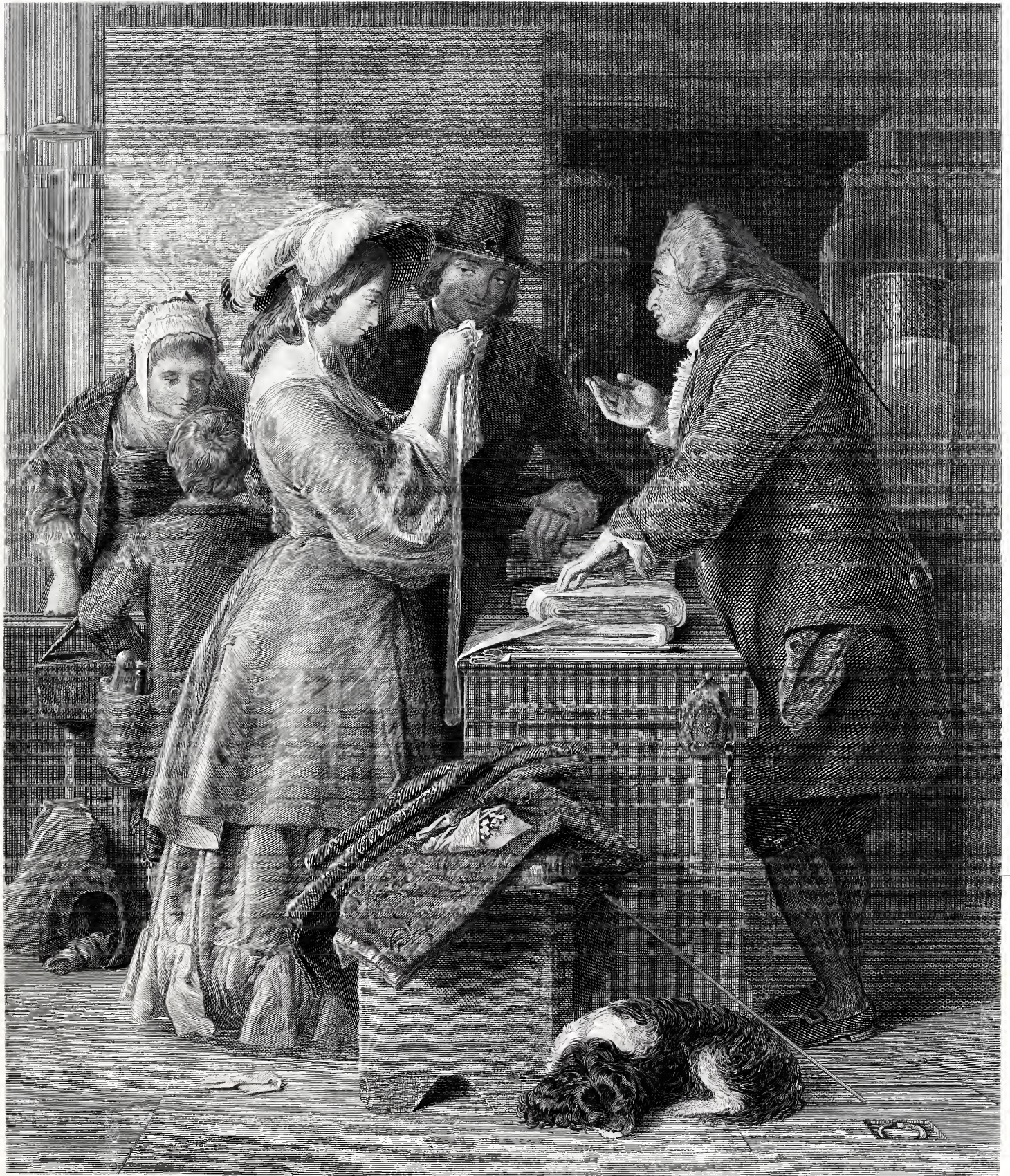
Varallo is only five hours walk from the Swiss frontier, and an admirable centre from which to make mountain excursions; but it possesses a strong local interest independent of its beautiful scenery. "Gaudenzio Ferrari," a friend, and some say a pupil, of Raphael's, spent fourteen years of his life here: and just when Art was beginning to languish in Italy, he gathered round him a band of scholars, and they have left behind them numerous frescoes and works in terra-cotta, of excellent intention and various merit. In all of these the religious element is still predominant, too soon to vanish under the careless facility of the next generation. Some little notice of these productions may be acceptable, and all the more so as each year they are fading away. Nor can it be expected that the modern spirit of centralisation, which is destroying the individual character of the Italian cities, will leave this little place untouched. The passionate love of the Italian for his native town, his pride in his native artist or local saint, are strongly felt here. All over Italy it was (and to a certain extent still is) the same. In each little town the love and taste of the people were lavished on their church and its adornment, and their chief pride was in their patron saint. So also with these artists in Perugia; "Il Pietro" is lovingly spoken of, as if there never had been another Peter; in Padua and Assisi Giotto is as well known as St. Francis; and the simple people of Varallo believe no one ever painted like "our Gaudenzio."

Fresh from the nobler works and purer style of the earlier masters in the south, Gaudenzio and his school seem flat enough; but coming from the north, with a less fastidious eye, this introduction to the religious Art of Italy is exceedingly interesting. There is an earnest purpose and intention in the whole which must strike every one; and though already belonging to the decadence of Art, and a decided falling off from the works of the preceding century, one has to go to Rome to see how much lower religious Art can fall in the fresco at St. Agnese, recording the miraculous preservation of "l'io Nono," or in the Stanza, which, by his orders, has been frescoed in the Vatican, in honour of the dogma of the Immaculate Conception, and which is in fatal proximity to the glorious Stanze of Raphael, and not very far from the Nicolini Chapel, adorned by the modest perfection of Fra Angelico. Such exaggerations as these modern ones had not entered into the simple mind of Gaudenzio,

who, with all his heart, and with all the ability belonging to his period, gave the history of our Lord as it is related in Scripture. Time and a rough winter climate have obliterated many of these works, but some remain in very good condition. Of these the most important are the frescoes in the Franciscan Church, St. Maria delle Grazie, at the foot of the Sacro Monte. The nave of the church is divided off by a partition wall, relieved by three low round arches, the centre one admitting into the choir; and on this wall the life of our Lord is represented in twenty-one compartments, from the Annunciation to the Resurrection. These works were executed by Ferrari in 1510-13, on his return from Rome, where he had been drawn a few years previously by the fame of Raphael, who was only one year his senior. Lanzi says that, when there he helped at the decoration of the Farnesini Palace, and that from Raphael's drawing he painted the well-known Judgment of Solomon, in the Vatican. Certain it is he returned to his native valley imbued with much of the spirit of his great friend and master, which one can especially trace in the delicacy and colour of his easel-pictures; whereas in his fresco-painting, in general, the strong vigorous influence of the Lombard school is very distinctly evident. Of these frescoes the chief excellence is entirely his own, and it consists in the unmistakable feeling of devotion which pervades them all, and the desire evinced to tell the history in plain terms. As a Scripture lesson, nothing can be purer. The church stands always open, the large shady porch invites the passer by, and there within is the whole history of the Redeemer's life, in language plain enough for the least informed. The centre subject, the Crucifixion, is a grand composition, though overcrowded with incidents. The eloquent simplicity of the early masters, who attempted to represent only the mourning mother and St. John as attendants at the cross, is replaced by an anxious wish to express every possible detail of the awful scene.

The upper row of frescoes is a good deal worn. The Annunciation and Nativity are both very sweet in composition, and the Baptism is very dignified and good; in these, of necessity, there is no crowding of figures. But the compartment which arrests attention most is one representing our Lord on his way to Calvary; the cross has been placed on the ground, and He is kneeling before it in deep emotion. The artist's power has risen with his subject. Behind our Lord stand the two thieves, whose heads are very characteristic of their history, and on the cross there stands an unconscious child. Perhaps this was merely the result of the artist's realistic desire to crowd in all possible incidents; perhaps, with a deeper meaning, he wished to place emblematic innocence beside the one Innocent One.

From the door of the Franciscan Church a broad pathway, shaded by chestnut trees, leads up to the Sacro Monte of Varallo, of which all the Piedmontese and Lombardians are so proud, for it owed its origin to a Milanese monk, and is indebted for much of its adornment to that most excellent of saints, Carlo Borromeo, who made two pilgrimages there, and added to the shrines. That good man's memory is justly cherished by his countrymen, and his good deeds live without the aid of that art which has handed down to us, and identified itself with, the histories of the earlier mystical saints. In the Monte Sacro they reverently preserve the boards



W. MULREADY. R.A. PINX^t

FRED^k A HEATH. SCULPT

CHOOSING THE WEDDING GOWN.

FROM THE PICTURE IN THE SHREPSHANKS GALLERY.

on which Carlo Borromeo slept, and in the hearts of all the people of North Italy is a warm recollection of his self-denial and boundless love and charity.

There is an old legend which says that on that day when the Madonna accompanied her divine Son to Calvary, she took a shorter path, so as to meet Him half way; in accordance with this, a narrower path is made, which leaving the broad shady one, cuts straight up the hill, and joins the other again half way up the glorious height, where, under the shade of the great chestnut trees, there is a large plain rustic cross, which the peasant-women always stop to kiss. It is a scene of unspeakable natural beauty. It is difficult to describe the Sacro Monte without entering upon subjects beyond the scope of this paper. In how far this sort of plastic representations of the life of Christ are edifying, is a subject which admits of various readings. We of the North do not readily sympathise with what does not accord with the genius of our country, but we must not so judge the South. What would appear profane in a room in London, or even in a trim English landscape, becomes ideal and poetic in mountain solitude, in scenes of majestic beauty, and among a people who receive the whole with unquestioning admiration and devotion, and to whom it assuredly is a very helpful lesson. There can be no attempt at Art-criticism in the matter. The figures are in terra-cotta, some very rude and common, some by Gaudenzio Ferrari and Firmo Stella, of very considerable vigour and merit, with a great deal of intuition about them, but all disfigured with coarse colour, and many dressed up in clothes, with the grotesque addition of false hair, which in some instances gives an almost disgusting effect. There are about fifty groups, each placed in a small separate sort of shrine, with gratings in front. They begin with the Fall of Man, and then go immediately to the Annunciation, and so on to various scenes from the life of Christ, till his Ascension. These shrines or chapels have all been frescoed, and some by distinguished hands; many are by Gaudenzio, and when one sees how good his easel-pictures are, it is to be regretted so many years of his life should have been spent on works of doubtful merit, and which, as far as the wall-painting is concerned, have been almost completely effaced by time and weather. A long list is kept of all the artists who have at various times contributed to this spot—names little known beyond their own district, but of whom the Varollese are very proud. A cultivated taste shrinks from such representations, but to the peasant it is all solemn, all beautiful, and certainly keeps alive among the people that knowledge of Bible history of which the northern Italian boasts his superiority over his southern brethren. Besides the numerous pilgrims who resort there on the festivals, many go for their daily and weekly devotions. The local guide at Monte Sacro tells that various popes, willing to stimulate the zeal of the faithful, "have deigned generously to open the spiritual treasury of the Church, and have bestowed many indulgences and privileges on this sanctuary, including singular powers of absolution vested in two of the clergy, in cases of excommunication and crime, otherwise referred to the Holy See."

Little is known of the life of Gaudenzio, except that he was born at Val Duggio, in 1484, one year before his great friend Raphael, whom, however, he survived thirty years; he died in 1550. Vasari

mentions him only by a few words of praise:—"He was an excellent painter, skilful and expert; he painted many frescoes, and especially an admirable 'Cenacolo' for the Passionist Convent at Milan, which was not completed when he died. He also excelled in oil-painting, and from his hand there are works both at Varallo and Vercelli, which are held in the highest estimation."* From other sources we learn that he was skilled in architecture, modelling, and optics, as well as in painting, and that his character for piety was such that the Synod of Novara bore testimony to it, calling him the "eximie pium." From his works we may gather that he was eminently industrious, modest, and devout, forgetting himself entirely in his subject. In none of Raphael's successors does one recognise the same hearty religious feeling as in Gaudenzio. Most of his easel-pictures are at Milan, but there is an excellent altar-piece by him at Arona; and in the church of St. Gaudenzio, at Varallo, is an altar-piece by him, of which Raphael himself need not have been ashamed. It is divided into several compartments, and represents the Holy Family, with St. Catherine and attendant saints: and above these is a 'Pietà' of great merit.

It would transgress too far on space to tell how many churches in the vicinity, how many wayside shrines, retain traces of work by pupils of Gaudenzio, and which, though very inferior to that of the nobler masters of the preceding century, still evince a taste and sentiment superior to anything of the kind which has been done since, and which is absolutely refreshing after the gaudy vulgarity of modern Roman frescoes.

Varallo itself is a busy little market town; the peasants come from great distances twice a week with their produce, and costumes still abound. The country is as carefully cultivated as the most fertile parts of Switzerland, but that is done chiefly by the women; the men are mostly artisans and great travellers; there are no such wood-carvers or workers in stucco-work as the Varollese; they travel all over the world where such things are prized, and come home with little fortunes. The studios in Rome are full of them, but they rarely remain; the old men return to their hearths, and the women never wander. In spite of field-labour the women are handsome, and their costume is very becoming, and they are most industrious. The constant sound of the bell among the mountains reminds one of Switzerland, but the lovely little maiden who, distaff in hand, tends her flock, is not like her homely Swiss sister. In one respect both countries resemble—*there are no beggars*. One cannot leave Varallo in any direction without passing through scenery of extreme beauty. Monte Rosa is within a day's excursion, but it requires a good pedestrian. A less fatiguing and very charming excursion may be made over the mountains to the Lago di Orta. Leaving the carriage road a mile below Varallo, at a lovely little chapel, St. Maria de Loretto, frescoed within by Gaudenzio Ferrari, and without by his pupils, a mule-path leads through scenes of increasing beauty over the Col de Colma down to the shores of that lovely little lake, that garden-land of beauty, which the people with simple vanity call "Il Porto del Paradiso."

G. E. F.

* [Orlandi says that Gaudenzio was a pupil of Perugino; but Lanzi, on the authority of Lomazzo, states that his masters were, first, Stefano Scotto, and next, Bernardino Luini.—Ed. A.-J.]

THE NATIONAL GALLERY.

It is understood that the Royal Academy will vacate the rooms in Trafalgar Square in March—not at all too soon to admit of complete arrangements for the ensuing exhibition. This change, which will place at the disposition of the authorities of the National Gallery the upper rooms now occupied by the Academy (not the lower rooms), will enable the former to effect a more satisfactory disposition of the pictures than at present exists. The additions recently made to the collection cannot be hung for want of room, and as the time for an entire redistribution is so near it would serve no good purpose to disturb the present dispositions. The unfinished picture of the 'Entombment,' by Michael Angelo, was purchased for £2,000. It was formerly in the collection of Cardinal Fesch, and was known in Rome, as well on the score of its merits as from the circumstance of its having been the subject of litigation for about twenty years. It is also known in this country, having been for some weeks on view at Mr. Pinti's, in Berners Street. It was purchased last summer from Mr. Robert Macpherson, of Rome. The other picture is the Demidoff Crivelli, from San Donato at Florence, which has already been described in our columns. This picture, or rather galaxy of pictures, formerly the altar-piece of the chapel at San Donato, stands so high and is so massively framed, that some consideration will be necessary in placing it. But the work which will require the greatest space in the new arrangements will be Haydon's 'Raising of Lazarus,' purchased for £400, although according to the rule established, this, together with the new Gainsborough, should be hung at South Kensington.

The three magnificent pictures by Rubens have gained greatly in brilliancy by the washing they have lately undergone. They have not been subjected to the process called cleaning, the superficial dust has only been removed: there can therefore be no grounds for the usual charge of "skinning," "destroying glazes," &c. All these grand works now come out wonderfully, especially the flesh-tints in the 'Judgment of Paris.' A fourth picture has been washed—that mysterious Poussin, 'Dido and Æneas seeking Refuge from the Storm.' It now in some degree responds to the title, but hitherto it was impossible to discern the composition.

The National Collection, as to its present number of works, is more than sufficient to fill the two suites of rooms, and it has been brought together with so much circumspection that there are really no works which it were desirable to hang in the shade. A great proportion of the pictures placed in the uppermost line are of quality sufficiently good to be placed near the eye. It is inexpedient to build lofty rooms for the exhibition of pictures. In lighting the National Gallery the architect has committed a grave error. The lantern light is so entirely insufficient that the upper part of the walls is in darkness. This error has been felt by the architect of the new Royal Academy, for the rooms in that building will be so fully lighted that if it be desirable the entire space would be available. Like all the other rooms, the present Turner room is stacked nearly up to the vaulting. Any of the upper pictures, some of which are small, might with safety and profit descend nearer to the eye. The beauties of 'Windsor,' for instance, are lost, even just above the line. Three moderately-sized rooms would be too many for the Turner collection, but all future arrangements with regard to building are in abeyance; it is not yet determined what form the future National Gallery will assume. Nothing can be determined until the rooms held by the Academy are vacated, and it is seen how far the additional space is available. The new Italian room has proved a valuable relief; but even that is insufficient for the pictures it is made, by very judicious arrangement, to contain. The National Portrait Gallery, which is greatly increasing in public interest, must, it is thought, be provided for in Trafalgar Square.

THE NEW GRAND OPERA HOUSE OF PARIS.



F all that has been so wondrously done in the renovation and improvement of the French metropolis—in which may be recognised a structural revolution emulative of the vast political changes, to which France has, within the past century, been subjected—this great National Theatre seems to be the Imperial crowning work. It is wholly unequalled throughout Europe, in creations of its class, for a union of all the elements of architectural richness, grandeur, completeness, and permanence. For its site the most valuable ground has been selected; to give due effect to its elevation, a region of houses has been swept away and others raised, at a discreet distance, to tend on its adornment, while, as a final tribute to its exacting prestige, one of the most daring proceedings of a most daring régime of demolition, is now in course of being effected, in the sacri-

fice of the Boulevard end of the Rue de la Paix, where, apart from the heaviest claims for compensation, the ground alone has an estimated average value of something between £80 and £100 per square yard.

Not the least remarkable circumstance connected with this extraordinary building is, that its architect is no veteran in the practice of his profession, and in this, his first pretentious appearance before his countrymen, stands revealed in the laurels of a full renown. Monsieur Garnier, as a student in the School of Architecture, in the year 1848, and while yet almost in his boyhood, won the Roman prize, which enabled him to proceed at once to Italy and there indulge in deep, prolonged draughts at the classic fountains of his Art.

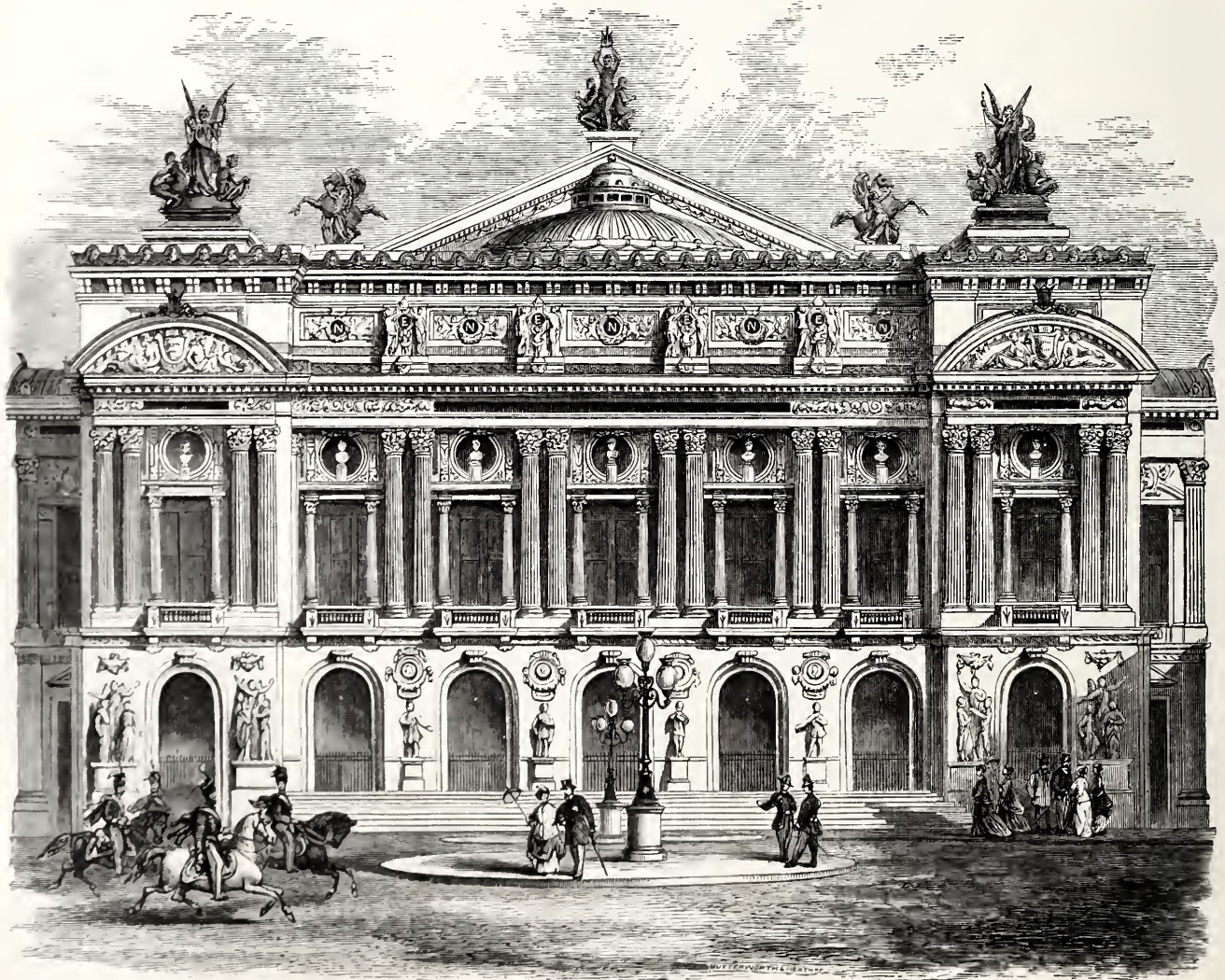
In 1857, he sent to the home Exhibition a series of twelve drawings of tombs of the house of Anjou, in Sicily, full of interest and of fine artistic quality. He, finally, entered into that world-wide competition in designs for this new grand Opera House, or, as it is styled, in golden letters on its front, "Académie Impériale de Musique." His work was one of an *élite* chosen from the ruck of compositions sent in, and that *élite* having been subjected to a severe revision, the palm was assigned to him.

That decision has now become realised in veritable strength—

"Quam si dura silex, aut stet marpesia cautes."

We present our readers with a view of its front façade, taken from as perfect a photograph as its present aspect yields. So far, all, in its main features, is correct, and this façade is, unquestionably, the most original and finely imagined portion of the whole structure. It will afford satisfactory evidence of the mingled elegance and richness of M. Garnier's conception. The order is of purest Corinthian. A spacious series of steps lead up to the basement line, which is essentially broad and simple, presenting seven spacious archways. Four wreath-encircled heads, in strong bas-relief, of great composers, occupy the blank level above and between each of these. A line of statues will stand on intervening pedestals below, and at each end two groups will signalise the gentle projection of lateral wings, which develop upwards to graceful semicircular pediments, in which sculpture groups are happily framed.

From this basement springs up a noble range of fluted columns, constructed of stone, approaching, as near as may be, in tint and texture, to white marble. Their effect may be designated even as brilliant. Between each of these appears one of the most charming and distinctive features of the building, viz., a series of portal windows, being the outlets to a promenade gallery, which will, no doubt, be much frequented in summer. These are sustained, at each side, by small columns of singular grace,



of a mingled violet and white tinted marble, brought expressly, and at much expense, from Serravezza in Italy. Circular recesses in the entablature over these, are occupied by gilt busts of great musicians. It may be remarked that, while all the marble here employed is of very choice kind, the general depth of its colour saves it from any untoward intrusion upon the

salient effect of the greater columns. At the same time their combination and contrast—apart from linear effect—are thoroughly pictorial and exquisitely harmonious.

Upon the cornice of the greater columns may be seen, inscribed in golden letters, the words, "Chorographic—Académie Impériale de Musique—Harmonie." Above this, and complet-

ing the façade, rises a broad frieze, in which are alternately presented circles richly wreathed, wherein the letter N is conspicuous, and a group of sculpture bearing a corresponding boss, upon which the Empress's E is presented.

Finally, the crowning level line of this unique design is formed by a series of the Greek histrionic masks, alternate tragic and comic, cast in

bronze in boldest and most emphatic vigour, and brightly gilt. The hand of Michael Angelo might have given the original of these daring and appropriate embellishments.

On pedestals standing aloft at each end of this line, are placed most spirited allegorical groups—the winged genius of Poetry and the genius of Music.

Although we have so far sketched the front façade of this structure, yet this is by no means the completion of its aspect in that quarter. At the present moment, for want of a sufficient line of view, a very important surmounting pile is almost unrevealed—as may be noted in the photograph; but, on the completion of the new street, which will open nearly direct upon the Opera, a spectator, advancing by it, will note two remarkable objects—first, the broad dome swelling above the audience circle, and, again, behind it, the facial presentment of a large quadrangle, which springs over the stage and its accessories. This tapers to the angle of a bold pediment, on the apex of which sculpture will again assert its ascendant in a group, of which Apollo will be the centre, while, at either corner, a genius curbing in a Pegasus will realise an object strikingly picturesque. In a word, this soaring quadrangle—Pelion upon Ossa—is the object which, to the observer of Paris from any of its elevated points of view, will emphatically affirm—there stands the Grand Opera.

The measurement of the frontage of the theatre is 60 metres, its depth 175.

The lateral façade carries out the main lines of the front in extreme richness of ornament, but without either accessory of marble pillar or crowning masque. It presents, however, conspicuously the range of busts.

It is more particularly marked by circular central pavilions. These are embellished with great elaboration and are crowned with cupolas. They indicate important incidents of internal arrangement.

The lateral façade brings fully into view the great quadrangular elevation which surmounts the stage, and has all its architectural ornament projected with most energetic chiselling. The figures which so boldly spring from the apex and the ends of its pediment, and to which we have alluded, are executed with masterly spirit.

To conclude our general view of this structure, it will be found that it is an even parallelogram, with the two circular mid-lateral projections. The rear façade is wholly dedicated to offices, as if it were a private residence. It may encase a redundantly complete series of apartments for all manner of purposes, but, as an adjunct to a vast public building, it is not, by any means, artistically felicitous. In point of fact, it does not seem to belong to the great structure with which it is connected. Even viewed as a specimen of ordinary house architecture, it is heavy and ungracious to the eye, and wholly fails to lead happily down to the main level of the chief roof, the towering abruptness of the great quadrangle. As if in an effort to give artistic animation to this ill-imagined finality, a considerable number of shafts and spiracles have been here shot up as a crowning fantasy, but to no good end; they are essentially abnormal, and revive irresistibly the old pasquinade on the Carlton House screen—

“Care colonne, che fate qua?
Non sappiamo, in verita.”

At the moment of our writing, the exterior of this “Ecole Impériale de Musique” is close upon its completion. The interior is but rudely in the shell. M. Garmier’s design for it, in all its parts, is quite in keeping with the outer promise, and its realisation will be equally rare in material and splendid in design.

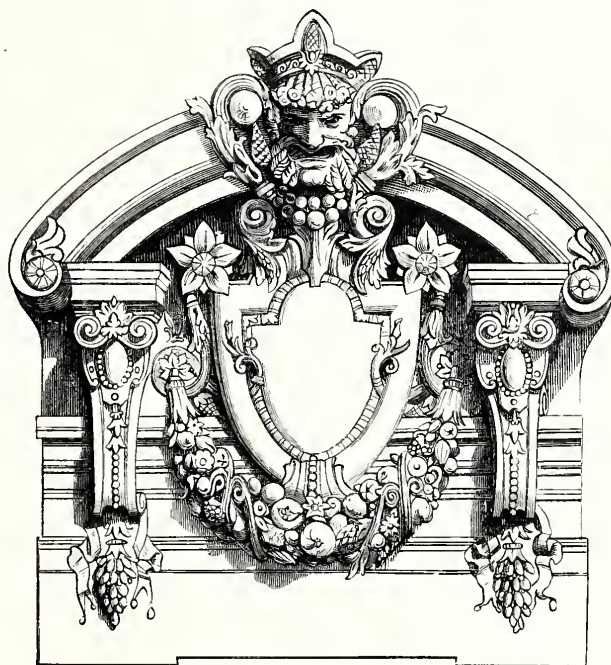
The extent and proportions of the present Opera House in both stage and audience circle will be preserved. They have both been favourites with architects and the public, and, for their purposes, are quite as large as could be required for the safe efforts of vocalism. It is not an amphitheatre that is being produced.

It is in all the accessory departments of the stage, that vast ameliorations, in regard to extent, will be effected. In one important particular, a novel and highly advantageous system

will be initiated, viz., advantage will be taken of the great region above, secured through the quadrangular elevation, and the scenery, &c.,

raised and dropped with a facility and convenience hitherto unknown.

The ceiling will be circular, with a grand

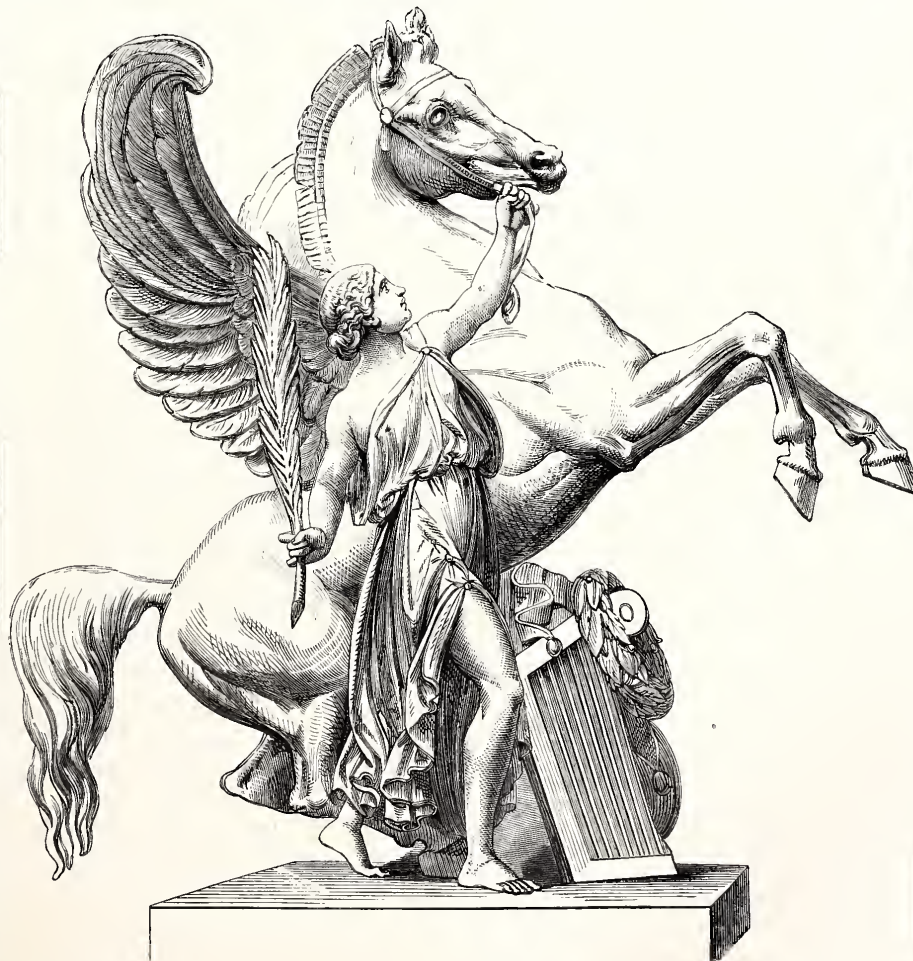


central lustre and lavish ornamental embellishment of painting. It will be supported by four columns of elaborately rich carving.

There will be, as at present, a projecting

dress circle. All the private boxes will have the annexed accommodation of small retiring saloons.

The Imperial quarter will be prepared with



extraordinary appliances of grandeur and convenience. It will be on the left side of the house, and its boxes close to the stage. Be-

fore, however, arriving there, be it remarked that, by means of a carriage-way, carried through the basement of the exterior lateral

projecting pavilion, the Imperial equipage will ascend a slight gradient, gain the interior of the building, and enable its occupants to descend within a spacious entresol. From thence they will ascend to a still more decorated circular saloon, on the level of the boxes. On this second circle, every ornament that good taste and unrestrained outlay can effect will be bestowed. It will be adorned with columns of the *blue Belgian marble*, upon which we observed, on our visit to the place, the cutters working, as on adamantine porphyry, "*Ex uno disce omnes.*"

In the grand saloon, as has been remarked by one of the French journalists, the Emperor might, upon a contingency occurring, during his visit to the Opera, convene, and come to conclusions with, a council of his Ministers. From this saloon the transit into the boxes will be, doubtless, on carpet of Aubusson and through rich hangings of Genoa velvet.

On the right side of the house the circular saloon, corresponding to that of the Court, will be connected with the chief boxes and stalls as a place for refreshment. Under the head of places of refreshment may be also designated two lateral galleries—one for coffee, the other for "smoking."

Apart from the piquant question of refresh-



ment, there will be two spacious lounging galleries, one within the other, and occupying a large space next the front façade. One of these, to which we have alluded, will come within the open pillared windows in front, and will probably be most sought for in the warm summer nights. The second, lying within that again, and still more spacious, will be decorated in every respect sumptuously. These will have ceilings of rich and rare mosaic, of which a portion is now visible in progressive execution.

Without excepting even the Imperial entrance and saloon, we believe that the main entrance, and a grand flight of steps ascending to the level of the chief circle, will, with its surroundings, be the most brilliant picture in the entire work. A series of duplicate columns will sustain its roofing on either side, and marble of purest white will be its predominant material.

It is probable that, in this gorgeously decorated theatre, the rule of full dress, in the dress circle, will be *de rigueur*, and consequently when, on the termination of entertainments, the departing train of fair fashionables streams down the stairs, lit up, as it will be, with clustered prismatic chandeliers, the picture will be one of unique brilliancy and beauty.

A marked characteristic of the embellishments of this structure is their freedom from the intervention of the upholsterer; upon all the master

hand of the architect leaves its unequivocal impress. This is more particularly striking in the whole range and variety of carving, whether intern or extern. The inestimable and in-

exhaustible deposits around Paris of the finest building and sculpture stone, have, as is notorious, led the French architectural school to cultivate lavishly-chiselled ornament, and has



created a large class of most accomplished workmen to realise their conceptions. M. Garnier's works amply attest this.

In conclusion, let it be borne in mind that

every portion of the work is constructed in the most solid manner, and massive stone and iron are its staple constituents. The French have a habit of designating public buildings with the



generic name of monuments. If the element of permanent endurance be the source of that classification, it applies in this instance most emphatically, so that, at the inauguration of this

"Ecole Impériale de Musique," some high and mighty officiator may, with safe prognostication, pronounce "*Esto perpetua.*"

M. E. C.

RECENT IMPROVEMENTS
IN MINOR
BRITISH ART-INDUSTRIES.

KAMPTULICON.

It is proposed, in a series of articles in the *Art-Journal*, to give the history of certain of those modern industrial products which contribute so largely to our comfort and convenience as to become household necessities. The origin of many of our domestic utilities is so remarkable, that descriptions of the beginnings and perfection of many of them cannot be otherwise considered than as triumphs of ingenious application. It is known commonly enough that the refuse of certain manufactures, which it has been not only desirable to remove, but the non-removal of which is really an indictable nuisance, has, by the science of our day, been rendered the basis of valuable manufactures, and the means of amassing colossal fortunes. Among the subjects that especially claim consideration is the entire circle of metallic products which solicit public favour daily in new forms; textile fabrics, throughout the extensive range of silk, woollen, linen, and cotton manufacture; porcelain, earthenware, glass, imitations of stone and marbles, carving in wood, enamelling in fine Art and for domestic purposes, and a variety of articles and materials designed to meet every human want. Luxury and necessity seem to have met on the same ground. The supply, at times, of the commonest necessity comes to us in the form of a luxury. Since Art and Science have become the willing handmaids of commerce, not only have the luxuries of past days become the necessities of to-day, but our daily requirements are such as could not have been supplied by the resources of a former time regarded even as luxurious. Each of the most ordinary articles of utility, each of the commonest accessories of ornament, has a history embracing perhaps a narrative of ingenious invention, or years of diligent application in the acquisition of skill in labour; or it may be the tediously worked out development of some accidental suggestion, the germ of many valuable productions.

This, the first of this series of articles, is devoted to a description of the manufacture of the floor-cloth called Kamptulicon, as carried on at the works of Messrs. Tayler, Tayler, and Co., at Deptford, and of St. Paul's Churchyard. The factory is extensive, and each of its numerous departments is fitted up with machinery powerful and valuable; but more remarkable for its ingenuity than its costliness. The production of Kamptulicon, like some other peculiarities in manufacture, is a result of machinery adapted to particular ends. Thus the machinery for the specialities of the process has been designed and adapted by the patentees. It is not our object to prolong this notice to an exact account of the manufacture of the material, but to generalise the subject, so as to render it readily intelligible, by keeping in view that interest and curiosity which the manufacture in such a high degree possesses.

The materials of which Kamptulicon is made are common enough. On its first introduction as a domestic utility, it consisted of a dual combination—cork and india-rubber. To these are now added gutta-percha, which is found to operate as a corrective of certain disqualifications of the caoutchouc.

In the earliest manufacture of the material its constituents were so cheap, that it is fair to suppose those persons who first realised their utilisation in this direction would have been rewarded with an ample fortune. Whether this may have been so or not is doubtful; the sower is not always the reaper of the harvest. At the commencement of the manufacture cork shavings were so much waste; we have not been able to learn that they were available for any other purpose than for making ships' "fenders," which it may be necessary to explain are tightly-stuffed bags of cork shavings, employed, by interposition, to prevent injury to the sides of vessels when in harbour. But as soon as cork refuse was found to be of any use in manufacture, it rose in value, and Messrs. Tayler

formed a contract with a house in the cork trade to purchase all their cuttings, which they continue to do. The price of this material has now risen to £7 per ton.

The india-rubber comes to the works packed in jute bags. When it is removed from its covering it is a solid mass, having in combination with it many impurities, especially earthy matter, and weighing about 28 lbs. By its appearance the mass does not proclaim itself to be india-rubber, but the truth may be guessed at from its smell. The regions of its growth are Borneo, Celebes, Java, the Philippines, the Moluccas, and certain districts of Continental Asia. Ordinary ideas of india-rubber are associated perhaps, first, with the material we began to use, time out of mind, for the obliteration of pencil-marks; after this our proximate conceptions may refer to goloshes, waterproof wrappers, and other adaptations repellent of moisture: but it would with difficulty be admitted that any fabric tolerably free from impurity could be extracted from the dirty mass in which india-rubber thus presents itself as a raw material. The earthy matter, and other foreign accessories, which become so readily embodied with the gum during its extraction and packing, as tending to increase the weight of the mass, are auxiliaries to the profits of the Oriental vendor. The gutta-percha is imported in dirty-looking oblong masses, hard and heavy, and is, like the india-rubber, of tropical growth.

Messrs. Tayler were not the original manufacturers of Kamptulicon; their connection with the manufacture arose from one of those happy accidents which, as if in mockery of plodding research, have often pointed out a royal road to valuable appropriations.

The shortcomings of the early manufacture were vexatious and embarrassing. The chief of these was a tendency to "buckle," caused evidently by the combined effect of warmth and the pressure of the feet in walking over it. The result was expansion, and consequently "buckling," or "cockling." With this very important defect, the surface had a coarse and common appearance, was frequently of several colours in one room, and often variable in thickness, and seemed suitable only for covering the floors of kitchens, damp rooms, offices, &c.

These defects had engaged the attention of Mr. Charles Tayler, the present patentee, who was then an M.D. and a surgeon in extensive practice. While engaged in dressing the hand of a gentleman, which had been lacerated by the bursting of a gun, Mr. Tayler observed in gutta-percha an effect under the influence of heat exactly the reverse of that shown by india-rubber. The wounded hand was treated with a water-dressing, which was secured by a bandage of the thin material, used in surgery, called gutta-percha silk. It was observed that when small strips or shreds of this so-called silk were thrown into warm water, they immediately became curled or corrugated. The fact of the antagonistic effects of heat on the gums respectively, suggested to Mr. Tayler what he conceived to be a remedy for the expansion of the india-rubber. He observed that the effect of heat on the gutta-percha was increased in proportion to the smallness and tenacity of the "silk" and the higher temperature of the water. It occurred to him that this was a gum having many properties in common with caoutchouc, viz., insolubility in water and slight elasticity; and also that it had a dry, hard, fibrous character. This susceptibility of contraction under the influence of heat, so opposite to the character of many ordinary substances, including, in a marked degree, that of india-rubber, suggested the practicability of combining it with caoutchouc and cork in the manufacture of improved Kamptulicon. It was reasonably conjectured that it might be made to play the part of a metal which, by admixture, assists in the formation of the compensating balance of the watch.

Mr. Tayler was so forcibly struck by his observations, and so certain of securing the results which he had in view, that he patented a process for the manufacture of Kamptulicon, founded upon his experience of the nature of gutta-percha. He commenced the manufacture, and at the same time attempted that which he

confidently believes he has effected—that is, a general improvement in the appearance, colour, finish, and ornamentation of the material. The means of this improvement, it is scarcely necessary to say, after what has been stated, is the combination of the gums in definite proportions, and in direct ratio to their respective qualities. For the adjustment of the quantities there is no formula, experience being the only guide, as different samples of the gums exhibit varying peculiarities, which must be considered in their mixture.

It will be understood that the india-rubber, as received at the works, will require a thorough process of purification, for which purpose machinery of great power is in constant operation. It is prepared for cleansing by the application of steam or hot water, to soften it, and facilitate the removal of the bark, stones, and other bodies so firmly imbedded in it. When sufficiently softened, it is thrown into a machine called a masticator, the office of which is precisely that which its name implies. The masticator may be briefly described as a shaft studded with strong teeth, revolving in an iron case, and operating powerfully on the mass of india-rubber, still subjected to the action of steam. By this means the hardness and tenacity of the material is softened, inasmuch as to cause it to part with all the matter which had been introduced by way of adulteration. In the original process no system of cleansing was practised; some of the dirt was removed in the course of the manufacture, but much of it was retained. When the india-rubber has been purified by "mastication," and subjected afterwards to a pressure sufficiently heavy to roll it out into sheets, it is difficult to recognise it as having affinity in anywise to the hard, heavy, and dirty mass which was drawn forth from the jute bag.

As to the incorporation of the two substances, many theories might be laid down without any approach to the actual process. When the gums have undergone preparation up to this point, they are in proper proportions subjected to the action of a machine called a "pummeller," which, like the masticator, works in a strong iron frame. In the iron framework is fitted a shaft provided with cogs, running its entire length; and it is by the pressure of these, in revolution, that an intimate combination of the two substances is effected. When the india-rubber and the gutta-percha have been thus thoroughly incorporated, they are in this state submitted to the action of heavy pressure, and prepared to receive the third constituent of the compound—that is, the cork.

There is much of the cork refuse that is not only useless, but would be perhaps prejudicial in the manufacture: we mean those parts of the cuttings which have been blackened by the firing of the cork. From what we have seen of the processes, none of the carbonised surface appears to be admitted into the mixture, yet the preparation of the cork appears less complicated than that of the other constituents. There are on the premises four mills for the reduction of the cork to powder; and when these are all in activity, the visitor may suppose himself in a Pandemonium, for he may never elsewhere be stann'd by such an excess of strange sounds. The cork, as may be expected, comes from the mill a fine powder, and in this form it is ready to assist in the manufacture. It is incorporated with the caoutchouc and gutta-percha in a mixing machine, and by means of pressure. The prepared sheets are placed under very heavy steam-heated rollers, and cork is sprinkled on the surface, and pressed into the substance formed of the two gums. After having been subjected to a series of these heated rollers, it comes forth in the form of a cloth, perfectly even in surface, everywhere equal in substance, and smooth and pliant to the touch.

A material having some affinity to Kamptulicon, but promising much superiority as a covering for floors, is about to be introduced by Messrs. Tayler and Co., under the name of "Kamptulicon Carpet." Of the precise nature of this manufacture we are not yet informed.

On some of the early samples of Kamptulicon that we have seen the designs and ornamen-

tations are of a very primitive kind, but the patterns and ornaments now employed are the best that can be procured for the purpose. The ornamentation is of great variety, and suitable to every taste and every kind of interior. Indeed the best and richest classes of designs common to carpets are now found on Kamptulicon—not that they are copied from designs on other materials, for they are, we believe, all studied expressly for this establishment. The range of ornament comprehends designs of all characters and suitable to all tastes and interiors, as Greek, Pompeian, and other antique and classic forms; patterns suitable for churches and offices, with a variety of compositions from flowers and plants, wild and cultivated.

The printing of the designs on the material is effected by a series of blocks, each of which is about eighteen inches square, and is worked by hand. The blocks are applied with their respective forms and colours in a succession determined by the ornaments and the number of colours required. The design which we saw transferred to the cloth required five blocks, each of which was charged with a different colour. Thus, by these blocks, colour was conveyed and the forms completed, so that the design was perfect after the removal of the fifth. As in some other kinds of colour-printing, there is no necessity for any registering machinery; the adjustments, as we saw them effected, were entirely dependent on the accuracy of the hand and eye of the printer, who worked with rapidity and the nicest accuracy. After floor-cloth has been printed, it is not fit for use under a term of twelve months; but Kamptulicon has the advantage of being ready to be laid down in a very much shorter period.

The old Kamptulicon, commonly considered worn out and useless, is re-manufactured and employed as a covering for knife-boards, for which there is a department at these works, whence they are turned out in large quantities. These articles we have been accustomed to see for years at hardware-shops without being aware of anything particular in their manufacture. The name by which the material is now known was given to it by the first manufacturer, and it was more appropriate to it before the floor-cloth was known.

The term (*καμπύλος*) was applied first to a compound formed of a mixture of india-rubber and sand, of which blocks were formed, and which at some time were laid down as pavement on a portion of the New Palace Yard, Westminster. But this pavement has long since been removed, and about ten years ago a similar compound was offered to Mr. Tayler for sale and said to have been removed thence. No particular inquiry was made as to whether the material had, or had not, formed a portion of that pavement; the circumstance is mentioned from an indistinct remembrance of the account given of the material at that time. It is, however, certain that paving blocks were made in this way, but the manufacture was discontinued.

The crying defect of ordinary floor-cloth is its chilliness—a coldness which, in many constitutions, has the effect of even benumbing the feet. Even in summer it is cold to the touch, and will chill the feet where the circulation is in anywise languid: a circumstance to which dangerous affections are undoubtedly attributable, although by the sufferers the source of their ills is entirely unsuspected. On the other hand Kamptulicon is not like floor-cloth, chilly to the touch, but moderately warm; and the difference between the two materials as a covering for the floor is very sensibly felt. To ladies especially, who pass necessarily some portion of their day in rooms covered usually with floor-cloth rather than carpet, this becomes a consideration of even vital importance. And it is not a matter of less moment to professional and other men, who may pass in their offices every working-day throughout the year.

As one of the Minor British Art-Industries, this of Kamptulicon takes a very prominent position; and is, we believe, destined to occupy one still higher.

HENRY MURRAY.

PHOTOGRAPHS OF ABYSSINIA.

A SET of photographs of Abyssinia, which have been taken by the 10th company, Royal Engineers, under Colonel Pritchard, R.E., have been on public view at the exhibition rooms of the Photographic Society, No. 9, Conduit Street, Regent Street. The exhibition is now closed, but it is stated to be the intention of the Royal Engineers' Establishment to send sets of the photographs to the South Kensington Museum, so that the public may have free access to the information which it has cost them so much to provide the means of obtaining.

The collection is one of great interest. Those who have any acquaintance with the difficulty attendant on the use of the camera under novel and untried circumstances, to say nothing of the hurry attendant on a service carried on in the face, or in the expectation, of the enemy, will not expect to see such finished works of Art as those in which the Baron des Granges has brought before us the architecture of Hellas. The interest of the Abyssinian views lies in the scenery itself; new and strange to English eyes, and brought before them with the truthful precision of pictures produced by the sun.

The scenes selected are far from giving such an impression of the route of the English army as will enable the spectator to realise the toilsome march by which, summit after summit, the long array wound up to the considerable height of 10,500 feet above the sea-level from which it started. A map accompanies the photographs—the ordinary military survey that was carried on from mile to mile, and from day to day. Heights and distances are given on this map, from which it would be easy to plot a section of the route, and we suggest that such a section should be prepared to accompany any further exhibition of the photographs. The length of route is $377\frac{1}{4}$ miles, and the labour of the march may be faintly indicated by a reference to the height of the four principal summits. Starting from the level of the Red Sea, a continuous ascent rises to the height of 7,957 feet. The section then declines 1,800 feet, and then ascends to 9,000. A second fall of 1,600 feet succeeds, followed by a rise to 10,500. Then we descend for 2,700 feet, and then again climb to a level equal to that of the last summit, descending from this second altitude of 10,500 feet by 1,400 feet to Magdala.

The stupendous natural wall of this unrivalled fortress rises in the form of a mighty tower. No spot in the old or the new world with which we are familiar, either personally or by means of pictorial representations, so aptly illustrates the word *impregnable*. Even with all the appliances of modern science to boot, no general would lightly run his head against Magdala, if held by men who knew the art of war. The live rock, too massive to breach, and too lofty to scale, presents an unbroken scarp around great part of the fortress; and where geological movements have rendered possible a steep and painful entrance, it would be easy to render the road absolutely impassable to those who met the fire of the defenders.

The Devil's Staircase, and the scarp on the north bank of the Baskelo River, are wild scenes recalling some of the passes of the Southern Apennines. Besides the landscapes, we have views of four churches, and it is very necessary to inform the spectator that the gigantic hovels so called are actually dignified by that sacred name. There are portraits of the captives, grouped together with that peculiar arrangement, neither natural nor artificial—above all, not picturesque—which is the special peculiarity of photographic representation. There are also several groups of the staff, interesting as portraits, rather than as pictures or as specimens of photography. Camp scenes are represented, which, although on a scale too small to allow them to affect the imagination, yet aid the intelligence to grasp the main features of the expedition. The whole series of photographs, however, inspires the idea, that the chief glory of the Abyssinian campaign, crowned as it was, for the first time since the fall of Tipoo Saib, by the conquest of the *spolia opima*, was the triumph of the Engineer over nature.

SELECTED PICTURES.

FROM THE PICTURE IN THE NATIONAL COLLECTION.

THE CORN-FIELD.

J. Constable, R.A., Painter. C. Cousen, Engraver.

THIS picture, like the preceding one we have engraved, and introduced into this number of our journal, is the property of the public. Constable seems to have had a dread of a National Gallery in England, yet one of his finest works adorns such a collection. Writing in 1822, he says, in a letter quoted by Leslie in his "Memoirs of Constable:"—"Should there be a National Gallery (which is talked of), there will be an end of the Art in poor old England, and she will become, in all that relates to painting, as much a nonentity as every other country that has one. The reason is plain: the manufacturers of pictures are then made the criterions of perfection, instead of nature." His biographer correctly judges in allusion to this, when he remarks: "Constable at this moment forgot what at other times he fully admitted, that good pictures are the necessary interpreters of nature to the student in Art."

'The Corn-field,' painted in 1826, and exhibited the year following at the British Institution, was a present from the friends and admirers of the painter to the National Collection. Before his pictures were dispersed by auction at his death, it was suggested that one of the best which he had left unsold should be purchased by subscription and presented to the nation. It was for some time matter of discussion whether this work or 'Salisbury, from the Meadows,' should be selected: ultimately the choice fell upon 'The Corn-field,' as being a picture which, to the uneducated eye of the public, would be the more acceptable; for, as one of his friends observed at the time, "The great number of his works left in his possession proves too clearly how little his merits were felt by those who could afford, and ought to have possessed, them; and that unless some such a measure had been adopted as that which, to the honour of his friends, has been carried into effect" (an allusion to the proposed purchase), "it is too probable that his works would have fallen into the hands of artists only, for a mere trifle, and remained comparatively buried, till dug up, as it were, and brought to light in another age."

The picture represents one of the beautiful and purely rustic scenes Constable loved to paint, and of which he found so many in his native county, Suffolk, and in certain parts of one which borders it, Essex. It is from the latter he sketched this subject, we believe; for the distant church looks that of Dedham, a small village in Essex, the neighbourhood of which was a favourite haunt of the artist in the sketching-season. The 'Corn-field,' is somewhat of a misnomer, for little of it is brought into the composition—a pleasant shady lane shut in by lofty hedges and thickly-leaved trees, the roots of which are, one side, watered by a rippling stream. The forms of the trees are true to nature; the hedgerows are wildly luxuriant, while over all roll grandly masses of clouds, betokening showery weather. It is in every way a noble English landscape.

In all that Constable did we find some episode, as it were, of rustic life; it is here exemplified in the shepherd-boy who has left his flock to pursue its way while he stoops down to "take a drink" of the clear running water by the pathway's side.



J. CONSTABLE, R.A. PINX.

C. COUSEN SCULPT.

THE CORN FIELD.

FROM THE PICTURE IN THE NATIONAL COLLECTION

SOCIETY OF PAINTERS IN WATER COLOURS.

THE SEVENTH WINTER EXHIBITION OF SKETCHES AND STUDIES.

THIS exhibition maintains its high character; indeed, in its special line, it scarcely has been, or can be, surpassed. Unfortunately the "sketches and studies" become fewer and the finished drawings more numerous. This perhaps must be inevitable, as the members exhaust their accumulated stores, and trust to the sketching of a current year for the replenishment of their portfolios. The present collection, at all events, has the charm of variety; rich and rare are the materials brought together.

John Gilbert is always strong in a sketch; his style is seen to advantage in its rapid extemporisation. A figure, and fiery steed of flowing mane, under the title of 'A Halt,' is a sketch worthy of Rubens or Rembrandt; in force of shadow and colour this masterly study has seldom been excelled. Also of amazing cleverness are 'Three sketches illustrating Shakspeare's Songs and Sonnets.' The play of these Cupid-like children, the free flow of line, and the warm flush of colour, recall the happiest manner of Rubens. Another of the *pasticcis*, wherein this painter imitates the manner of some well-known master, bears the title of 'To be or not to be.' This brilliant drawing is evidently thrown off in emulation of Reynolds or Gainsborough; the figure, forced up by a background of foliage, has the grace and the nature of a fancy portrait painted fifty years ago. Would that such portraits could be painted now!

Also among the marvels of the gallery must be mentioned two wonderful studies by F. Walker—an artist who possesses a genius which gives him some right to eccentricity. 'Lilies' in a garden, tended by the gentle hand of a lady, may be regarded as a rare feat of skilful manipulation and artistic treatment. How the detail has been brought together without scattering, how so much colour has been kept quiet, it is difficult for any one but the artist himself to understand. There is an undertone of greys, a current of subdued neutrals, which gain for the work the needful repose. 'The Gondola' is a wondrous study, evidently made on the spot, in the open air. The colour is local, and truly Venetian. The light is cast from an Italian sky. It will be worth anyone's while to observe the artist's mode of manipulation,—the pigments are laid on thick, as in the *impasto* of *tempera*; the method has more singularity than merit; the painter is wholly defiant of opacity; when he paints a wall, he lays on mortar as liberally as a mason, and thus the wall is a wall accordingly; it stands firm, has solid substance, and throws off light, just as any other masonry. We may add that F. Walker's 'Study of Mushrooms and Fungi' is a drawing worthy of William Hunt.

Burne Jones we are glad once more to greet; worshippers and scoffers would alike regret the absence of works which, if strange, and sometimes even laughable, are never lacking in earnestness and thought. 'A Head' in red chalk is evidently suggested by drawings of the old Italian masters, from whom it is well known Mr. Jones derives what is most commendable in his works. Yet even this simple head, which presented no difficulties to the draughtsman, is out of drawing. It is strange, and certainly not a little unfortunate, that a painter who aspires to the highest walks should stumble on the very threshold, and fail in a first rudiment which the youngest member in a school of Art is expected to master. Mr. Jones is supposed to be singularly fine in sentiment: certain designs for 'Three Figures' it is to be hoped may be admired for the sake of the "sentiment;" surely they cannot be commended for their truth to nature: the nearest approach we know to such abnormal forms are embryos in eggshells.

Chalk drawings we hope to recognise in future years as a distinguishing feature in this

exhibition of studies. The more our figure-painters can be induced to work with a hard point, the more firm and true will their drawings become. Thus some of our best draughtsmen have been trained in the strict, careful school of the wood-engraver. Studies in chalk are also excellent practice in light and shade; altogether they imply that an artist matures his works with thought. Very commendable for these reasons are the studies of two heads by Fred. Shields. This artist always shows an observant eye for expression in countenance, but hitherto he has been chiefly known by rustic subjects. These two female heads, however, bear the sign and the type of refinement and high culture; very subtle are they in the curves of the eyebrow, in the modelling of the brow, and the drawing of the eyes. Perhaps a little more firmness of hand and purpose in touch are still to be sought. For these last qualities strongly to be commended are 'Sketches for Parts of a Composition' by J. D. Watson. These are regular life-studies, sharp, plucky, and instinct with purpose. An artist can scarcely fail of progress who goes thus resolutely and honestly to work.

Also by Mr. Watson is a most noteworthy "Design for the mural decoration executed in the house of Mr. Birket Foster," the painter's brother-in-law. This composition, 'Bringing Home the Maypole,' recalls, in subject and treatment, a procession by Mr. Marks, exhibited in the Dudley Gallery, and now in the Kensington Museum. It is, however, important the public should know that Mr. Watson has priority of right to the idea; his mural picture, painted in the studio of Mr. Birket Foster, was settled in design and in part executed before Mr. Marks had commenced his famous 'May-day in the Olden Time.' Worthy, too, of observation is another contribution by this versatile artist. In 'Gathering Bait' upon a rocky beach, Mr. Watson has given to the chief figure a balance, play of line, and harmony of composition altogether lovely. The relation between the figures and the landscape is most felicitous. By other members and associates there are works not a few which invite to criticism, did the space at our command permit; thus there are figures by Smallfield, by Miss Gillies, E. Lundgren, and E. K. Johnson, which we have marked for commendation.

The landscapes are rather more "dressy" and "finished" than we could desire for sketches; evidently, for the most part, they are not sketches or studies, but more or less finished drawings. Thus, Mr. Branwhite, who has seldom been seen to better advantage, exhibits landscapes of far too much deliberation to have been painted on the spot. This calculation in composition, this weighing of colour, this careful bringing together of the entire subject, bespeak the mature work of the studio. 'The Decline of Day near Llandilo,' by this artist, is, after its kind, not surpassed in the whole exhibition; the scene is grand in subdued shadow, and solemn colour. We may here mention, as the result of a foregone conclusion, a chalk drawing, 'Sunset,' by Basil Bradley; the artist evidently went to nature with a lively reminiscence of Turner—he, by means of chalk, in the end got at a fair conjecture of this scene by sunset. By Carl Haag there are several genuine studies, vigorous, manly, truthful; we may here quote, under the head of scenic landscape effects, 'The Hohe Göll' in the Bavarian Highlands. The artist, in his contrast of colours, warm and cold, is rather too obvious and violent, and the poetry of his sentiment is gained by somewhat hackneyed and artificial means. Alfred Newton contributes not a few scenes under the well-known effect which has gained for this painter reputation; 'Near Loch Leven by Moonlight,' is a fair example of the artist's style. Brittan Wallis is a painter who has placed too much confidence in an effective and successful mode, which threatens to degenerate into mannerism. One of the best examples of his somewhat hotly-coloured style is a composition of 'Cattle on the Sands near Port Madoc.' The artist has learnt how to gain effect out of harmony and contrast of colour, the cattle telling richly, as in the pictures of Cuypp,

against the landscape surroundings. But such a work of course is not a "sketch" or a "study;" it is one of those deliberate performances which might find fittingly a place, not in winter, but May, exhibitions.

The chief interest of the gallery, however, as before indicated, lies not in highly-wrought drawings, here out of place, but in the off-hand notes, the free studies of nature. J. W. Whittaker contributes several such simple truthful sketches; near Trefrew, for example. The style of this artist is essentially sketchy and suggestive: whatever he does comes near to nature. G. Dodgson is another artist who, with a difference, keeps close to what he sees, provided the trees are green. In 'Knole Park' he is true to branch curves, and leafy canopies. Davidson exhibits a dozen "Sketches and Studies." Among these we have made a note against 'Haymaking—Sunset,' because though the effect in sky is flaming even to excess, the whole drawing gives evidence of a conscientious desire to render with fidelity the graduated tones of nature.

Thorough artist-studies are the sketches from the portfolio of James Holland. The brilliance and sparkle of some of the small hasty jottings here hung, two or three in a frame, are after the painter's best manner. The artist throws off ideas from his pencil which scintillate as sparks struck from an anvil. 'Venice' is marvellous for subtlest and intensest relations of colour and delicate tones of grey, brought into exquisite harmony. This drawing is to the eye a feast, a reverie of colour. Francis Powell, a student of effects which come upon the spectator with enlivening freshness, is as yet unmarred by mannerism or unspoiled by frequent reiteration. 'The North of Arran,' by this artist, is specially noteworthy as a study of sky and glancing sun-rays. From Mr. Powell, one of the more recent acquisitions to the society, we may expect much; his style is healthy and manly, his treatment shows an eye watchful of nature in moods of majesty and mystery. G. P. Boyce has a sketch on the Lledr—that favourite haunt of all sketchers—low in tone and of correspondent depth in sentiment and expression. An 'Evening Study' in the Isle of Wight is in a brighter key, brilliant in light and colour. Few artists have a sense more true for harmony—sometimes unusual and unexpected in its concords—never hackneyed. We must not forget to mention as a novelty, a bold, spirited 'Study of Sea' off the coast of Northumberland, by Mr. Birket Forster. This drawing of dashing waves, storm-driven, is admirable for sweeping curve, for dancing motion, for translucent light, and delicate colour.

We have heard it said that this society shows itself in the last stage of confirmed routine and hopeless conventionality. It is with much pleasure that we entirely differ from this judgment. We have seldom seen an exhibition more vital.

CORINTHIAN GALLERY.

FIRST WINTER EXHIBITION.

ONE more gallery is added to the list of Winter Exhibitions. The usual reason for such enterprises may be assigned: viz., talent unrecognised and pictures unsold. It remains to be seen whether the committee responsible for this new venture will be able to float upon the market the pictures painted by them and their friends.

The post of honour is held by a picture seen before: 'The Reconciliation of Reynolds and Gainsborough,' one of the well-meant efforts of Mr. Lucy; other leading positions in the gallery are in like manner filled by a respectable mediocrity which at best presents little either to praise or to blame; while the vast majority of the 533 pictures here displayed will remain, notwithstanding they are placed on public view, in absolute oblivion: neither critic, nor patron, nor any of the discriminating public caring to look at them a second time.

The gallery is worth a visit for the sake of

some works of promise by young men who, not having made a footing elsewhere, have here entered the lists. Established artists elsewhere known are here not seen at their best. Thus Mr. Smallfield exhibits a weak, washy, and somewhat coarsely-painted canvas which answers to the name of 'Doris.' Also we may note the presence of the Suffolk Street school, as witness 'A Welsh Spring,' which confesses to the popular conventionality and rude naturalism of E. J. Cobbett. Mr. Woolmer likewise, who usually does romance in Suffolk Street, furnishes the gallery with a 'Moonrise'—a picture, if scarcely removed from commonplace, certainly not unpoetic or displeasing. Refreshing traits of youth and talent with promise for the future we gladly recognise in such works as 'Sure it Looks Illigint,' by W. Weekes. 'The Burning Prairie,' by D. Cooper, may also be mentioned for spirit, motion, vigour. 'Day Dreams,' by A. F. Patten, is a head for style worthy of commendation; and 'The Barber' (a work of considerable merit), by A. Fitzpatrick, and 'A Merry Thought,' by Lomas, may each be praised for vigorous naturalism.

The landscapes may be described as more numerous than choice: still, as with the figures so with the studies from nature, redeeming works may be here and there selected from the general mass. J. Peel, an artist always worthy of respect, exhibits several of his careful modest transcripts from nature, among which may be distinguished 'Windings of the Torridge.' Various artists of the name of Dawson—one of whom, by the way, figures on the committee—may be noted as prominent individually, or rather collectively. Thus H. Dawson exhibits one picture, H. T. Dawson four, A. Dawson five, while a Mrs. Dawson paints 'Fruit.' We observe 'A Running Fight' by H. Dawson as conspicuous for a certain melodramatic force and effect, usually identified with the name of Dawson. Another family, also known as most prolific in pictures, that of Rayner, has in this gallery found congenial abode: thus four artists bearing this name display their vigorous though scarcely varied powers in seven productions. Really these works, if only they could be made more scarce, would not fail to command a price proportionate to their merits. We may signalise above prevailing mediocrity 'Evening,' by R. H. Wood, as striking in effect and as possessing considerable power. Among the water-colour drawings are a couple by E. J. Varley, poetic in sentiment and altogether admirable for expression: that they were speedily caught up by purchasers is a proof that real talent has in these days seldom long to wait for its reward. In the room set apart to drawings plagiarism is unusually rife, the ideas of Birket Foster, Boyce, and others are stolen openly, as if the cry of "Stop thief" could never be raised in a picture gallery.

A few foreign pictures give spice and flavour to the collection, which has fallen rather flat upon the public taste. L. R. Mignot, for instance, throws upon the walls one of his burning Sunsets in "South America," while Signor Barucco produces as a startling novelty, not to say anomaly in style, 'The Marble Quarries of Carrara.' The receipt for this picture, and for all others of its kind, may easily be given: make the shadows cast by the sun black, and load the lights in strongest relief of white paint: the contrast gained can scarcely fail to rivet the eye. Nevertheless in such products there will always be less of art than of trick.

Whether this Corinthian Gallery was needed, and whether its administration be such as to gain the confidence of artists and of the public, we will not prejudice. Let the result decide. The committee, we observe, open the rooms on Mondays free of charge: there is an air of liberality in this unusual arrangement. The gallery is good, well lit, and well situated; its first attempt at popularity, if not a success, is not a failure, and it will certainly improve.

Notwithstanding the closing of the British Institution, artists have not much to complain of in the way of opportunity to exhibit their works. Their great object should be to render them worthy of public patronage.

SCENERY OF THE STAGE.

"THE KING O' SCOTS" AT DRURY LANE.

"THE Fortunes of Nigel" has been adapted to the stage so as to follow the text of the novel as closely as possible. After the elaborate and very costly manner in which the plays of Shakspeare have of late years been produced with respect to costumes, properties, and local circumstances, "The King o' Scots" would have been intolerable without an equal degree of attention to such details; and the more so that we are familiar with Scott's precise descriptions, which are written not only without effort, but with an evident ease that gives them the character of merely notes by the way. The artist who has succeeded in representing Old London with as much truth as such a subject can be reproduced on the stage, is Mr. William Beverley, whose genius as a scenic architect, and skill as an artist, have achieved many triumphs similar to that which he has accomplished in "The King o' Scots." In considering the appliances and means at the disposal of a scene-painter, it is common to expect more than can possibly be afforded by the arbitrary conditions of stage representation. It must therefore be said, after mature consideration of all the circumstances, that the scenery of this adaptation is, as to its success, a *ne plus ultra*. The opening scene of the play, as that of the novel, is Fleet Street, with, prominently on the left—for we are looking into the city—the shop or booth of David Ramsay, maker of watches and horologes to His Most Sacred Majesty James I., and situated a little to the east of St. Dunstan's. Whether Mr. Beverley has, or has not, taken the veracious Wenceslaus Hollar literally as his authority, matters little, provided he has maintained the general character of the architecture of the time. Where the houses and booths, as well as the persons, perform a part in the drama, the scenery is necessarily composite, and yet may be indisputably that of the time supposed. The opening scene is novel and impressive, and at once calls up to remembrance the narrow streets and dear dirty old wooden-framed houses of Rouen, in connection with which we cannot help naming a certain Samuel Prout, who has chronicled these quaint buildings in playful versions of his own, which will yet exist long after these ancient tenements have been swept away—for Rouen is not without its Haussmanns. With admirable skill, to the nearest houses is given an emphasis which at once brings them forward and throws the other buildings back, yet preserving the continuity of line, that is taken up by the back-scene and carried perspectively into a distance which signifies the continuation of the street, yet veils it in such a manner that we do not feel the absence of moving figures in that part of the picture. The front of Master Ramsay's shop, and that of the apothecary's opposite, are the centres of action. The two apprentices of the horologer, Jin Vin and Frank Tunstall, with Richie Monipplies, are prominent characters here. The first importunes the passers with his incessant "What d'yc lack?" and shouts forth extravagant praises of the clocks and spectacles of his master. Fleet Street, as thus shown to us, presents the aspect of one of the ancient *chepes* or standard market-streets, where every dealer, either himself or by deputy, cried his wares. Sir Walter Scott, in his notes to the novel, says that the custom lingered in London and existed in Monmouth Street in his time. But never—certainly within half a century—even in Monmouth Street, have dealers recommended their goods with the vociferous importunity practised by the apprentices of David Ramsay. The custom yet lingers among butchers, but it is flickering out.

Fleet Street is succeeded by one or two interiors, but these are not regarded with the same interest that is felt for the ancient street-scenery of London, much of which must have existed in its then condition for nearly three centuries before it was swept away by the Great Fire. The apartment in the house of David Ramsay has been constructed at discretion, and to serve stage purposes. This could not well be

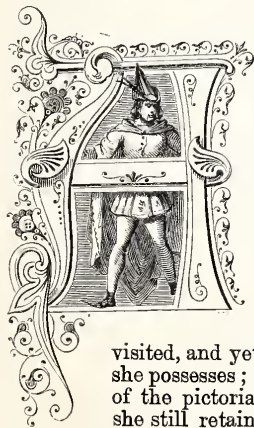
otherwise, but the Whitehall scene renders unnecessary all apology for amplitude. In the latter it is that George Heriot sells the King the magnificent Cellini vase for a hundred and fifty pounds; and we can readily pardon the artist if he has placed the King and Heriot in one of Inigo Jones's grand and imposing chambers in preference to introducing them in one of the old rooms tenanted by the De Burghs or Henry VIII. It would have been inexpedient to have realised the description of the dusty confusion mentioned in the novel. The room is not encumbered with furniture; hence we are more impressed by its Renaissance ornamentation, of which there is a sufficiency, but without any approach to redundancy. Our introduction to the "province" (as Captain Colepepper calls the place) of Alsatia impresses us more favourably than Sir Walter's description of the famous Sanctuary, in which we are told that the aspect of the locality was that of abject poverty, and the character of its vitality the most unbridled ruffianism. The wailing of children, the scolding of mothers, shreds of ragged linen hung out to dry, with other audible and visible evidences of poverty, bespoke the misery of the quarter. But upon these it would not have been wise for Mr. Beverley, or Mr. Halliday the adapter, to have insisted, as there is a certain savour of romance to be maintained throughout the piece. We have accordingly some imposing masses of building presented under a subdued light, and so leaving to the imagination all that which could not be set forth in a breadth of sunshine. Here the same skilful management of the light invests the picture with a deceptive reality, to the impressions of which the spectator is disposed to yield, being deprived of the opportunity, by close examination, of satisfying himself of the cunning fraud. The centre of the composition is occupied by a turreted structure, like one of the ancient city churches. But we are supposing the Sanctuary of Whitefriars to be familiar to our readers generally. The existence of such a refuge for law-breakers is, of course, known to many, but it may not be to all. The Sanctuary—to which the name of Alsatia had been given, and was accepted by the inhabitants—extended from the Temple to Blackfriars, and here were gathered together all the outlaws and vagabonds of London and its neighbourhood. And this was the place in which Nigel sought refuge from the terrors of the Star Chamber, after having challenged Lord Dalgarno within the precincts of the Court. The interior of Trapbois' house, with its low gallery and stairs, is an arrangement in domestic architecture which has long yielded to modern convenience. If everything here were not dusty, rusty, and in all respects ill-conditioned, it would sort but ill with the habits of the presiding genius. The room harmonizes perfectly with the character of its owner, and helps materially to sustain the feeling with which it is intended we should regard the kind of business transacted within it.

Next to the Fleet Street scene, the most impressive is Old London Bridge. We can readily understand that the painting and adjustment of this piece of scenery must have been a result of anxious study to the artist. To all the scenery in the play is given an appearance of reality which, consequently, could not be denied to London Bridge. But the difficulty has been to present it from a point of view whence could be combined this palpability with such an expression of distance as should describe the importance of the structure. This has been admirably managed by supposing the spectator placed a little west of the bridge, on the city side of the river. Here, again, Hollar may be an authority. The houses rise like towers far above the horizon of the spectator, and the line of building is carried uninterruptedly to the Surrey side. Although the hunting in Greenwich Park, and the interior of the Tower would, years ago, have been regarded as triumphs of stage-representation, they cannot be esteemed master-pieces of Art approaching in anywise the order of the Fleet Street, Alsatia, and London Bridge scenery, which are certainly such marvels of stage-representation that it is impossible to conceive they can be surpassed.

PICTURE GALLERIES OF ITALY.—PART I. GENOA AND TURIN.



RIBERA.
(Spagnoletto.)



HISTORY and a critical examination of the great picture-galleries of Italy would suffice to fill a volume of many hundred pages, so vast is the amount of materials they supply to a writer. Italy was not only the country of resuscitated Art, but it lived and flourished there from infancy to ripe manhood, and became the parent of the Art of other lands; to her schools painters and sculptors have flocked for instruction; and men from all parts of the civilised world have

visited, and yet visit, her to see the marvellous works she possesses; for though stripped of no small amount of the pictorial and sculptural wealth she once held, she still retains what for magnitude and value is not to be found in any other country of the universe.

To one special portion of these treasures, that which is contained within the renowned city of Rome, the attention of our readers was directed some time ago in a series of illustrated articles entitled "Rome, and her Works of Art." We now propose to treat some of the other great centres of Art in a similar manner; but for the reason just assigned it is evident that our notices of each picture-gallery must be comparatively brief; little more can be done than to point out what may be considered as the leading works in each collection. We commence with an examination of a few paintings in the palaces of GENOA—"Genoa la Superba," as this noble city has been aptly termed; whose princely mansions show that the architect and artist-decorator have worked in close alliance.

The *Palazza Doria Panfili*, originally the residence of the great Andrew Doria, and still the property of his descendants, is chiefly remarkable for the frescoes painted on its walls by Perino del Vaga, a Florentine, one of the artists employed by Raffaele on

the Loggia of the Vatican, and esteemed among the Florentines as a designer inferior only to Michael Angelo. Driven out of Rome when the city was stormed by the Imperialists in 1527, Del Vaga, whose right name was Buonacorsi, fled to Genoa, where he was kindly and generously received by Andrea Doria, to whom the palace had recently been given, and who caused it to be almost entirely rebuilt, as it now stands; Del Vaga assisted the architect Montorsoli in preparing designs for the edifice, and adorned the walls with some glorious frescoes, not unworthy of one who had distinguished himself among the most celebrated disciples of Raffaele. His frescoes in the Dorian palace—by the way, they are rapidly decaying—represent, on the ceiling of the principal saloon, the 'Battle of the Giants,' in which the figures are of heroic size; the smaller compartments are adorned with arabesques of most elegant design, and originally, as even now may be seen, of most brilliant colours. Elsewhere are several subjects taken from the history of ancient Rome; the story of Horatius Cocles, of Mutius Scævola and Porsenna, and 'THE TRIUMPH OF SCIPIO.' Of this last grand composition an engraving appears on the next page. With the exception of Andrea Mantegna's 'Triumph of Julius Caesar,' which it is possible Del Vaga may have seen, we know nothing of the kind to be compared with it.

In the *Strada Nuova* stands conspicuously the *Palazzo Brignole*, containing, perhaps, the best collection of pictures in Genoa, most of them genuine works which have not undergone the process of "restoration." One of the most remarkable, not only for its intrinsic merits, but because it is one of the very few subject-pictures painted by the artist, is Carlo Dolci's 'Christ in the Garden of Gethsemane.' The Saviour is represented kneeling, with his head bowed down, and his hands crossed over his breast; before him, also kneeling, is the angel sent to strengthen him; the right hand of this figure is stretched out towards Christ, while his left supports on the shoulder a cup in which are a small cross and the instruments of torture—the scourging whips, the

nails, mallet, &c. The picture is lighted solely by the glory that encircles the head of the Saviour. Carlo Dolci has always been distinguished for the peculiar grace and the beauty of expression given to his heads, and also in the drawing of the hands of his figures; these qualities are abundantly manifested in this comparatively small yet valuable work.

To a somewhat analogous class of painters belongs Guido Reni, of Bologna, who during the early part of his life was contemporary with Carlo Dolci the Florentine. Brought up in the school of the Carracci, he acquired the art of painting the nude figure in a style which, in its grandeur of size and powerful expression, is not undeserving of the term "majestic." Subsequently he combined with these both elegance and exquisite delicacy of handling; tenderness and pathos predominate in all his best works; and his heads are characterised by great beauty. In the Brignole gallery is a fine example of his matured style, the 'St. SEBASTIAN' engraved on the next page. In its anatomical development it exhibits close study of the antique, while the face of the young Roman martyr expresses noble manly beauty, unmarred by the agony caused by his wounds; this serenity of feature is an index of the peace of mind which enabled him, in common with thousands of other converts to the Christian faith, to meet a cruel death with calmness. The colouring of the picture is remarkably fine, and is so employed as to bring out the figure in bold relief against the background.

The works of Guercino in his middle time may be placed in the

same category as those of the two painters just named; his 'Death of Cleopatra' in this gallery is a notable specimen of the artist's style at the period referred to. GIUSEPPE RIBERA, the Spaniard, hence generally called "*Spagnoletto*," of whom a portrait appears on the first page of this chapter, is represented in the Brignole collection by a single picture of excellent quality called the 'Philosopher.' Though Ribera studied under his countryman Ribalta before he quitted Spain, his style is founded on that of, first, Correggio and some of the Venetian masters; secondly, on that of Michaelangelo de Caravaggio, so that he may properly be ranked with the Italian painters. By Caravaggio himself is the 'Raising of Lazarus,' a work exhibiting all the extravagancies of colour and *chiar-oscuro* adopted by him and his followers, who have been described as of the *Tenebroso* school, painting their subjects in strong abrupt lights and dark shadows. 'St. John the Baptist,' by Leonardo da Vinci, is an exact copy of his picture in the Louvre; Domenichino is seen in a 'St. Roch,' and Correggio in 'The Assumption'; all are good specimens, though not the best, of these masters.

The school of Venice has its principal representative in this gallery in the works of Paris Bordone, a native of Treviso, who died in Venice in 1571, at the age of seventy. By him are 'the Virgin, St. Joseph, St. Catherine, and St. Joseph,' encircled by a group of angels; a portrait of a woman in an embroidered robe, and another of a man reading a paper. Of the works of other Italian artists may be specially pointed out 'The Annunciation,'



THE TRIUMPH OF SCIPIO.

(P. del Vaga.)

and 'St. Thomas of Capuccino,' by Ludovico Carracci; 'The Adoration of the Magi,' by the elder Palma; 'Christ driving the sellers out of the Temple,' and 'The Death of Cato,' by Guercino.

The painters of the old Dutch and Flemish Schools are but thinly represented here. There is a portrait of a man ascribed to Rubens, but it is very doubtful. Vandyck is seen in a scriptural subject bearing the title of 'Render unto Cæsar the things that are Cæsar's, and unto God the things that are God's;' and to far greater advantage in some portraits of the Brignole family, notably in that of the Marchioness Geronima Brignole, standing with her daughter by her side; of the Marquis and Marchioness Adorno Brignole Sole, the former on horseback, the latter standing on the terrace of a mansion: she wears a richly-embroidered velvet robe with a long train, a deep ruff is round her neck, and a long feather adorns the back of her head. A chair is by her side, on one arm of which a parrot is perched. It is altogether a noble portrait, of oval shape.

Another of the noble Genoese palatial residences containing some fine pictures is the *Palazzo Durazzo*. There are, by the way, two mansions of this name; the palace of Marcello Durazzo and that of Philippo Durazzo: it is to the latter that reference is now made. Among the pictures here are 'The Annunciation,' by Domenichino, 'Cleopatra,' by Guido; and a 'Sleeping Infant,' a charming little oval picture by the same graceful painter. 'The Marriage of St. Catherine,' by Paul Veronese, is a good

specimen of this distinguished master of the Venetian School. Ribera (*Spagnoletto*), to whom reference was made in the remarks on the Brignole gallery, is here seen in some portraits of old men called 'The Philosophers,' two of which are assumed to personify Heraclitus and Democritus respectively: *à propos* to these may be quoted Kugler's remarks on the painter:—"In general, however, his pictures exhibit a wild, extravagant fancy: this is apparent in his numerous half-figures of anchorites, prophets, philosophers—all angular, bony figures." Mr. Wornum forms a true estimate of him when he says, in his "Epochs of Painting," "Ribera was certainly a painter of prodigious ability, but the natural ferocity of his character comes out even in the choice of his subjects, which are often illustrations of the most atrocious examples of cruelty on record." We have on more than one occasion made the remark that a painter's works may not unfrequently be taken as an index of his personal character; and there is some proof of this in the history of the Neapolitan school, to which Ribera belonged, in the sixteenth and seventeenth centuries; its annals reveal stories of vice, immorality, and bloodshed which lead one strongly to doubt the truth of what Ovid has made familiar to every school-boy, though the lines are not specially applicable to painting:—

"Ingenus didicisse fideliter artes
Emollit mores, nec sinit esse ferus."

Among several portraits by Vandyck are a group of a lady and two boys of the Durazzo family, and a fine full-length of a young

boy, also a Durazzo, which has obtained the *soubriquet* of 'The White Boy,' from his being entirely habited in a dress of white satin. He stands in an easy attitude, with his right arm over the back of a high chair; a magnificent parouquet is pecking at some

filberts on the seat of the chair, and in the immediate foreground is a quantity of fruit, melons, grapes, &c., at which a huge monkey, with a chain and collar, the latter around his loins, is making a spring from the feet of the boy. To say that this



ST. SEBASTIAN.
(Guido Reni.)

portrait is worthy of the painter is the highest compliment which can be paid to it. By Rubens is a grand portrait of Philip IV.

The *Palazzo Marcello Durazzo* contains only a few paintings.

Vandyck, the honoured guest of every noble of Italy with whom he was invited to sojourn, has left a memorial of his visit here in a beautiful portrait of Catherine Durazzo, which by its richness of colour and general luxuriousness of style, contrasts forcibly

with one by Holbein, assumed to be that of Anne Boleyn, in his dry, hard manner, though the costume is wonderfully painted. Michaelangelo de Caravaggio appears in 'Peter denying Christ,' Titian in 'The Nativity,' Rubens in a picture of Juno, and the elder Palma in 'The Virgin, John the Baptist, and Mary Magdalen.'

Genoa, certainly one of the grandest cities of Italy for its architecture, and "most beautiful for situation," contains numerous other palaces whose walls are hung with pictures by renowned painters. The *Palazza Pallavicino* possesses a considerable collection, including a triptych representing 'The Descent from the Cross,' and two other paintings said to be by Orlando of Perugia, who lived in the early part of the sixteenth century, but of whom little or nothing is known: the only book in which we find the name introduced is "The History of Painting in Italy," by Messrs. Crowe and Cavalcaselle, a most valuable dissertation on early Italian Art, published in 1866: Orlando is spoken of

there as employed, in 1507, in conjunction with Sinibaldo Ibi, another almost equally unknown artist, on a picture for one of the cathedral altars. Other notable works in this palace are 'Diana and her Nymphs surprised by Actæon,' by Albano; 'Coriolanus with his Wife and Children brought Captive to Rome,' by Vandyck; 'Jacob and his Family on their Journey,' by Bassano; 'The Virgin and Infant Jesus,' by Francischini.

The *Palazza Cataneo* may also be mentioned as containing some good pictures: notably the 'Virgin and Child,' by Velasquez; the same subject by Garofalo, of Ferrara, a close imitator of Raffaele, whom he assisted; 'St. Agnes with the Lamb,' by Andrea del Sarto; 'The Stoning of St. Stephen,' by L. Carracci; and a 'St. Joseph and St. John paying homage to the Saviour;' accredited to Raffaele.

In the *Palazzo Spinola* are two or three examples of Vandyck, 'The Crucifixion,' and a portrait of a man on horseback; the latter



THE VIRGIN AND CHILD.
(Sassoferato.)

is a fresco: also some portraits by Andrea del Sarto; and a fine head of a man wearing a black dress, by Sebastian del Piombo. By Titian is a 'Venus.'

Genoa cannot be said to have ever possessed a school of Art of very high repute. The principles of Italian Art were introduced there in the early part of the sixteenth century by Carlo del Mantegna. Perino del Vaga, of whom we have already spoken, carried to Genoa, about the year 1528, the style of the Roman School of the period. Luca Cambiosa, born near Genoa, in 1527, greatly assisted in developing the art of the Genoese till he was called to Spain in 1583, by Philip II. His chief successors during the seventeenth century were Giovanni Battista Paggi; Giovanni and Giambattista Carloni, brothers; Bernardo Strozzi; Sinibaldo Scorza, a landscape-painter, who studied in the school of Paggi; and Benedetto Castiglione, who died in 1670. After him we hear of no Genoese painters of much note.

TURIN—of which mention is now made only because the picture engraved on this page, 'THE VIRGIN AND CHILD,' by Sassoferato, the name generally given to Salvi—is in that city—stands in a fertile plain surrounded by wooded hills. From the lantern tower above the church on the lofty eminence known as *La Superga* the eye gains one of the most magnificent panoramic views it is possible to imagine. The city itself, with its numerous palaces, churches, and other edifices, its broad and well-arranged streets, is stretched out before the eye, the Po rushing past almost at the base of the church; while the landscape beyond is dotted with elegant villas, the residences of many of the Piedmontese nobles and gentry.*

JAMES DAFFORNE.

THE
SOUTH KENSINGTON MUSEUM.



IT is our intention to lay before our readers a series of articles descriptive of the SOUTH KENSINGTON MUSEUM. We feel that neither what has been already done nor what is in course of execution, by the Directors of that Institution, has ever been adequately brought before the Public; and we hope we shall perform a service that will be at the same time grateful to our Subscribers, useful to the Museum, and acceptable to the Public. Although the number of visitors to the Museum during the past year has been twice and a half as many as those admitted in 1857, still we must remember that it amounts to a comparatively small portion of the inhabitants of the Metropolis, without any allowance for country visitors; although it is probable that the latter have actually formed the main bulk of the attendances. The great advantages to all students of Art which the Museum offers, require only to be known in order to be appreciated. We hope the account which is now in course of preparation will be such as to give the readers of the *Art-Journal* a not inadequate idea of the finest Educational Institution, for artistic purposes, that is to be found in the world.

A brief account of the origin and history of the Museum will be most appropriately given when we come to speak of the Schools of Art, toward which it may be considered as discharging, in some sort, the functions of a University. Our first object, therefore, is to take a glance at the character of the Institution in general, and then to attempt a description of the Library.

An Institution designed for the purpose of giving aid "to the industrial classes in obtaining instruction in the branches of science and of Art which have a direct bearing on their occupations," has a special claim on the attention of the readers of pages such as ours. The silent growth of the South Kensington Museum, from its opening on the 22nd June, 1857, in which year it was visited by 268,291 persons, to the past year, which has witnessed the admission of 646,516 visitors, has almost taken us unawares. While we have been calling attention to the treasures of Art displayed abroad, our foreign neighbours have begun to look to the shores of the Thames for instruction in the arts of design. A result which, fifteen years ago, would have been deemed so remotely improbable, is one of the happiest auguries for the future. We see those crafts and manufactures which, from their origination or from their early development on our shores, we have become accustomed to think exclusively, or, at least, pre-eminently British, not only pursued with success in other countries, but pursued with a success that runs neck and neck, to say the very least, with the best exertions of the English artisan. When Robert Stephenson threw his great box girders over the Menai Strait, such pieces of iron-work as he required could have been constructed nowhere out of Great Britain. When an English engineer was invited to France, to lay the line of the Bordeaux and Bayonne Railway across the desolate wastes of the Landes, the rails that were furnished by French manufacturers for that

purpose cracked, almost like reeds, under the weight of heavy locomotives. Such were the softness and imperfection of the iron, that a nick chipped with a cold chisel, and a few blows with a sledge-hammer, would easily cut a rail asunder. And so difficult was the effort to supply rails, even of this quality, within the stipulated time, that the line, in spite of the patriotic selfishness of the Brothers Perreire, had to be completed by Barlow rails, manufactured in South Wales. Now, thanks to the diversion of the energy of our workmen in the direction of "strikes," Belgium is underselling Monmouthshire. Prussia is excelling Staffordshire in quality. One of the largest public buildings now erecting in the metropolis has all its iron fittings supplied from the Continent—and that as the result of a fair system of competitive tender.

While we are thus in the presence of the very grave fact, that the manufacturing supremacy which our large supply of coal, and the pith and thews of the English workman, once allowed us to claim, has departed from our shores;—while we are unwillingly forced to admit that in so many branches of the craft of the artisan we are yearly more and more hardly driven to maintain even an equality with the workmen of educated nations,—it is a matter of the deepest interest to see an unexpected weight flung into the opposite scale of the trembling balance.

The movement, originating in the educated taste and patriotism for his adopted country of the lamented Prince Consort, which produced as a first result the ever-memorable Exhibition of 1851, had a tendency directly designed to educate the artistic taste of the English people. A double education was needed. It was necessary to teach the craftsman how to produce works of undoubted excellence; but it was no less needful to teach the public how, and what, to admire. An educated public is the only true and permanent patron of Art, because it is the only inexhaustible and unfailing purchaser of the works of the artist. People will always be found to purchase, even at large prices, articles which they are told are excellent. But the passport to this patronage is not merit, but fashion.

Of the actual results witnessed during the last seventeen years, we shall have opportunity to speak in detail. We can point with a just and honest pride to schools of Art established on the Continent in professed imitation of our own. We shall have to tell, with unmingled satisfaction, of *French manufacturers coming to Kensington for designs*. We shall trace the steps that are being taken to spread the elements of a sound artistic education through the country, both among producers and consumers. And we shall endeavour to bring before our readers, however imperfectly, an outline of that collection of invaluable works of Art, which, even in its present temporary and inadequate home, yet excels the marvels of fairyland and the treasures of Oriental story.

Rare and costly books; photographs of the utmost perfection yet attained by the painting of the sun; autograph sketches by the greatest artists of the noblest periods of Art; sculpture such as that in which Michael Angelo struck out his fire of thought, with originality so unchecked, that he opened the lid of one eye and cast down that of the other, in the same head, in order to try—not in clay, but in marble—which position of the feature was most effective; pictures, in themselves forming a gallery; priceless works in glass, in por-

celain, in semi-precious stones, in jewels, in gold and silver plate, in ivory and wood carving, in plaster and in marble, in gold and silver tissue, and in cunning embroidery—the master-pieces of ancient and modern Art in every branch—are there placed to be seen, and to be studied. If ever there was a people's palace, it is here: a palace of Art, devoted to the free culture of the million. For those to whom pence are important, there is free admission three days in the week. A slight entrance fee, on the remaining days, secures a more uninterrupted occasion of study. The library—a library unrivalled in the world, as far as regards its own range—is placed within reach of the artisan. The carver, the smith, the craftsman of any kind, who would know what has been done by the most excellent masters of his craft, is enabled not only to see specimens of their taste, but to con the story of their lives, and to learn how each great name rose to power and to fame, to become a prince of the republic of labour.

In no spot on the surface of the planet is there such an establishment for the culture of the people. The most absolutely uneducated person cannot walk through the building without receiving a lesson appreciable by any capacity of brain that rises above the proportions of idiocy. That self-satisfaction which is the bosom companion of stolid ignorance, can in no way be so readily and so forcibly checked as by being confronted with the most excellent works of the hand of man. Such works speak even more loudly to the uncultured than do the grandest aspects of nature. "What hands have done, hands can do," says the craftsman. "Can I do that? can I make marble, wood, clay, iron, take such form as that? and if not, why not? And what is the interval that separates me, cutter of paltry cherubs on a tombstone, from the sculptor of the baptistry of Pisa?" Let those who have the most intimate acquaintance with the English craftsman say how he appreciates the boon that is so freely offered to his acceptance. All that he requires is, to be told that he may so readily avail himself of such invaluable aid. How many of the millions of visitors to this spot have entered it but a single time? The question must remain unanswered; but, as far as true working men are concerned, the number must be few indeed.

The great advance which has been witnessed during the present century in the industrial position of England, has principally arisen from the application of mechanical science. We have learned how to supersede human labour by the patient service of the steam-engine. We have thus, to a great extent, added to the disposable time of the labourer. Unless he be enabled to employ the time thus saved, either in the pursuit of employment requiring a higher degree of skill, or in the education of his eye and hand for the performance of that skilled work in which he need not fear the competition of machinery, the increasing development of machinery will cause a great gap in the life of many an industrious man.

It is this gap which an Institution like that at South Kensington is designed, and is destined, to fill. Self-help, self-culture, self-education, are facilitated to the student within its walls. In every study, and in every search for what is new, the first requisite is, to know how much is already known. Not, that is to say, to exhaust the sum of the knowledge already acquired, but to learn within what limits it lies, and

how and where it may be best studied. Very much of the brain power of the self-educated man is consumed and wasted in inventing what has been invented before. The annals of mechanics are especially full of witnesses of this wasted energy. The roll of patents bears ample testimony to loss of time, loss of money, and loss of that useful progress which would have been made by the man who secured legal protection for a useless or a worn-out invention, if he had only been led by the hand to the limit of what was positively known on the subject, and then left to direct his energy to the conquest of that which had to follow. In this respect, the Museum of the Patent Office is as well designed for a national educational purpose as are the Library and the Galleries of the Museum.

In our sketch of this great institution, the first department to which attention is naturally directed is—

THE LIBRARY.

On this subject it is not easy to write at a moderate length. Very few lines will be sufficient to describe the scope, and thus to indicate the character, of the South Kensington Library. Very many pages would be required to give descriptions of even a few of the most valuable of the noble works to which it affords the student prompt and convenient access.

To commence with that which is disagreeable. The library is in sad want of a home. Only skilful arrangement and unwearied attention could command the means of giving any tolerable accommodation to the readers within the very limited space allotted to both library and reading-room. In the Fifteenth Report of the Science and Art department of the Committee of Council on Education, we find the Librarian lamenting that "the arrangements—which can scarcely be called accommodation—for readers remain unaltered;" and that the inconvenience resulting from the disadvantageous position of the reading-room and its inadequate size becomes more pressing with the annual increase in the number of visitors. "At present, the table space available in the evenings is scarcely two feet to each person; in the British Museum five feet is allowed to every reader. In our Art-library, books of large size and great value are those chiefly consulted, and drawing and copying from them has constantly to be resorted to; ample space is therefore needed, both for the fitting care and right and profitable use of the books."

There can be little doubt that if the public had been at all adequately aware of the facilities for study which are offered by the South Kensington Library, these facilities would by this time have been almost if not altogether neutralised by the glut of readers. The total number admitted during the year 1867, was 12,822, being an average of 41 per day for the 311 days during which the library was open. The increase since 1853 has been nearly 300 per cent., the number of readers in that year being returned at 4,425, or 15 daily attendances for 292 days. In 1854 the average number of daily visitors was 32; in 1861 it sank to 24; in 1866 it rose to 37, so that no steady or permanent rate of increase has been established during the period of 14 years, although a considerable start was taken in 1861, when the total number of visitors rose to 10,635. In the preceding year it was 8,240.

It should be remarked, as the most important lesson to be derived from the inconvenience of the present temporary

reading-rooms, that the light, or rather the darkness, is simply intolerable. The small portion of the rays of the sun that is allowed to struggle on to the tables of the readers has to make its way through the deadened glass of the skylights of the Museum itself, and then through a vertical glass window that separates the reading-room from the court of the main building. The effect on the eye is wearisome and injurious to the last degree. We dwell on the subject with the more insistence, because we think that the architects of this country seem to have given less attention to the study of the best mode of admitting light to a room intended for the special purpose of reading, than has been the case in some parts of the Continent. It is essential to the comfort of the reader that the light should fall directly on his page.

The national Art-library is to be regarded as a collection of books, drawings, prints, and photographs, which is destined, within a certain range, to be complete and exhaustive. It includes books and serials on the history and practice of all branches of Fine Art. It is rich in illustrated works containing both such volumes as are of value as illustrations of any department of artistic labour, and such as form a portion of the history of the art of illustration itself, as in the case of engraving, of woodcuts, and of other methods of graphic depiction. The catalogue is at present only in manuscript, but, in this state, it is accompanied by an index, and is available to all readers in the library.

The librarian reports the presence of 20,000 volumes. Drawings and designs, chiefly of ornament, amount to 3,000. There are 17,000 prints, and 24,000 photographs. Original designs, and the most remarkable existing works on architecture, painting, sculpture, and decorative art, are to be found reproduced by the aid of photography.

During the year on which we have the last reports, 689 printed books, parts, and pamphlets have been presented to the library; 3,175 have been purchased, being a total increase of 3,864. Seven volumes in German binding, of the date of 1583, are particularly noteworthy as specimens of the art of bookbinding in the sixteenth century. A complete collection of works illustrative of the International Exhibitions of London in 1851, and of Paris in 1855, has also been presented to the library.

Six hundred and forty-one drawings, engravings, and lithographs, have been added to the collection during the same period of time. Among these is a series of elaborate drawings of textile fabrics, a collection of coloured illustrations of church decorations, drawings of the monastic buildings of Mount Athos and of Salonica, drawings of specimens of brick architecture in Northern Italy, drawings by students of the *Ecole Centrale d'Architecture*, in France, copies in water-colour of paintings by the great Italian masters, and a series of designs for goldsmiths' and silversmiths' work of the Italian *cinq-cento* school, which were collected in the year 1560. There is also the addition of a series of coloured illustrations of Mosaic decorations from Roman and other examples, designs of lace from an early Venetian lace pattern-book, engravings of ornaments by Beham, Aldegrever, and others of the "*petits maîtres*" of the German school of the sixteenth century, and 145 engravings from the works of Raffaele.

The photographs added during the year have amounted to 6,694. These include the very valuable series of portraits taken

from the National Portrait Exhibitions of 1866 and 1867, a collection of Indian landscapes and groups of figures, a series of illustrations of the royal collection of armour at Madrid, and reproductions of the drawings of Holbein contained in the museum at Basle.

The Library possesses, among its other treasures, specimens of early book-binding and choice typography. It is highly desirable, not only that this collection should be increased as far as possible, but that it should be so arranged as to be readily inspected. It can be only in rare and special cases that there can be any necessity for handling these specimens, while their preservation depends very materially on their being left, as much as possible, untouched.

The object of the Committee of Council is, to make the Library of the Museum a perfect and exhaustive ART-LIBRARY. It cannot be expected to contain every illustrated book that ever was published; but it is intended to contain every illustrated book that shall be comprised within certain limits, which it is easier for an educated man to understand than it is to depict with precision and yet in popular language. All works of what may be called pure illustration are, or will be, included in the catalogue. The price of a single copy of some of these works is high, and it is the aim of the Librarians to acquire at least duplicates of most valuable works for the sake of loan. Last year includes, for example, among its purchases, a fine copy of the important illustrated work by Baron Taylor, on the architecture and antiquities of France, *Voyages dans l'Ancienne France*, in twenty-six volumes folio. Some works are to be found which are in process of serial publication at the expense, or aided by the subscriptions of, foreign governments. Such is the superb *Histoire de l'Art Egyptien, d'après les Monuments, depuis les temps les plus reculées jusqu'à la domination Romaine*, which the wise munificence of the late Minister of State, Fould, has enabled M. Prisse d'Avannes to produce—a triumph of chromo-lithography, which it can hardly be conceived possible to surpass. This noble work will consist, when completed, of two folio volumes containing 180 plates, and of a quarto volume of text, illustrated by vignettes. It will present a complete history of Egyptian Art, from the earliest times, divided into the several departments of architecture, design, painting, sculpture, and applied, or decorative Art. It will also contain a general outline of the civil and political history and condition of Egypt, regarded with reference to its action on Art, or, it may be, with regard to the reaction of Art on custom and conventional thought.

We must defer to a future number a more specific examination of the various collections which are included in the Art-library.

THE PHOTOGRAPHS

Alone form a gallery, and the boon which this method of reproducing and of preserving the record of the rarest and most precious works of Art offers to the student is one that it is difficult fully to appreciate. To give some idea of the importance already attained by this collection, we cite some of the most novel and striking features.

We have a series of twenty photographs, illustrating the "Treasures of Petrossa," and other goldsmiths' work from Roumania. Twelve of these represent ancient gold cups, fibulæ, bowls, neck-rings, and other objects of Art, which were found near the village of Petrossa, in Roumania, in 1837, and were displayed at the Paris

Exhibition, in 1867. Among these are three gold brooches, or fibulae, in the form of birds, set with carbuncles. Ewers and vessels of gold are ornamented with *repoussé* work, stamped and tooled, or enriched with open-work, inlaid with garnets and glass pastes. On one solid gold neck-ring is engraved a line of Runes.

The ecclesiastical metal-work of the Middle Ages is illustrated by a set of twenty photographs, comprising monstrances, reliquaries, croziers, pastoral staves, pyx-boxes, chalices, chrismatories, triptyches, and other objects, taken from the originals in the museum of the Louvre, the royal palace at Lisbon, and other collections. Of English work of this description is the pastoral staff of William of Wykeham, Bishop of Winchester, dating in the fourteenth century, and a candlestick from Gloucester, in gilt bronze, of the early part of the twelfth century. From Ireland we have the "Limerick Crozier" and the "Limerick Mitre," each of silver gilt, dating from the fifteenth century. French, German, Flemish, Portuguese, Spanish, and Italian Art are all illustrated by this valuable series of photographs.

Another series presents us with specimens of Italian jewellery, worn by the peasants of Italy, distinguished into ten topographical groups, to which is added some modern Turkish, Danish, and Norwegian jewellery. Again, we have twenty photographs of tazzas, ewers, cups, "bibérons," candlesticks, and salt-cellars, of the rare and beautiful faience ware, named after Henri II., *Roi de France*, from objects principally in private collections.

College and corporation plate is illustrated by twenty photographs of extreme interest. The Grace Cup of St. Thomas-à-Becket, of ivory, and silver gilt, of Lombard work, dated 1445, stands at the head of this series, which, with the exception of the "Falcon" cup, a silver gilt German work of 1550, is almost exclusively English. Italian, French, German, and Portuguese decorative plate is illustrated by a separate series, consisting also of twenty photographs.

REPORTS OF SCHOOLS OF ART.

The number of the Schools of Art throughout the United Kingdom in connection with the Science and Art Department of the Committee of Council on Education, in the year 1867, amounted to 107. The reports of the annual meetings of these schools, if given in any detail, would alone occupy a considerable space. The aim and method of all these establishments is one and the same. We shall, therefore, best consult the convenience of our readers by confining our notices of such of the annual meetings of these schools as claim our attention from time to time, to the simple statement of the statistical progress shown on each occasion.

The annual meeting of the friends of the Newcastle School was held in the Town Hall. The report claims unusual success during the fifteen years for which the school has been established. The present number of students is sixty-eight. Ten out of sixteen students had passed the annual examination in connexion with the Science and Art Department in March, one gaining a medal, and two others prizes. Two pupils had been appointed free students, their expenses being paid for twelve months. The meeting excited more than ordinary local interest.

The annual meeting of the Taunton School was held on November 6th. Six of the students' works had gained prizes at the National Competition, and thirty-three students had passed the annual examination of the Science and Art Department in March, 1868, of whom six had received prizes and twenty-seven certificates.

ROYAL SCOTTISH ACADEMY.

The close of the year has, for a long time past, brought us the annual report of this institution, and we are now in possession of that for the year just ended: it is the forty-first report. From it we learn that the exhibition of 1868 proved the most successful, with regard to the number of works disposed of, yet undertaken by the Academy; the sales having amounted to £7,000, being £1,000 in advance of those of the preceding year: while the amount received from visitors to the exhibition was the highest yet realised in any one season. "These statements," remarks the Council, "cannot but be regarded as indications of the wide-spread and annually increasing interest felt by the public in the National Exhibitions: and they certainly supply a powerful incentive to exertion on the part of members, on whose individual efforts the continuance of public appreciation and support must in the main depend." The evening exhibitions, open at a reduced charge, have also greatly increased in interest, judging from the excess over any former year in the number of visitors who have attended.

The library of the Academy has received donations of many valuable books in Art and other subjects, some of them well illustrated; while the picture-gallery has been enriched by a portrait of a lady, by the late J. Phillip, R.S.A., presented by Mr. P. A. Fraser, of Arbroath; a medallion of Flaxman, by himself, presented by Mr. Theodore Martin, through the President of the Academy, Sir George Harvey, R.S.A.; a portrait of Chantrey, by Sir M. A. Shee, P.R.A., presented by Mr. A. M. Wellwood; and an early portrait of the late Mr. D. R. Hay, painted by Sir G. Harvey. To the portion of the Academy's collection deposited in the Scottish National Gallery have been added during the past year, the cartoons by the late W. Dyce, R.A., presented by Mrs. Dyce; 'Marietta,' a bust in marble, of a Roman girl, the diploma work of J. Hutchinson, R.S.A.; 'Barncluth,' the diploma picture of A. Fraser, R.S.A.; 'Moorland near Kinlochewe, Ross-shire,' the diploma picture of A. Perigal, R.S.A.; and a drawing by D. Allan, one of the popular engraved series illustrative of 'The Gentle Shepherd.'

Two members were removed by death from the ranks of the Academy in 1868; one of them, Mr. John Stevens, was among the earliest members of the institution; and, consequently, had reached an advanced age. He died in Edinburgh on June 1st. The most important of his works exhibited at the Academy is considered to be 'Pilgrims at their Devotions in an Italian Convent,' painted in Rome, where Mr. Stevens passed a large portion of his time. The picture was exhibited in 1831. The other was Mr. W. B. Johnstone, whose name will be found in our last year's obituary columns. The vacancy caused by the death of Horatio Macculloch, in 1867, was filled by the election of Mr. A. Perigal. The other vacancies will not be filled till the 10th of next month. Mr. C. Lees, R.S.A., has been elected Treasurer in the room of Mr. Johnstone; Mr. W. Brodie, R.S.A., Auditor, in the place of Mr. Lees; and Mr. J. Drummond, R.S.A., was selected by the Board of Trustees—a choice approved of by the Lords of the Treasury—Keeper and Chief Curator of the National Gallery.

The number of students attending the schools of the Academy shows a large increase: in some points, however, the studies made by them have not met with the entire approval of the Council. The prizes awarded are as follows:—"To Mr. C. O. Murray, as 'the most distinguished student,' the 'Keith' prize; the same gentleman also gained the prize given by the Academy for the best drawing made in the Life School; to Mr. N. Macbeth, jun., the Acad-my prize for the second best drawings made in the Life School; and the 'Stuart' prize, value sixteen guineas, for a drawing 'Night-scene in Traibois—the Miser's House,' from the 'Fortunes of Nigel'; and to Mr. G. Webster, a prize for an alto-relievo, 'Christian Fugitives during the Reign of Nero.'"

The above are the principal points we have noted down in reading the report.

ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

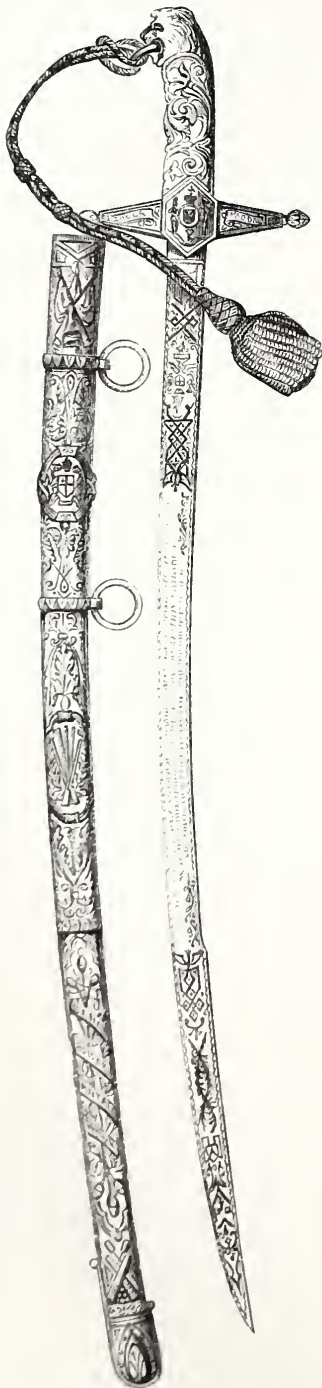
EDINBURGH.—Mr. J. Dick Peddie, Architect, has recently been elected Associate Member of the Royal Scottish Academy.—Mr. John Steel, R.S.A., is at present engaged on three large monumental sculptures, each of which will contain one or more figures. The first of these works is to commemorate the officers and men of the 42nd Regiment (Highlanders) who fell during the Crimean war or in the suppression of the Indian Mutiny. It will be placed in the old cathedral at Dunkeld. The chief feature of the monument will be a large painted panel, surrounded by a richly-moulded and lofty framework, and filled with an *alto-relievo* in white marble. The second monument takes the form of a mural tablet, to be fixed on one of the walls of the ruins of the ancient church at Blair Athole, to mark the burial-place of the late Duke of Athole. The third is an "effigy" tomb to the late Earl of Shrewsbury. We have not learned where this is to be placed.—Mrs. D. O. Hill, whose rapidly rising merit as a sculptor has placed her works amongst the first ranks of Scottish Art, has just finished a statue, 7½ feet in height, of Dr. Livingstone, who, just before leaving England, sat to Mrs. D. O. Hill for a bust. Since Dr. Livingstone's departure, Mrs. Hill made a statuette of him, which was submitted to many friends of the African Explorer, and having received their criticisms and suggestions, she has made a bolder effort, and has succeeded to admiration. The personal likeness is all his nearest friends can wish, while the vigorous and life-like attitude of the figure conveys to the mind of the spectator a good idea of that energetic physical and mental development which has led and sustained him through such vast labours and perilous undertakings. The costume and accessories are all in keeping; the former lacks all that stiffness and formality which so generally disfigure modern works of this kind.

DUBLIN.—The treasures of the Royal Irish Academy have just been enriched by a donation from the Earl of Charlemont, which reflects the greatest honour alike on his appreciation of artistic excellence and his public spirit. It is a collection of seventy-four terra-cotta busts of the Roman Emperors and their families, modelled from the original antiques in the Capitoline Museum at Rome, and which long adorned the library at Charlemont House. The history of these magnificent works of Art is highly interesting. They are upwards of a century old, having been executed at Rome in the year 1754, for Mr. Edward Murphy, a gentleman of great literary and artistic ability, by an eminent Roman statuary, named Vierpyle. Mr. Murphy was the tutor and travelling companion of the Earl of Charlemont, grandfather of the present bearer of the title, and to him Mr. Murphy, at the approach of death, presented this unique collection. The busts are acknowledged by connoisseurs to be accurate copies of the great originals, which are admitted to be the works of Greek and Roman masters of the highest eminence, and as they agree perfectly in attitude and features with the heads struck on the best medals of the respective emperors, they may be considered truthful effigies of these historic personages. The munificence of the Earl of Charlemont had induced Vierpyle to settle in Dublin as a statuary and architect, where he flourished for several years. In a most graceful letter, read at the last meeting of the Academy, the present earl states that in presenting them to the Institution he feels that he is placing them where his grandfather would have been pleased that they were deposited, the Royal Irish Academy having been the object of his attentions, and, to a great degree, of his founding.

SHEPTON MALLET.—A very handsome drinking-fountain has recently been erected in this town. The bowl is of highly polished red and green Cornish serpentine, supplied by the Lizard Serpentine Company. Floral and other sculptured ornaments are liberally distributed over a great part of the whole work.

A PRESENTATION SWORD.

THE magnificent sword, of which an engraving is introduced on this page, is a present from the Corporation of London to Lord Napier of Magdala. It is the work of Messrs. Howell and James, the eminent goldsmiths and jewelers, and was designed by Mr. T. S. Pairpoint, an artist engaged in their establishment. As a work of industrial art, it will bear favourable comparison with anything of its kind—cer-



tainly of modern date—while its pecuniary value is great. The scabbard is ornamented with groups of war-trophies, in relief, entwined with scrolls of palm and laurel, together with ribbons bearing the names of all the principal military stations and places through which the army passed on its road to Magdala. The handle is of carved ivory, ornamented with a lion's head chased in gold; the blade is exquisitely engraved in Damascene work, with groups of arms, laurels, &c., decorating an appropriate inscription. The hero and the gift are worthy of each other.

A HISTORY OF ART.*

DR. LÜBKE'S "History of Art," which has recently made its appearance in England through Mr. Bunnett's translation, is only one out of numerous examples that might be adduced of the expatriation of knowledge, nor is it among the least valuable. In Germany it seems not to be altogether a new work, for the preface to the volumes on our table speak of them as a fourth

edition, "carefully revised by the author, and enriched with his own recent investigations and those of others."

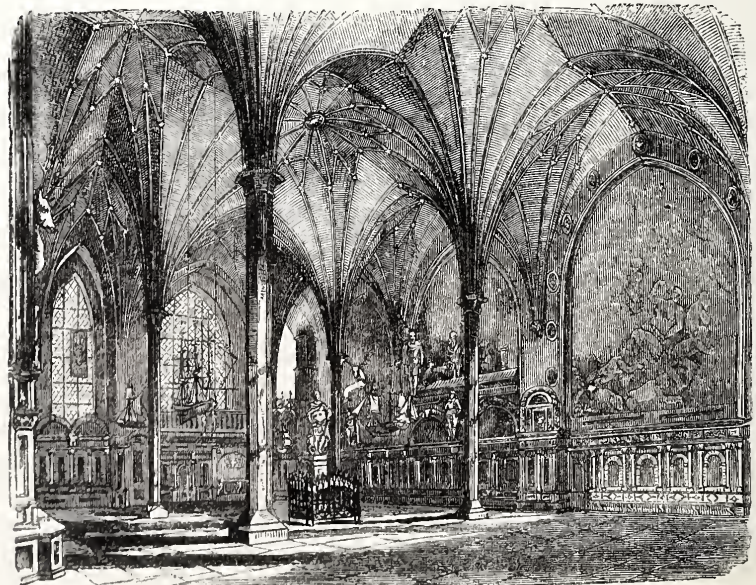
To those who have made Art, in its multitudinous and diverse applications, their study, Dr. Lübke's history offers little novelty; this is only the natural result of the investigations which, for nearly half a century, have been made, in most parts of Europe, into the subject. Wherever Art of any kind is known to have existed, thither men of inquiring mind, sound



FROM THE DIOCLETIAN PALACE AT SALONA, DALMATIA.

judgment, and æsthetic taste, have proceeded, examined, and reported. From the labours of his predecessors, as well as from extensive personal observation, as the Professor assures his readers, he has been supplied with the materials for his work—one most comprehensive, clear, and concise—embracing every phase of Art from the earliest period down to the present time. The history commences with the Art of Egypt, the cradle of the Arts; and passes

on to that of the various provinces of Asia, till it comes to that of Greece, of Etruria, and of Rome. The third book is occupied with the Art of the Middle Ages, embracing Early Christian Art, Arabian or Islam Art, the Romanesque style, and the Gothic. The fourth book is devoted to what the author designates the Art of Modern Times, in which is comprehended the period between the epoch of the Revival and our own. From this arrangement it will at



HALL OF THE ARTUSHOF, DANTZIC.

oneo be seen how wide is the scope of the author's plan; and if to this we add that it includes not only the three Fine Arts,—Sculpture, Architecture, and Painting, but also ancient Ceramic Art, numismatics, bronze works, stone and cameo-cutting, wood-carving, &c., it will still further be apparent what a comprehensive narrative is here presented.

* HISTORY OF ART. By DR. WILHELM LÜBKE, Professor of the History of Art. Translated by F. E. BUNNETT. 2 vols. Published by Smith, Elder, and Co., London.

Dr. Lübke's style of writing, if we may judge of it by Mr. Bunnett's translation, is eminently lucid and pleasing. His book is evidently intended for popular reading and study—popular, we mean, for those of cultivated minds; his critical remarks, moreover, are based on knowledge and discrimination. Of the four hundred wood-cuts of all kinds, which form such valuable aids in elucidation of the text, we introduce here two architectural views as examples.

THE
STATELY HOMES OF ENGLAND.
(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."

HEMANS.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LEWELLYNN JEWITT, F.S.A.

No. I.—ALTON TOWERS.



WE commence this series with ALTON TOWERS, one of the most interesting of the many stately Homes of England that dignify and glorify the kingdom; which derives interest not alone from its architectural grandeur and the picturesque and beautiful scenery by which it is environed, but as a perpetual reminder of a glorious past—its associations being closely allied with the leading heroes of our country.

The Laureate asks, apparently in a tone of reproach—

"Why don't these acred sirs
Throw up their parks some dozen times a year,
And let the people breathe?"

The poet cannot be aware that a very large number of the "parks" of the nobility and gentry of England are "thrown up" not a "dozen times" but a hundred times in every year; and that, frequently, thousands of "the people" breathe therein—as free to all the enjoyments they supply as the owners themselves. Generally also, on fixed days, the chief rooms, such as are highly decorated or contain pictures—the STATE APARTMENTS—are open also; and all that wealth has procured, as far as the eye is concerned, is as much the property of the humblest artisan as it is of the lord of the soil.

And what a boon it is to the sons and daughters of toil—the hard-handed men—with their wives and children—workers at the forge, the wheel, and the loom,—who thus make holiday, obtain enjoyment, and gain health, under the shadows of "tall ancestral trees" planted centuries ago by men whose names are histories.

Indeed a closed park, and a shut-up mansion, are, now, not the rule, but the exception; the noble or wealthy seem eager to share their acquisitions with the people; and continually, as at Alton Towers, picturesque and comfortable "summer houses" have been erected for the ease, shelter, and refreshment of all comers. Visitors of any rank or grade are permitted to wander where they will, and it is gratifying to add, that very rarely has any evil followed such license. At Alton Towers, a few shillings usually paid the cost consequent upon an inroad of four thousand modern "iconoclasts:" the grounds being frequently visited by so many in one day.

The good that hence arises is incalculable: it removes the barriers that separate the rich from the poor, the peer from the peasant, the magnate from the labourer, and contributes to propagate and confirm the true patriotism that arises from holy love of country.

Alton, Alveton, Elveton, or Aulton, was held by the Crown at the time of taking the Domesday survey, but, it would appear, afterwards reverted to its original holders. Rohesia, the only child of the last of whom, brought Alton, by marriage, to Bertram de Verdon, who had been previously married to Maude, daughter to Robert de Ferrars, first Earl of Derby. Alton

thus became the *caput baroniæ* of the Verdon family, its members being Wootton, Stanton, Farley, Ramsor, Coton, Bradley, Spon, Denston, Stramshall, and Whiston.

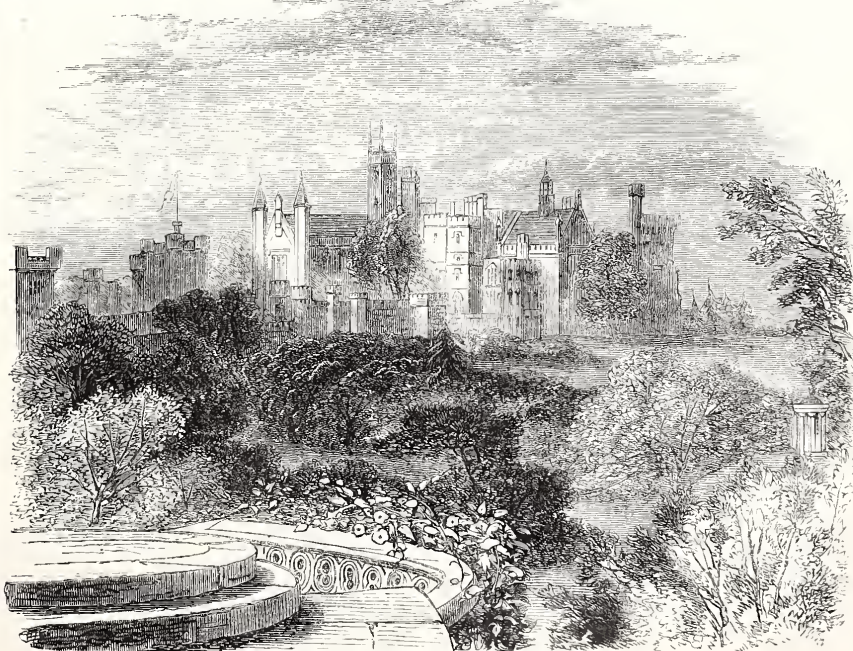
From the Verdons, through the Furnivals and Neviles, Alton passed to the Earls of Shrewsbury, as will be seen from the following notice of the Verdon family. Godfrey Compte



RUINS OF ALTON CASTLE.

le Verdon, surnamed de Caplif, had a son, Bertram de Verdon, who held Farnham Royal, Bucks, by grand sergentry, circa 1080. He had three sons, one of whom, Norman de Verdon, Lord of Weobly, co. Hereford, married Lasceline, daughter of Geoffrey de Clinton, and by her had, with other issue, Bertram de Verdon, who was a Crusader, and founded

Croxden, or Crokesden, Abbey, near Alton, in the twenty-third year of Henry II., anno 1176. He was also Sheriff of the counties of Lancaster and Warwick, and, dying at Joppa, was buried at Acre. He married twice: his second wife being Rohesia, daughter and heiress of a former possessor of Alton, through whom he became possessed of that impor-



ALTON TOWERS: FROM THE TERRACE.

tant manor and stronghold. By this lady, who died in 1215, he had, with other issue, Nicholas de Verdon, through whom the line is continued through John de Verdon, who married first Margerie Lacie, one of the co-heiresses of Walter de Lacie, Lord Palatine of the county of Meath, and by her had, with others, Theobald de Verdon, who was Constable of Ireland, third

of Edward I., and was summoned as Baron Verdon in 1306; who, by his first wife, Elizabeth, widow of John de Burgh, Earl of Ulster, and daughter and co-heiress of Gilbert de Clare, Earl of Gloucester, by "Joane de Acres," had a daughter married to Lord Ferrars, of Groby; and by his second wife, Maude, three surviving daughters, who became his co-heiresses. One

of these, Thomas, second Lord Furnival, had for her portion Alton and its members. Lord Furnival, for marrying this lady without the king's license, had to pay a fine of £200. By her, who died in childbirth in 1334, and was buried at Croxden Abbey, he had issue two sons, Thomas and William, who were successively Barons Furnival, Lords of Hallamshire. William de Furnival married Thomasin, daughter and heiress of Nicholas, second Baron Dagworth, of Dagworth, and by her had a sole daughter and heiress, who, marrying Thomas Neville, of Hallamshire, conveyed to him the estates and title, he being summoned as fifth Baron Furnival in 1383. By her he had issue two daughters and co-heiresses, one of whom, Maude, the eldest, "Lady of Hallamshire," married, in 1408, John Talbot, afterwards first Earl of Shrewsbury, and sixth Baron Talbot, of Goderich—"Le Capitaine Anglais." Thus Alton came into the possession of the family who now own it, and who have held it uninterruptedly for nearly five centuries. Sir John Talbot, Earl of Shrewsbury, of whom we have just spoken, was summoned as Baron Furnival, of Sheffield, 1409, created Earl of Shrewsbury, 1442, and Earl of Waterford, 1446, &c. The Earl, "the most worthy warrior we read of all," was slain, aged eighty, at the siege of Chatillon, and was buried at Whitechurch. The Earl, among his other titles, enjoyed that of "Lord Verdon of Alton."

From this John, Earl of Shrewsbury,—“the scourge of France,” “so much feared abroad that with his name the mothers still their babes”—the manor and estates of Alton and elsewhere passed to his son, John, second earl, who married Elizabeth Butler, daughter of James, Earl of Ormond; and was succeeded by his son, John, third earl, who married Catherine Stafford, daughter of Humphrey, Duke of Buckingham; and was in like manner succeeded by his son, George, fourth earl, K.G., &c., who was only five years of age at his father's death. He was succeeded, as fifth earl, by his son, Francis; who, dying in 1560, was succeeded by his son, George, as sixth earl. This nobleman married, first, Gertrude Manners, daughter of Thomas, Earl of Rutland; and, second, Elizabeth (generally known as “Bess of Hardwick”), daughter of John Hardwick, of Hardwick Hall, Derbyshire, and successively widow, first, of Robert Barlow, of Barlow; second, of Sir William Cavendish, of Chatsworth; and, third, of Sir William St. Loe. She was the builder of Chatsworth and of Hardwick Hall. To his son, the seventh Earl, was confided the care of Mary Queen of Scots. He was succeeded by his brother, Edward, as eighth earl, who having married Jane, daughter of Cuthbert, Lord Ogle, died, being the last of this descent, without issue, in 1617. The title then passed to a distant branch of the family, in the person of George Talbot, of Grafton; who, being descended from Sir Gilbert Talbot, third son of the second earl, succeeded as ninth earl. From him the title descended in regular lineal succession to Charles, twelfth earl, who was created by George I. Duke of Shrewsbury and Marquis of Alton, and a K.G. At his death the dukedom and marquise expired, and from that time, until 1868, the earldom has never passed directly from a father to a son. The thirteenth earl was a Jesuit priest, and he was succeeded by his nephew as fourteenth earl. Charles, fifteenth earl, dying without issue, in 1827, was succeeded by his nephew, John (son of John Joseph Talbot, Esq.), who became sixteenth earl. That nobleman died in 1852, and was succeeded as seventeenth earl, by his cousin, Bertram Arthur Talbot (nephew of Charles, fifteenth earl), who was the only son of Lieut.-Colonel Charles Thomas Talbot. That young nobleman was but twenty years of age when he succeeded to the title and estates, which he enjoyed only four years, dying unmarried at Lisbon, on the 10th of August, 1856. Earl Bertram, who, like the last few earls his predecessors, was a Roman Catholic, bequeathed the magnificent estates of Alton Towers to the infant son of the Duke of Norfolk, Lord Edward Howard, also a Roman Catholic; but Earl Talbot (who was opposed in his claim by the Duke of Norfolk, acting for Lord Edward Howard, by the Princess Doria Pamphili, of

Rome, the only surviving child of Earl John, and by Major Talbot, of Talbot, co. Wexford) claimed the peerage and estates as rightful heir. After a long-protracted trial, Earl Talbot's

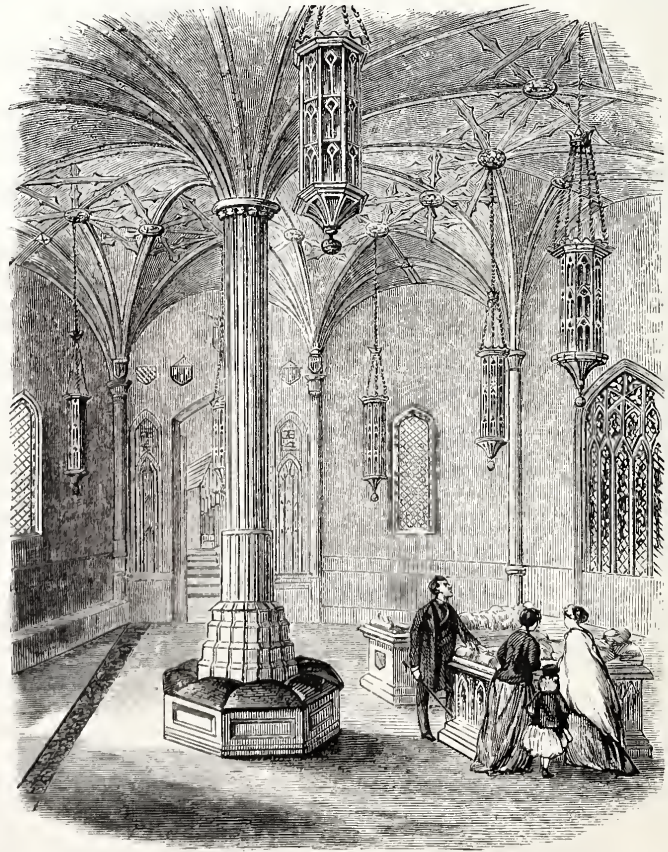
claim was admitted by the House of Lords, in 1858; and after another trial his lordship took formal possession of Alton Towers and the other estates of the family, and thus became



ALTON TOWERS: FROM THE LAKE.

eighteenth Earl of Shrewsbury, in addition to his title of third Earl of Talbot. His lordship (Henry John Chetwynd Talbot) was born

in 1803. He served in the Royal Navy, and became an admiral on the reserved list. He married Lady Sarah Elizabeth Beresford, daugh-



ALTON TOWERS: THE OCTAGON.

ter of the second Marquis of Waterford, and by her had issue living four sons, viz.—Charles John, present, nineteenth, Earl of Shrewsbury; Walter Cecil, Reginald Arthur

James, and Alfred; and three daughters, viz.: Lady Constance Harriet Mahonesa, married to the Marquis of Lothian; Lady Gertrude Frances; and Lady Adelaide, married at her

father's death-bed, June 1st, 1868, to the Earl Brownlow. The eighteenth Earl died in June, 1868, and was succeeded by his son, Charles John, Viscount Ingestre, M.P., as nineteenth earl. His lordship, who was born in 1830, married, in 1855, Anne Theresa, daughter of Richard Home Cockerell, R.N., and has, with other issue, Charles Henry John (born in 1860), now Viscount Ingestre.

We have thus given a history of this illustrious family from its founder to the present day, and proceed to describe its principal seat in Staffordshire—the beautiful and “stately home” of Alton Towers.

The castle of the De Verdon, which was dismantled by the army of the Parliament, stood on the commanding and truly picturesque eminence now occupied by the unfinished Roman Catholic Hospital of St. John and other conventual buildings, &c. A remarkably interesting view, showing the commanding site of the castle, and the valley of Churnet, with Alton Church, &c., is fortunately preserved in an original painting in Mr. Jewitt's possession, from which our first engraving is made.

The site of Alton Towers was originally occupied by a plain house, the dwelling of a steward of the estate. A hundred and forty years ago it was known as “Alveton (or Alton) Lodge,” and was evidently a comfortable homestead, with farm buildings adjoining.

When Charles, fifteenth Earl of Shrewsbury, succeeded to the titles and estates of his family, in the beginning of the present century, he made a tour of his estates, and on visiting Alton was so much pleased with the natural beauties of the place, and its surrounding neighbourhood, that he determined upon improving the house and laying out the grounds, so as to make it his summer residence.* With that view he added considerably to the steward's dwelling, and having, with the aid of architects and landscape gardeners, converted the almost wilderness into a place of beauty, he called it “Alton Abbey,”—a name to which it had no right or even pretension. To his taste, the conservatories, the temples, the pagoda, the stone circle, the cascades, the fountains, the terraces, and most of the attractive features of the grounds, owe their origin, as do many of the rooms of the present mansion. A pleasant memory of this excellent nobleman is preserved at the entrance to the gardens, where, in a noble cenotaph, is a marble bust, with the literally true inscription—

“He made the desert smile.”

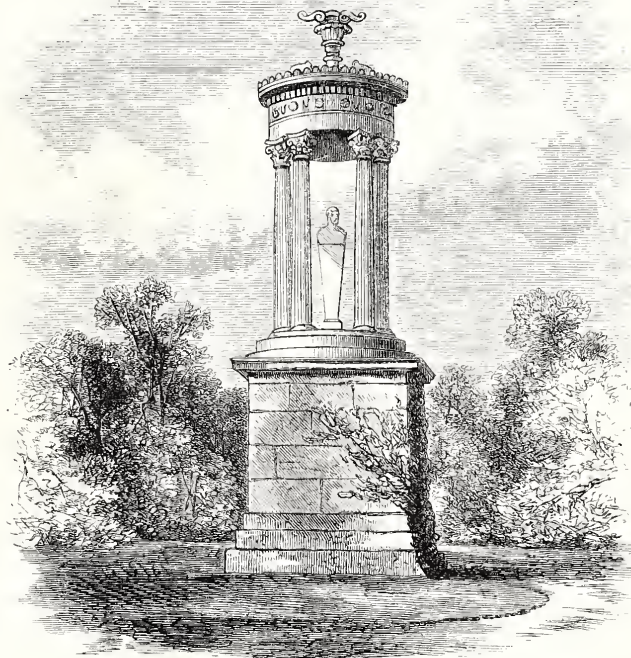
After his death, in 1827, his successor, Earl John, continued the works at Alton, and, by the noble additions he made to the mansion, rendered it what it now is—one of the most picturesque of English seats. In 1832 his lordship consulted Pugin as to some of the alterations and additions, and this resulted in his designing some new rooms, and decorating and altering the interior of others. Mr. Fradgley and other architects had also previously been employed, and to their skill a great part of the beauty of Alton Towers belongs.†

The principal, or state, entrance to the mansion is on the east side, but the private foot entrance from the park is by the drawbridge, while that from the gardens and grounds is by a path leading over the entrance gateway or tower. To reach the state entrance the visitor on leaving the park, passes a noble gateway in an embattled and machicolated tower, with side turrets and embrasures, near to which he will notice the sculptured arms of De Verdon, of Furnival, and of Raby, and on the inner side of the tower, those of Talbot with the date, 1843. Passing between embattled walls, the entrance

to the right is a majestic tower, bearing sculptured over the doorway the armorial bearings, crest, supporters, with mantling, &c., of the Earl of Shrewsbury. The steps leading to the doorway are flanked on either side by a life-size “talbot,” bearing the shield and the family arms, while on the pedestals, &c., are the monogram of Earl John, and the motto “Prest

d'accomplir.” Passing through the doors the visitor enters the “ENTRANCE TOWER.”

As the general public is not admitted to the House—the present residence of the family—and as our space is limited, we are compelled to contract much of the description we had prepared of the interior, excepting “The Octagon,” of which we give an engraving.



ALTON TOWERS: THE CENOTAPH.

“The Octagon (sometimes called the “Saloon” or “Sculpture Gallery”) is an octagonal room, the general design of which is taken from the Chapter House at Wells Cathedral. It has a central pier, or clustered column, of sixteen shafts, from the foliated capital of which the

ribs of the vaulted roof radiate. Other radiating ribs spring from shafts at the angles of the room, and the intersections are decorated with carved bosses. From this ceiling, which is decorated with geometric tracery, hang a number of pendent lanterns of Gothic design. Be-



ALTON TOWERS: THE TEMPLE.

* The principal architects employed were Mr. Allason and Mr. Abraham; Mr. Loudon also had something to do, later on, with the laying out of the grounds.

† The parts executed by Pugin are the balustrade at the great entrance, the parapet round the south side, the Doric apartments over Lady Shrewsbury's rooms, on the south-east side of the house, called sometimes the “plate-glass drawing-room” the apartments over the west end of the great gallery, and the conservatory, &c. The fittings and decorations of many of the other rooms and galleries, including the unfinished dining-hall and the chapel, are also his. The entrance lodges near the Alton Station are likewise from Pugin's designs.

neath the principal window are two full-sized models of tombs of the great Talbots of former days. One of these is the famous tomb at Whitchurch, to John, first Earl of Shrewsbury, who was killed in July, 1453. It bears a full-length effigy of the warrior earl, in his garter robes and armour, with the following inscription, as well as a number of shields of

arms:—*Orate pro anima prenobilis Domini Domini Johannis Talbot, Comitis Salopie, Domini Furnival, Domini Verdon, Domini Strange de Blackmere, et Mareschalli Francie; qui obiit in bello apud Burdeu VII Julii MCCCCLIII.**

* To be continued.

AN OLD ENGLISH BALLAD.*

EVERY country, civilized or rude, Christian or heathen, has had, and still has, its national ballads, founded, for the most part, on legends and traditions based on historic facts. In ancient times these poetical compositions were the popular literature of the time, handed down from generation to generation, not by the pen of the writer, but by oral communication and by the musical accompaniment of the wandering minstrel and the troubadour. Animated by the heroic deeds narrated in some of these stirring poems, armies were often led forth to the battle-field; they contributed to the entertainment of the banquet-hall; they were sung

by the soldier in his camp, and not unfrequently by the rustic in his village home; for men learned from others what they could not read for themselves. Warlike deeds, adventure, and courtship, formed the staple materials of such compositions, garnished oftentimes with incidents gathered from the supernatural and the mythical.

England and Scotland are yet especially rich in old ballad-literature, though much has unquestionably been lost: the songs died out as learning became more and more diffused over the land through the aid of the printing-press. And of the majority of what has come down to us, no clue is left to guide us to the writers.

We have been led into the foregoing remarks by having had placed in our hands a very

beautifully illustrated copy of the old English ballad of St. George and the Dragon. Whether there ever was such a person as this renowned warrior, the patron saint of England, is open to grave doubt; but, certainly, if Gibbon's identification of him with the Arian bishop of Cappadocia, in the fourth century, has any foundation of truth, St. George, according to the historian's account, must have been as arrant a knave as ever walked on the earth; and every honest Englishman ought to renounce him as a patron. Some authors, and among them Mr. Baring-Gould, quoted in a well-written preface to the volume on our table, have expressed their belief in the real existence of St. George; at the same time, the author just named revives an idea prevalent in the early part of the seven-



ST. GEORGE AND SABRA ON THEIR WAY TO ENGLAND.

teenth century, that there was no such personage, but that he was merely an allegorical representation, borrowed from Eastern sources, of the Christian battling with the world and the Devil. It is somewhat singular that when the Crusaders invaded the Holy Land, in 1096, they found St. George received among the Christians there as a warrior-saint, with the peculiar appellation of "The Victorious."

The version of the ballad which Mr. Franklin has illustrated is a verbatim reprint from the third volume of Bishop Percy's "Reliques of Ancient English Poetry," where it is described

* ST. GEORGE AND THE DRAGON. Illustrated by JOHN FRANKLIN. Published by Virtue and Co., London.

as given, with some corrections, from two ancient black-letter copies in the Pepys Collection. The plot of this story of romance is, apart from its details, very simple. It describes how St. George, having long fought on behalf of the Christians against the Saracens, finds his way to Egypt, and there slays "a dreadful dragon, fierce and fell," that had committed terrible havoc among the people, who demand that the King's only daughter, the Princess Sabra, should be sacrificed to the monster's craving for "dainty maids." St. George arrives on the scene when the young lady is tied to the stake; he releases her, slays the dragon, and ultimately, after sundry adventures, takes her to England to become his wife.

Twelve wood-cuts, one of which is introduced here as an example of the whole, illustrate the story. Few artists are more experienced in work of this kind than Mr. Franklin. Twenty years ago, his name was enrolled among a large number of his brethren who were engaged to furnish designs for Mr. S. C. Hall's "Book of British Ballads;" and the lapse of time has in no way impaired his inventive faculties nor weakened the power of his hand. These designs—pictures and borders equally good—will add materially to his well-earned reputation; they are engraved by Mr. J. D. Cooper. The little book is well brought out in every way, and cannot fail to become a favourite with the public.

OBITUARY.

MR. GEORGE VIRTUE.

WE offer a brief tribute to the memory of a most estimable gentleman, who was removed from earth on Tuesday, the 8th December, at the ripe age of seventy-five. We lament the loss of a private friend; endeared by many social qualities, by great kindness of heart and amiability of disposition, with whom we had continual intercourse during more than a quarter of a century; who was esteemed and valued by a very large circle of friends and acquaintances; who obtained the regard as well as respect of the hundreds of persons to whom he gave employment, and who held a high position as one of the foremost citizens of London.

But it is with him in his public capacity only that the public have to do. Independent of personal feeling, his claims to recognition in this Journal are peculiarly strong; not only as for many years its proprietor (within a comparatively recent period he transferred it to his sons), but as a publisher, to whom British Art owes a very large debt of gratitude—larger, perhaps, than it owes to any other living man.

The illustrated volumes he has issued cannot number less than a hundred. When Mr. Virtue commenced a trade that was then new, or, at all events, one in which aught in Art beyond the merest mediocrity was not attempted, he had to create a public by which excellence could be appreciated. He did not find the task very difficult. He was certainly successful. By selecting accomplished artists, and employing the best engravers, he very greatly improved the class of publications "with engravings," such as have since become the ordinary issues of every publishing house. Yet we doubt if the works of Bartlett—"America," "Switzerland," "Palestine," "The Nile," with a long etcetera—have been surpassed by any more modern publications of their order.

To give a list of the works he produced—alone and unaided, suggested solely by his own energetic and far-seeing mind, and carried out by his enterprise and gradually accumulated capital—would be to occupy greater space than is demanded; at a rough guess, we may calculate the number of engravings, on copper or steel, issued by Mr. Virtue since his career was commenced, at twenty thousand; while, to produce them, nearly every engraver who has flourished in this country during the century has been employed.

He passed away, not until his active labours had been closed; nor until he had trained his sons and successors to follow the example he had set. He created a business of prodigious extent, with credit and with honour: his well recognised integrity in all the avocations of life being, indeed, a main cause of his success; while his clear mind, thorough business habits, and intense application to his duties, largely aided to establish that prosperity, which, while it rejoiced those who were in his immediate employ, excited neither jealousy nor envy in rivals or competitors.

He leaves behind him "a good name"—an inheritance better calculated to insure a continuance of "welfare," than the bequest of a millionaire.

In public life his work was, perhaps, done; his place was filled up before his final departure: but as a private friend his loss will be deplored by all who knew him, and a very large public will not be

reluctant to acknowledge the service he has rendered, always justly and liberally, to Literature and to Art.

ANTOINE VECHTE.

A notice of this distinguished Art-workman appeared in our Journal a short time ago: the following interesting narrative has since been forwarded to us by one who knew him intimately.

Antoine Vechte was born of humble parents, at the beginning of this century, at Vic-sous-Thil, a small village of "Côte d'Or." His father, who was a joiner by trade, died when Antoine was but seven years old. Four years after, he is found wandering about the streets of Paris, a homeless orphan; yet, during this period of his life, Antoine supported his sister, and the means by which he earned their bread may be gathered from his own words in an autobiographical sketch written long after at the request of his English employers:—"Je fus alternativement fileur de coton, cartonier, colleur de papier peint, boutonier, et menuisier." Antoine, however, devoted his hours of leisure to reading, and he admitted that the knowledge thus acquired first taught him to think of his hard fate, and made him determine to labour that he might improve his sad position. He entered the chasing-shop of M. Soyer, and here that genius first dawned which afterwards shone forth with such brilliancy. By day he could but carry out his appointed task, but he worked silently in his own home. He drew and modelled figures, beginning by copying prints which he bought on the quays of the Seine. About the year 1830, when Vechte was thirty years old, he married, and went into business for a time; but not having sufficient capital, he failed in his enterprise, and was, fortunately, thrown back upon his old calling.

Vechte now became known to several dealers in curiosities, and he produced some armour for them so like old work that they commissioned him to make several complete suits; and there are no doubt many of these exhibited as *antiques* in the museums of Europe: in fact, Vechte said that he himself knew of several in certain Imperial and Royal Collections. One work produced at this time was sold as that of Benvenuto Cellini. The purchaser afterwards happened to call to see Vechte, and he showed his valuable acquisition to him. Vechte confessed that it was his work, and not Cellini's. "If it is not Cellini's," said the amateur "it is worthy of his hand," and gave Vechte another commission immediately. M. le Duc de Luynes now became Vechte's patron, and for him he executed his first great *repoussé* work, 'Le Triomphe de Galathée.' In 1838 he made a sword to be given to the infant Comte de Paris, and henceforward his works become so numerous that it would be difficult to enumerate them all. In 1843 Mr. John Hunt, of the firm of Hunt and Roskell, was in Paris, and Vechte was introduced to him by M. Matifat, the celebrated bronzist. Mr. Hunt recognised his great talent, and commissioned him to execute the Titan Vase in *repoussé*—certainly Vechte's *chef-d'œuvre*—which was first made known to the world at the Exhibition of 1851, in London, by Messrs. Hunt and Roskell. It yet remains in their possession. In 1847 was exhibited 'Le Combat des Centaures et des Lapithes,' and for this and his 'Passions Vaincues' Vechte received a medal. In the next year he received the decoration of the Legion of Honour for his 'Harmonie dans l'Olympe.'

In 1850 Mr. Hunt was again in Paris, and Vechte called upon him, asking for more work. Mr. Hunt, foreseeing the advantage it would be to the younger artists employed at that time in his manufactory, together with the *prestige* of having a man of such genius near him, proposed a permanent engagement to Vechte, and on such advantageous terms that the latter immediately accepted them and came to Hunt and Roskell's manufactory, where he remained until 1862, producing works which added to his own reputation and to that of his employers, and which have been principally engraved in the pages of the *Art-Journal*. The large candelabrum of Damascened work, with *repoussé* branches and *plaques*, was made at this period at the request of the Marquis of Breadalbane, and was designed to receive the celebrated Poniatowski collection of engraved gems. These works were the great attraction of their class in the Exhibition of '51 in London, '55 in Paris, '62 in London, and '67 in Paris again. In 1862 Vechte begged his employers to allow him to return to his native place, where he could still work for them in his retirement. To this they acceded, and he carried out there the last great work which he did for them, the cover for the 'De Berri Missal,' made for the Duc d'Aumale. This was exhibited in Paris last year and was engraved in the *Art-Journal*. Vechte died on the 30th August, 1868, at Avallon, where he had for six years lived in the retirement which was so much to his taste, and within a stone's-throw of the village where he was born, sixty-eight years before.

HENRY LE KEUX.

THE death of this once well-known engraver, who long since retired from the practice of his profession, and whose name, in consequence, has almost been forgotten, occurred on the 11th of October. The *Athenæum* has published the following notice of him:—

"He was born in 1787, and a pupil of James Basire, in Quality Court, Chancery Lane. Mr. H. Le Keux was employed on the large plates, of which Basire did so many, for the publications of the Society of Antiquaries, the Oxford Almanacs, and the like. After the ending of his apprenticeship, the engraver was occupied on 'The Beauties of England and Wales,' and, with his brother John, who died in 1846, on Britton's 'Cathedrals.' H. Le Keux was never known to take pupils, but worked with his own hands on all his commissions. His productions may be cited as models of painstaking. In after-life, he, in conjunction with E. Blore, produced the well-known 'Monumental Remains.' Among other plates engraved by him are Henry VII.'s Chapel in Neale's 'Westminster Abbey,' 'Simmer Lake,' after Turner, in Whitaker's 'Richmondshire,' upon which book Mr. John Pye was also engaged; the small plates which appeared in the 'Forget Me Not' and other annuals, after Martin; the large plate of 'Venice,' after Prout, and the small plates after Turner, in 'Rogers's Poems;' some of the same in 'The Provincial Antiquities of Scotland,' after Turner and others; many plates in Neale's and Le Keux's 'Churches'; others from 'The National Gallery,' by the Associated Engravers, of which body Mr. H. Le Keux was a member, the last plate of which series he produced being 'The Embarkation of St. Ursula,' after Claude. More than thirty years ago he gave up engraving, and retired to Bocking, in Essex, and, being engaged by

the firm of Samuel Cortauld & Co., crape-manufacturers, continued in this employment until, at the age of eighty-four, his health failed a short time before his death."

EDWARD HILDEBRANDT.

THE death of this landscape painter, well known both here and on the Continent, occurred in the month of October. He was a native of Dantzic, and studied under Eugène Isabey, the distinguished French marine painter. Hildebrandt was a great traveller, and this year there was exhibited at the Crystal Palace a large number of water-colour drawings sketched in various parts of the world: these works received our favourable notice.

NEW PHOTOGRAPHIC WORK OF THE ARUNDEL SOCIETY.

THE Council of the Arundel Society invite attention to a new work which shall epitomise the publications of the Society over a period of twenty years. This enterprise, it is stated, "has resulted from the success of some experiments which have been made in photographing the prints, casts, &c., on a small scale, suitable for the purposes of book illustration." The proposed work will be of a more comprehensive character than an ordinary catalogue. The whole of the publications, including the ivory carvings, will be photographed one-fifth the size of the originals, and arranged chronologically, according to the years in which they were issued, whether as annual or occasional publications. The letter-press will give a full description of the works, arranged in a similar manner. The photographs are of a sufficient size to convey a good idea of the composition of the subjects, and the book, when finished, will not only be a complete and illustrated catalogue of the Society's publications during twenty years, but may also form a valuable record of early Art. The book will be brought out in quarterly parts, at a guinea each, and the Council anticipate that the work can be completed in about five parts.

Persons at all acquainted with the monetary value and recondite character of the publications of the Arundel Society over a period of twenty years, will be able rightly to esteem the boon conferred upon the general public by the issue of this "people's edition." The object of the Society has been to preserve the record and to diffuse a knowledge of the most important remains of painting and sculpture, to furnish valuable contributions towards the illustration of the history of Art, to elevate the standard of taste in England, and thus incidentally to exert a beneficial influence upon our native and national schools of painting and sculpture. These important objects may in some measure have been accomplished; at any rate, the forthcoming work will show the efforts made in order to popularize high Art among people who had everything to learn and to gain by the experiment.

The Arundel Society—which for long had an uphill game to play—has now entered on a well-earned popularity and prosperity. The last Report of the Society shows its receipts to have exceeded £6,000 per annum, and the enterprises it is consequently able to enter on, and the works which the Council find themselves in a position to offer to its subscribers, are constantly increasing in importance and value. The project, indeed, of the present work has grown out of the unsatisfied demand of the public for publications out of print. Thus, two years ago, the announcement was made that the applications for chromo-lithographs out of print (the stock impressions being exhausted and the drawings erased from the lithographic stones) had become so great that the Council had decided, by way of experiment, to authorise the publication, as a photograph, of the fresco of 'The Burial of St. Catherine,' by Luini. It was then stated that, should the sale of this experimental photograph prove satis-

factory, the other works of the Society out of print would be published in a similar manner, and that the photographs, where practicable, would be taken, not from the chromo-lithographs, but from the original drawings.

This cabinet and library edition of works which, by size and volume, swell, inconveniently, portfolios, will to students be of no small value. For example, the Arundel series of casts from early ivories is of great importance to archæologists and all students of historic Arts. But the collection has hitherto been beyond ordinary reach, not only from its bulk but equally from its cost. Such works, however, being dependent on form, and light and shade, easily admit of *fac-simile* reproduction by the photographic process; thus, within comparatively small compass, will it be possible to compress the historic development of five centuries.

Many of the works published by the Arundel Society being in rapid decay, any fresh record made, whether by photography or other agency, is a manifest gain to the world at large. In fact, the operations of the Society have been so accepted in foreign lands. Of several Associations formed on the Continent for the reproduction of rare historic works, none has maintained a character so unimpaired or proved a mission so high as the English Society, which borrows its name from the great connoisseur of the reigns of James and Charles I.

This, the last project of the Council of the Arundel Society, is in furtherance of its primary object to promote to the utmost the Art education of the people at large. Subscribers to the original chromo-lithographs, who may have spent some twenty or thirty pounds in the purchase, need not embark in this new undertaking. Such first members enjoy the advantage of an edition *de luxe*.

CORRESPONDENCE.

To the Editor of the "ART-JOURNAL."

"SILVER WEDDING" MEDAL.

IN Germany, when a married pair have been united for twenty-five years, the era is termed "The Silver Wedding;" and when fifty years are reached, the era becomes "The Golden Wedding." The events are celebrated with all the festivities of the original espousals. This custom is not unknown in England. A friend of mine, in Bristol, mentioned to me that his "Silver Wedding" was commemorated with all the gay doings of year number one, excepting that the orange blossoms were omitted on the plum-cake. In Germany it is very customary, also, to have a medal struck to record the joyful event. I have before me the Silver Wedding Medal of the present King and Queen of Prussia, of great artistic merit, designed by Dage and engraved by Kullrich. On the obverse are the portraits of the then Prince and Princess of Prussia. On the reverse, they stand before an altar, their right hands clasped, and a winged figure is about to place wreaths on them; below, "1829—1854." I have now to record the striking of a "Silver Wedding" medal in England—probably the first of its class—engraved by Leonard Charles Wyon. On the obverse are the portraits, from the life, of the happy couple, inscribed, "John Gough Nichols. Lucy Lewis." Beneath, "L. C. Wyon." Fortunately for the artist, his originals presented a striking contrast, of which he has made the most. Quiescent loveliness and living energy: the broad, smooth brow, topped with its silken shading, relieving the slightly lined forehead, deep-set eye, massy clustered locks and heavy moustache, are all realised in their varied shades with the highest artistic ability. The idea of the medal was so close to the era, that there was not time to engrave a figure reverse, which therefore presents this very happy inscription, "Felicis Junxit Connubialis Amor Post Annos Prosperos XXV., 22 Julii, 1868. Deo Gratias." The diameter of the medal is 1½ in.

R. S.

ART IN CONTINENTAL STATES.

CANADA.—Dr. Francis Fulford, Bishop of Montreal and Metropolitan of Canada, died in September. His lordship was, from the period of its organisation, President of the local Art Association, and always took an interest in Art-matters generally.—An Art-Exhibition was held in the city of Toronto during the month of October, at which upwards of one thousand pictures and other works of Art were shown.—Mr. Marshall Wood has arrived in Montreal, bringing with him a model of Her Majesty's statue, to be erected, we believe, in the Place d'Armes; also a bust of H.R.H. the Prince of Wales, and one of our late Bishop. Mr. Wood has presented to the School of Design in connection with the Art Association, two casts, one of which is from his statue illustrative of Hood's "Song of the Shirt."—A Society of Canadian Artists has been formed in this city.

MONTAUBAN.—The Commission for the Monument to be erected in this city in memory of Ingres, has been given to M. Etex, the distinguished French sculptor, who studied for some time under the deceased painter. Ingres was born in Montauban.

MONTPELLIER.—M. Alfred Bruyas has presented to this, his native city, his fine collection of modern French pictures; which includes 7 by E. Delacroix, 10 by Courbet, 1 each by Decamps, Theodore Rousseau, and Millet, 2 by Troyon, 2 by Bouvin, 12 by Tassaert, and others by Diaz, Ziem, Cabanel, &c.

MUNICH.—The painter, Professor Theodore Horschelt, of the Royal Academy of Munich, Member of the Imperial Academies of St. Petersburg and Vienna, has just had the Order of the Iron Crown conferred on him by the Emperor of Austria, in recognition of his eminent merit. At the Paris Exhibition Horschelt obtained a first-class gold medal for his works.

PARIS.—A small monumental column, designed by M. Baltard, has recently been placed, in the cemetery of Père-la-Chaise, over the grave of the distinguished painter, Ingres. A bust of the artist, by M. Bonassieu, surmounts it.—The *Académie des Beaux-Arts* has elected M. Pils to fill the vacancy in the section of Painting, occurring by the death of M. Picot in the early part of last year; and Mr. Charles Perkins, author of "Tuscan Sculptors," &c., &c., to be an honorary member in the room of the late Dr. Waagen. M. Charles Blanc, the well-known Art-critic and writer, succeeds Count Walewski in the office of librarian.

REMAGEN.—Under the title of 'Christ as the Saviour,' Professor E. Deger has executed a painting in the cupola of the church of St. Apollinaris at Remagen, which is said to be the most remarkable production of the artist. It represents the Saviour seated in glory, and holding, supported on his left arm, a book, open at the passage *Ego sum via et veritas et vita*; on his left is seated John the Baptist, and at his right the Virgin Mary. The mural paintings in the church of St. Apollinaris are esteemed as among the most perfect of their class in Germany. They are distinguished by a happy combination of the severity of the ancient Florentine fresco and tempera pictures, with the spirit, substance, and accuracy of the school of Düsseldorf. The church was built at the instance of Count von Fürstenberg-Stammheim on the site of a half-ruined chapel, after the designs of Zwirner, the architect and director of the works at Cologne Cathedral; and the interior is so planned as to afford the greatest possible space for wall-decorations. The artists were Ernst Deger, Andreas and Karl Müller, and Franz Ittenbach; but it was principally the genius and influence of Deger that gave their exalted character to these works. His picture now referred to has been well engraved by Herr Massau.

VENICE.—Titian's great picture of St. Peter Martyr, destroyed last year in the Church of San Giovanni e Paolo, has been replaced by an old and excellent copy presented to the church by the authorities of the Museum of Florence, in whose possession it has been for a long period.

INSTITUTE
OF
PAINTERS IN WATER-COLOURS.

THIRD EXHIBITION OF SKETCHES AND STUDIES.

This exhibition possesses a varied interest and a diversified character; in addition to works which may be strictly designated "sketches and studies," there is a considerable admixture of more or less highly elaborated drawings. The entire collection may be said to be precisely up to the standard of excellence the public have already been led to expect from the "Institute," which of late years has made praiseworthy efforts to recruit its forces.

Guido Bach is one of the most masterly and showy of figure-sketchers. There is amazing pluck of drawing and touch in 'A Monk Preaching to Slavonians at Prague.' Each figure, feature, and face is a study; this is truly a splendid sketch. 'Idle Hours' is equally charming; how well the figures lie upon the ground in negligent grace and easy repose! Guido Bach is studious of attitude; thus his figures are not unfrequently over-conscious, and his style sometimes degenerates into affectation, and is tainted by artificiality. The merits and the defects of the artist are those which belong to a manner expressly "Academic." In the present day we have so little of this symmetric academic art that we need not be hypercritical on its defects. To somewhat the same school we may assign the works of Mr. Tidey; there is certainly much grace, symmetry, and beauty of line and form in such fancy heads as that of 'Phœbe.' This romantic and idealistic manner degenerates into weakness in certain drawings by Augustus Bouvier, such as 'Veneziana.' We have, perhaps, never seen this beauty-loving artist to better advantage than in two 'Designs in Chalk' in these compositions we recognise the elegance of form and the graceful flow of line which are looked upon as lovely in the drawings of Flaxman and Stothard. The venerable President of the Institute gains more of nature than usual in a simple figure, 'A Woman of Samaria' at a well. This drawing, which actually looks as if it might have been studied from the life, is not wanting in truth and vigour. Mr. Jopling, like others in this gallery, is terribly artificial and unreal. 'Pascuccia,' however, gives signs of having been taken from the life; it is, at any rate, not far from life-size; its uncommon scale is, perhaps, its most striking characteristic. In vain do we now hope for anything so good from Mr. Jopling as 'Fluffy' of former days. But of all these artificial artists none so seductively as Mr. Corbould; clever he is to a fault, brilliant to a pitch which throws nature into a distance of shady obscurity. 'The Fall of James III. of Scotland,' the king's horse having taken fright at the sight of a woman bearing a pitcher, is clever, yet egregious; a like extravagance and stage-rant disfigure a sketch for 'The Sacrifice.' Better, because nearer to nature, is the minstrel playing 'A Favourite Air—with Variations.' But perhaps the very best of all is a plain, unpretending sketch in black and white, 'Life and Death—the Ladies of the Court of Rufus on their way to the Castle Malwood, in the New Forest.' The artist here gives pleasant proof of happy creative thought and ready skill in the disposition of a pictorial composition. Mr. Corbould's powers and resources are avowedly great, but his style sadly wants simplicity, and needs chastisement at the hands of correct, sober taste.

The works of the late E. H. Wehnert appear for the last time in the gallery which once owed much to his talent. Of the more ambitious range of his art a signal specimen is given in a painfully spasmodic "study for Cartoon etched at Westminster Hall," 'The Triumph of Justice.' The theme was evidently beyond the painter's power. That the artist, however, had in the course of his career taken strong hold upon nature, and had laid firm his foundation in the conscientious transcript of

individual character from the life, is at once recognised in a single simple head, 'A Study,' of an old woman time and careworn. We notice with pleasure that "an exhibition of the works of the artist, who was a Member of the Institute, will be held in the gallery, in the latter part of March."

We next come to a company of young artists, or at least of newly-elected Associates, who to the Institute constitute the hope of the future, such as C. Green, G. G. Kilburne, Lusson Thomas, and J. D. Linton. Let us stop by the way for a moment, to enjoy an exquisite study which tells us what advance has been made by Miss Emily Farmer. 'The Girl Reading,' lovely for simplicity, truth, and tasteful treatment, secured, we observed, a purchaser on the day of the private view. C. Green, one of the most promising among recently added members of the Institute, constitutes himself, in such compositions as the 'Sketch for a Picture,' a kind of water-colour Wilkie. In 'Town and Country,' the artist, as usual, is conspicuous for care, precision, firmness, and intention. G. G. Kilburne will do well to correct a certain refined weak way of making nature prettily presentable, as in 'The Writing-Lesson.' However, it must be admitted that there is sufficient truth and sturdiness in a close study of the 'Fishermen's Storehouses.' By Lusson Thomas may be noted several drawings good in idea, and, as always, indicative of the well-trained eye and hand. The artist presents us with two or three studies of colour and effect in the composition of figures with background accessories of flowers. 'Spring Time' we could fancy had been suggested by Mr. Millais' notorious 'Orchard of Apple-blossoms.' In the drawing entitled 'Wisteria,' Mr. Thomas treats with nice effect the lilac colour of the flowers under mingled shadow and sunshine. Another experiment of light and colour, 'Bon Jour, Monsieur,' is pushed a little far: the effect of the green umbrella is too startling and strong to be agreeable. J. D. Linton may be mentioned favourably and emphatically as one of the very few artists who in this gallery venture to present to the public the first idea, the untouched sketch of a picture. The hangers, we are glad to see, have shown appreciation of the favour by giving to such studies as that of the exhibited picture of 'Giorgione' a prominent position on the line. Through their strong purpose and uncompromising truth, they prove that Mr. Linton has won his success by honest, downright work. The artist, in a more finished 'Head' in chalks, has gained much beauty of line and refined sentiment in expression. We must now content ourselves with the rapid enumeration of a few drawings on which we would willingly dwell. 'A Sketch in Seville,' by W. W. Dean, is admirable for broadly-seized character and indication of glowing harmonies in colour. 'Now Jump,' by Valentine Bromley, is clever both for character and costume. 'A Study of the Old Pilot,' by Charles Weigall, is broad and strong. 'In Church,' by Andrew Gow, is simple and true in motive, and the subject is well put together in composition of material and in its light, shade, and colour. A drawing identical in title with the last, 'In Church,' by H. B. Roberts, is commendable as a close transcript of individual character. Also worthy of praise, especially for happy disposition of figures and effective telling of a story, are several small compositions, 'The End,' and others, by Charles Cattermole. This artist has much of the talent which the public naturally associate with his family name.

The exhibition in the department of landscapes fails, as in figures, by being too artificial, dressy, and made up for the market; in other words, honest and legitimate "sketches and studies" are in decided minority. Thus Messrs. Rowbotham, Vacher, Telbin, Leitch, Harry Johnson, and others, send to this winter exhibition, expressly set apart for preliminary efforts, the highly-wrought, elaborately-artificial, but agreeable works we have been accustomed to greet in the gallery open in the festive months of April and May. By Mr. Harry Johnson it gives us pleasure once again to encounter highly scenic effects wrought in the

presence of great historic ruins such as of 'Corinth'—

"Two or three columns, and many a stone;
Marble and granite, with grass overgrown."

Certainly 'Skirts of a Pine Wood near Pisa' is a drawing poetic in sentiment and dramatic in glory and gloom of sky, after the most impressive manner of the artist. Mr. Leitch also exhibits several scenes doctored adroitly after the cleverest of receipts. What, for example, can be more effective or artificial than 'Three Studies' by this painter, worked up to the last degree of pictorial and popular melodrama of earth and sky. W. Telbin, as may be expected from his usual professional avocations, makes himself supremely scenic and impressive in a certain 'Moonlight at Leigh, Essex.' Altogether, we are bound to say that all such studies in Pall Mall have more of the glaring, hectic light of the midnight oil than of the tempered light of common day.

The sober and serious students of nature who dare to present honest "sketches and studies" are few and far between. Even such examples as we quote may serve but as exceptions to prove the rule that the members of the Institute are far too supreme in genius to cherish the inchoate and novitiate state of "sketchers" or "students." Indeed, we cannot but feel that members such as J. G. Philp, who strive to preserve their youth by recurrent access to nature, are in these rooms somewhat anomalous and out of place. Still visitors will scarcely fail to recognise in this artist's 'Silvery Sunshine in Mount's Bay' at once a genuine product of Art and a true transcript of nature. Among careful studies, conscientious in truth, without disguise or trick, we may mention a rustic interior by D. H. McKewan, 'Old Housekeepers, South Brent, Devon.' By Mr. Skinner Prout may be observed a sketch eminently picturesque of 'Dol, in Brittany.' The same artist gains more than usual tone, meaning and expression when he paints an interior of monumental graves harmonised to the poet's mournful cadence,

"Midst the forms, in pale proud slumber carved,
Of warriors on their tombs."

Drawings by H. G. Hine and J. Mogford are, as usual, impressive in sunset glow or twilight sentiment. Mr. Mogford sometimes allows his emotions to kindle into a blaze and burning heat, as in 'Sunset at Low Tide.' Mr. Hine is usually more subdued in the warmth of sunset passion; thus, 'On the Thames,' he mitigates his ardour into a subdued flush. On the contrary, there are members of the Institute who in their sketches seem intent to set the Thames on fire—not by their genius assuredly, but merely by the force of their colour-box. Among the most fagging students of nature, in her detail as distinguished from her breadth, must still be ranked Edmund Warren. 'The Avenue at Wootton' the artist has attacked with the full force of unmitigated body colour. The same painter, in one of his best efforts made on a certain 'April, in the Forest of Dean,' obtains brilliance by opacity, and daylight by loads of white lead. By such means no one succeeds better.

We cannot close without a word of commendation for the marvellous tone, texture, and realistic truth which Carl Werner has thrown into the 'Interior of a Coffee-house, Cairo.' After this special style Mr. Werner has long been without rival. We may add, that for the painting of a 'Bird's Nest,' Mr. Sherrin seems the best substitute now found anywhere for William Hunt. The flowers of Mrs. William Duffield are also, as usual, commendable for grace and truth. Mr. Shalders, as heretofore, paints the warm fleece of sheep, set off by the complementary cool of grey green trees, with a softness got, not after the manner of outdoor sketches or studies, but only by the most persistent of washings and stippings in the studio. Much more apposite to the purpose of this exhibition, set apart expressly to "sketches and studies," are the spirited, and off-hand products of the pencil of Mr. Beavis, an artist who, notwithstanding occasional failure through excess of ambition, bids fair to occupy a conspicuous position in the rising fortunes of the Institute.

THE ANDERDON CATALOGUE
OF THE
EXHIBITIONS OF THE ROYAL
ACADEMY.

A CENTURY is not a long term to look back upon historically, yet a hundred years as the lifetime of our Royal Academy seems a long period when we remember many of the now extinct reputations to which it has given existence. Of this, and much more, we are reminded by a very extraordinary compilation which has been presented to the British Museum by Mr. Anderdon, the formation of which has been extended over a period of thirty years. In employing the common term for a list of pictures or books, we do not mean a few naked stitched sheets of quarto or octavo letter-press, but thirteen large quarto volumes, having pasted in their ample pages leaf after leaf of the Academy catalogues, beginning with the first and bringing the tale of years down to our own time. The prints with which it is enriched are choice examples; all are beautiful, and many are unique. The catalogue of 1770 was purchased at Sotheby's sale-rooms, and the first number was obtained at the same place for £2 12s. 6d. At the sale of Leslie's works a copy of the catalogue was purchased by Mr. Gambart for 16 guineas, and the copy that was in the possession of the late David Roberts was sold for 34 guineas to Mr. Grundy, of Manchester. In its earliest years, and even while the Academy was in its teens, the concentration of Art-patronage was very remarkable. In 1761 Johnson, writing to Barrett, states Sir Joshua Reynolds's income from his profession to be £6,000 a year; a sum which, in those days, would be considered enormous in comparison with the earnings of painters generally. It is curious that there should already arise disputes as to the reality of some of Sir Joshua's works. There are some that bear his name which as paintings are really worthless; but it cannot be believed that the history of any production of merit by Reynolds is not known. In April, 1860, there was sold at Christie's Sir Joshua's so-called portrait of Angelica Kauffmann. She herself, we believe, asserted that she sat to Reynolds for the portrait; but we find the statement quoted in the Anderdon catalogue, and followed by three or four exclamations (oh! oh! oh!), expressive of more than doubt of the fact. We have not seen it on record that Reynolds painted this lady, but she adhered, we believe, to her statement.

The fashions of that day seem not to have been less extravagant than our own, for Mary Moser, writing to a certain Mary Lloyd, invites her to London. "Come," she says, "and see our plumes, which sweep the sky; a duchess wears six, a lady four, and every milkmaid one at each corner of her cap. Fashion is indeed grown a monster." And Mary Moser had certain opportunities of judging, for she was much patronised by Queen Charlotte. And who were John Baker, R.A., John Gwynn, R.A., Jeremiah Meyer, R.A.? We were also about to inquire who Peter Toms, R.A., was; but he it was who worked out Reynolds's draperies, and very magnificently painted very many of them are. In these and the backgrounds there is so much of mature study that we might reasonably question the truth of Dr. Johnson's statement; but if Sir Joshua confined himself to face painting only, it is more intelligible that he might have extracted from his brush in that way £6,000 a year. Who Charles Catton, R.A., was we need not ask; he answers for himself, in having given to Leslie the idea of Uncle Toby and the Widow Wadman. There is in Catton's illustrations to Tristram Shandy a print of the two figures precisely as Leslie has painted them. Catton described his whereabouts as "No. 7, on the Terrace, Tottenham Court Road." But to us the local distribution of the painters of that time seems at least eccentric, for we find some beautiful engravings issuing from Lambeth Marsh, if the imprint is to be believed, and even classical essays finding their way to Somerset House from Pedlar's Acre.

Among the engraved portraits of this early time is that of Reynolds in his youth, in which he has painted himself shading his face with his hand. The picture, for such it is, is in the National Portrait Gallery. There are also portraits of Richard Wilson, of West, of Cosway, of Paul Sandby, and others, all by the most eminent engravers of that time. The portrait of Wilson is from a painting executed by Mengs, of Rome; and it is followed by engravings from some of Wilson's works. We have also memorials of Barrett, who was reputed "the best landscape painter of his day." Mr. Burke gave him an appointment in Chelsea Hospital, which it might be supposed was not in his case required. We have, of course, abundant reminiscences of Cipriani and of Cotes, then "a face painter in the highest vogue;" and yet how little we hear of Cotes now; but his case is that of all portrait painters whose works have not attained to the distinction of being pictures. The notes which occur with reference to many of the exhibitors are evidently the result of much care and vigilance, especially those that relate to men of obscure condition. There are those living who remember Flaxman and also Nollekens, though it is nearly a hundred years since these men began the race for reputation. We find Northcote ninety years ago in Sir Joshua's studio, and exhibiting very timid heads on the walls of Somerset House, and we have in the present year of grace seen works that have been refused space on the walls in Trafalgar Square—works which the Academicians of that day would not have understood. The year 1771 is memorable for the "inauguration" of the annual Academy dinner, with Sir Joshua in the chair. Dr. Johnson was present, but left the room in order to be presented to the Prince of Wales. The guests at the Academy festival were then, as now, the celebrities of their day; but it is remarkable that it is not to celebrities, merely as such, that our Art is indebted for that culture which, during the last thirty years, has in some degree silenced the vulgar, but sometimes not unjust reproaches that were cast upon it by foreigners. In the catalogues of these all but pre-historic times, the enrolment of Angelica Kauffmann and Mary Moser as Academicians has been treated as a pleasant fiction by those who have no belief in feminine aptitude for painting; but many years will not pass before the Academy will be again called on to receive ladies among its members. The letters of Angelica Kauffmann are interesting, and even more so is the gossiping correspondence between Fuseli and Mary Moser. These fragmentary relics we read with much pleasure and more curiosity; but the ideas they give us of the writers are so much more respectable than those we gather of their impersonations as they occur in the catalogue, that we had almost wished they had been omitted; and yet these portraits contribute greatly to the real interest of the compilation. We may well suppose that Barry would paint himself with much of the poetry that was in him, as Hogarth presented himself with so much of the substantial prose in which he set forth his so-called ethical essays. There are two or three portraits of Barry, and we cannot help remarking the difference between Barry as seen by himself and Barry as others saw him. We have even at this early period an engraving of a portrait of John Soan, by Lawrence; and we would ask, with the compiler, when the motto was added as the final letter of this name. In our very first introduction to Lawrence in these pages, we find him making his sitters look like gentlemen in spite of themselves. The portrait of Arthur Murphy, painted by Dance, and very indifferently engraved by Neagle, is in its entire tone far above the feeling of contemporary portraiture generally. There is a profile of West, miserable in everything, but valuable in consequence of its rarity; a portrait of Paul Sandby, one also of Cosway, all rivalling each other in one common disqualification, that is, vulgarity. If Peter Pindar was not invited to dine with the Academicians and their friends, he avenged himself by satirising them in half-a-dozen lines too coarse and pointless for transcription. And among the other curious scraps of manuscript is a receipt given by Richard Wilson for twenty

guineas, which were paid to him for four pictures. Another artist of that time who painted landscape with much substantial reality was De Louthembourg; but he also drew the figure, and was an accomplished etcher, as we learn from subjects from 'The School for Wives,' painted and etched by him; but one of the most extraordinary productions of this time is Garrick playing Macbeth in a powdered wig, laced coat, shorts, and silk stockings.

When the extensive Boydell collection was disposed of in 1805, the prices of Reynolds's best works had begun to rise in the market. The price paid for 'Puck' by Mr. Rogers was £215 5s.; and Lord Egremont paid £530 for 'The Death of Cardinal Beaufort,' which is really one of Sir Joshua's worst productions, and which looks, as we now see it at Petworth, the very coarsest of his works. Next to the works of Reynolds we find those of his best pupil, Northcote, realising the highest prices; but the sums which these works returned were nothing in comparison with the prices that West obtained for his pictures. 'The Murdered Princes,' by Northcote, was sold for £94 10s., and 'The Interview of the Young Princes,' by the same painter, realised £78 15s.; and what would be the worth of these pictures at the present day? Stothard's 'Meeting of Othello and Desdemona' sold for £12, and his 'Valentine, Proteus, Silvia, and Julia,' for £8 8s. With respect to the works of the two men, were they again submitted, at the same time, by public auction, we venture to predict that the prices would be mutually interchanged. The origin and history of copyright in Fine Art is curious and interesting. The most distinguished artists were so desirous of having their works engraved that copyright, as now understood, was unknown to the earlier painters of our school as a source of emolument.

We have dwelt upon the earlier portions of this catalogue, as to these belong an especial interest, as affording curious details relative to the elements of our school of Art. In referring to the catalogue again, we shall turn to that later period to which the present state of our school is due.

LOVE—THE RULER.

FROM THE BAS-RELIEF BY E. F. A. RIETSCHEL.

It will scarcely admit of argument whether the great sculptor of Germany, Rietschel, who died in 1861, after a protracted illness, excelled pre-eminently in statues or bas-reliefs; for both have the stamp of his high genius in almost, if not quite, equal proportions. In the *Art-Journal* for 1852 is an engraving from an exquisite bas-relief, 'Protecting Angels,' by Rietschel; a lovely group of four figures, a mother and her three children, one of whom she bears in her arms. But his most famous works of this kind are in the Hall of the University of Leipzig, where may be seen the grand alto-relief of the 'Genius of Truth,' and the series of twelve compositions, in bas-relief, representing the Progress of Human Civilization, and of Moral and Material Culture.

The bas-relief of 'Love, the Ruler,' exhibited at the late International Exhibition, in Paris, from which it was purchased by its present owner, Mr. E. M. Ward, R.A., is comparatively small in size, but nobly grand in design. Most powerful is the modelling of the panther, majestic are its action and expression, kept in check, as it is, by its winged rider, who bestrides the strong animal like a well-trained jockey, holding his wild steed in his hands, restraining its impetuosity, and guiding him whithersoever he will. The poetry of the sculptor's Art is significantly maintained in this fine ideal work.



LOVE — THE RULER.

ENGRAVED BY R. A. ARTIETT, FROM THE BAS-RELIEF BY RIETSCHLI, IN THE POSSESSION OF E. M. WARD, R. A.

LONDON, VINTAGE & CO.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—There is now no doubt that the Exhibition—1869—will be held in the new galleries at Burlington House. The members are arranging certain changes incident to, or suggested by, removal. These changes, however, amount to very little: the library is to be improved; but it is not, and never will be, so extensive or useful as that at South Kensington; in the schools some improvements are contemplated, and, it is said, the officers of the institution are to receive worthier recompense than heretofore. But of real practical and valuable "reforms," we hear nothing: it is more than expected that there will be no additions to the Associates, while it is boldly proclaimed that the number of Members will be under no circumstances augmented. Neither the public nor the profession will be content with trifling boons dealt out with niggard hand. It will be a dishonour to the Academy to take so much and give so little. There are at least a dozen artists—there may be twenty—whose rights to its honours are indisputable. Yet it is intended to keep them out until death makes vacancies, and half of them will have long passed their zenith before they have "chances." We hope some questions will be asked in the House of Commons, when it may be made clear that the Royal Academy has not acted in good faith; for certainly a contract was implied, at least, that its gates should be opened more widely, and that the changes should be such as would go far to satisfy the country.—The annual distribution of prizes to the students was made on the 10th of December, the centenary anniversary of the Institution. The awards were as follows:—

To Frank Holl, the two years' Travelling Studentship in Painting.

To Herbert M. Marshall, the one year's Travelling Studentship in Architecture.

Silver Medals were Awarded

To Arthur Stocks, for the best painting from the life.

To Miss Kate Aldham, for the best copy made in the School of Painting.

To Edward T. Haynes, for the best drawing from the life.

To John T. Carter, for the best model from the life.

To Thos. Brock, for the best restoration of a portion of the frieze of the Parthenon.

To William E. F. Britten, for the best drawing from the antique.

To Thomas Brock, for the best model from the antique.

To Edward Locke, for the best specimen of perspective and sciography.

To Philip Westlake, the £10 premium for a drawing made in the antique school.

ALBERT MEMORIAL CHAPEL: THE MAUSOLEUM AT FROGMORE.—We shall, at no distant period, treat at length this Memorial Chapel, one of many testimonials to the good Prince Albert, who lives in the hearts of millions. It is not yet entirely completed, although most of the works of Art it is to contain have been placed. On December the 14th—the seventh anniversary of the sad loss sustained not only by the Royal Family, but by the whole nation—the Mausoleum was in a manner opened to receive the Royal Mourners. It is described in the *Times* of that day, and its several works of Art; its history also is given—a deeply interesting history it is—and if we do not transfer it to our columns it is because, as we have intimated, we design to refer to the subject at the length it demands.

FEMALE SCHOOL OF ART.—The annual distribution of medals and other prizes to the successful competitors in this School was made on the 21st of November; Mr. A. H. Layard, M.P., presiding. The Queen's gold medal was awarded specially in the department of applied design, to Miss Sarah McGregor, for designs in lace

and church-decorations. The following ladies were also recipients of prizes:—Misses A. B. Ellis, J. Pocock, E. T. Smith, J. Berkeley, and others. Miss A. A. Manly, late pupil-teacher, who, in 1867, gained the Queen's medal, has been admitted a student of the Royal Academy. The net proceeds of the bazaar held last June in the Horticultural Gardens, in aid of the building-fund, realised nearly £467; which sum, added to the donations previously received, makes a total of rather more than £1,007. The School, we are pleased to know, is now free from debt; and we are also gratified to find that Miss Gann, the lady-superintendent, who has long worked so arduously and efficiently to place the institution, both financially and professionally, in its present flourishing position, has received a bonus of £30 in the competition by the mistresses of Art-Schools in the United Kingdom.

MARBLE BUSTS of the Prince of Wales and Richard Cobden, sculptured by Mr. M. Noble, have been presented by Mr. Benjamin Armitage to the International College, Spring Grove, Turnham Green.

MR. HENRY WYNDHAM PHILLIPS.—We have seen, with much regret, the announcement of the death of this artist, on the 5th of December. He was son of the late Thomas Phillips, R.A., a distinguished portrait-painter, and had himself acquired a good reputation in the same department of Art. He died at the comparatively early age of forty-eight. Mr. Phillips was, for a period of thirteen years, Honorary Secretary of the Artists' General Benevolent Institution, a society in which he took a deep interest. He held the rank of captain in the Artists' Volunteer Corps, and was regarded as a most efficient officer.

MR. G. GODWIN.—At a recent meeting of the members of the Institute of Water-colour Painters, the following resolution was unanimously adopted:—"That the best thanks of the members of the Institute be presented to George Godwin, Esq., F.R.S., for the uniform courtesy, and great ability, with which, during the long period of thirty years, he discharged the duties of Hon. Secretary to the Art-Union of London; for the important services he has rendered to Art and artists; and for his indefatigable zeal in diffusing a knowledge of Art among the public. And the members beg to assure him of their sincere good wishes for his future prosperity and happiness." The compliment thus conferred is Mr. Godwin's due, not only from the Institute, but from every other Art-society. It would be difficult to over-estimate the service rendered by him to British Art.

THE BOLTON EXHIBITION.—This exhibition is now open, for the laudable purpose of raising a fund to complete the building of a Mechanics' Institute in this great and populous town of British manufacture. Very active, energetic, and liberal gentlemen of the locality have combined to gather an interesting and instructive collection of valuable and beautiful Art-works, not only of pictures and engravings, but of jewellery, porcelain, and a hundred other orders of Art-manufacture. Messrs. Hunt and Roskell, and Messrs. Copeland, being among the most generous of the London contributors. The president at the inaugural ceremony was Mr. Anthony Trollope; he delivered to a large assembly a pleasant address, and seems to have won golden opinions in a neighbourhood where it would appear his novels are more palatable than his politics. He good-humouredly referred to his rejection as a candidate for Beverley at the late election.

WOODBURY'S PATENT.—Some months since a detailed description of the nature and working of the patent known as Woodbury's was given in these columns. The working of the patent was at that time, we understood, under the direction of Mr. Disderi, the eminent photographer of Paris. It is now in operation under the direction of Mr. Woodbury himself, at Hereford Lodge, Old Brompton. The association by whom the patent is now worked is called the Photo-Relief Printing Company, and the title indicates that photography is the basis of the process.

MR. H. ANDREWS is reported to us as having died on the 30th of November last. He was an artist of considerable talent, and might have acquired a good reputation had he studied quality rather than quantity.

CRYSTAL PALACE.—A large and important work has been recently added to the picture-gallery of this favourite place of public resort. It is by a modern Venetian painter, Gianetti; the subject 'Bernabo Visconti, Duke of Milan, receiving the Nuncio of Pope Innocent VI.' The duke, surrounded by his "staff," all mounted, receives the embassy on the terrace of his castle. The story, as related by the historian Versi, is that Visconti treated the papal document—which was, in fact, the sentence of his excommunication—with so great contempt, that he compelled the venerable ecclesiastics who bore it to swallow the parchment, leaden seals and all. The artist has not actually made this unpalatable meal the subject of his work, for we see only the duke pointing to the document, which a page holds out, and commanding the envoys to obey his orders. The figures are effectively grouped, the characters well individualised, while the work commends itself by the graphic and artistic manner in which the painter has illustrated the narrative.—A collection of about 140 oil-pictures, painted by Mr. Baines, will probably be added to the Gallery during the spring. Mr. Baines is well known as an enterprising traveller; he accompanied Dr. Livingstone through a part of his journey into South Africa. His pictures are principally views of that country, including several of the Victoria Falls. They were all painted on the spot.

DECORATIVE TERRA-COTTA.—The subject of *terra-cotta* embellishments for the exterior of buildings, which has been formally brought before the Royal Institute of British Architects by Mr. Charles Barry, has given rise to a very interesting discussion. The perfect adaptability of the material to structural purposes, and the advantages which it offers, as affording the means of rich and effective decoration at a minimum cost, were admitted without contradiction. The discussion turned on the question of the relative superiority of the different kinds of manufacture. Mr. Blashfield, who had furnished the bold and graceful work introduced by Mr. Barry in the new "God's Gift" College at Dulwich, makes use of mixed clays, the durability of which depends on one of the ingredients acting as a flux. This *terra-cotta* can not only be moulded, but can be modelled by hand before burning, and, if necessary, chipped after being fired. The *terra-cotta* used in the decoration of the Albert Hall, at South Kensington, on the other hand, is pure fireclay from the coal measures, stamped in moulds and glazed, or enamelled, by a second process of firing. This material is polychrome, any degree of shade or tint being readily given by the glaze. A third clay, specimens of very

admirable decorative work in which were exhibited, is the pure red clay of Whatcombe, in South Devon; this is supposed to have been, geologically considered, a late deposit. This clay is naturally levigated, extremely plastic, and burns to a good red, like the fine red pottery of Wedgewood. Other plastic clays are found in Scotland, which were not produced before the Institute. A discussion rose on the relative propriety of depending on the skill of the modeller, applied to each constituent part of the ornamentation of the building, or on the repetition of moulded figuring, in bas-relief, entirely produced by pressure in the mould, and depending for its effect on the grace of the outline of the design. The rapid introduction into street-architecture of *terra-cotta* decoration seems to be certain.

THE PAINTER HILDEBRANDT.—A series of chromo-lithographs from the works of this eminent artist—recently deceased—has been submitted to us by Herr Wagner, the eminent publisher of Berlin; they are very varied in subject, and of rare merit; we believe they have never been surpassed by any examples of the art. The originals are of a very masterly order; the fame of the painter has gone into all lands—indeed, there are few countries he had not visited. His thorough artistic knowledge, sound judgment, and refined taste, enabled him to bring away with him the choicest beauties—or more peculiar characteristics—of each: and as we intimate, the productions of his delicate yet powerful pencil, have been so admirably copied in chromo-lithography as to be nearly as effective as the artist's absolute works.

THE STATUES IN PALACE YARD.—When it was determined that the Houses of Parliament should not be extended by the building of a wing parallel with Bridge Street, the ornamental arcade at the southern extremity of New Palace Yard was erected. This arcade is pierced by three gateways at unequal distances, and on each side of these gateways there is a niche for a figure. The statues of Henry VIII. and William III. have very recently been added to, and complete, the series. Those previously placed are Alfred, William the Conqueror, Henry II., and John. The statues are of stone, and were designed and sculptured by Armstead. The figures representing these kings have been placed there to mark great epochs in our history, though we scarcely know what entitles Henry II. to such association, unless it be that he divided England into circuits. Up to the time of Richard III., or, perhaps, more properly that of Henry VII., the likenesses of our sovereigns are the arbitrary conceptions of our artists; but after that time we have ample authority for precise impersonation; hence there are sufficient grounds for expressing dissatisfaction with the figures representing Henry VIII. and William III.

THE ROCK OF AGES is the title of a picture now to be seen at No. 6, Pall Mall. The painter is Johannes A. Oertel, who is, we believe, an American artist. As a theme for a picture, perhaps no other presenting greater difficulties could have been selected. It is open to the widest and directly opposite interpretations, any of which would require, for successful treatment, imagination of a high order. In Mr. Oertel's reading of his text there is a stone Cross lashed by the billows of a raging sea, and to the cross a woman is clinging, and is, it must be assumed, saved. The idea is appropriate and highly suggestive. The work is, indeed, one of very high merit, being intense in feeling,

and exciting emotions rather of pleasure than of pain—notwithstanding the passage which indicates that one who did not reach the Cross, has sunk beneath the angry and seething waters. The painting is a fine example of drawing, and admirably coloured. The Cross may be somewhat too artificial; but it is not unfair to suppose that some merciful benefactor may have carved it there out of the rugged rock. An excellent chromo-lithograph of the picture, executed in Paris, has been published by Mr. James, an eminent publisher of New York.

THE HORSE-SHOE FALL, NIAGARA.—A view of the Horse-shoe Fall, taken from the Canadian side of the river, near the Bass Rock, is now to be seen at No. 43, Piccadilly. The picture, which is by Mr. G. W. Frankenstein, seems to have occupied a long term of study for its completion, as the sketches for it were made about the months of August and September during, we are told, many successive years; and at that time of the afternoon when the shadow of the Canadian Cliffs first falls on the river. Table Rock is on the right of the picture, and Goat Island and Tower on the left. Below the tower lie masses of rock which fell in 1852, and in the immediate foreground other masses which were precipitated from the cliffs above. The effect is that of an uninterrupted breadth of daylight, in which the entire scene is set forth as it appeared to the painter. Nothing, consequently, is left to discretionary interpretation; the picture may, therefore, be received as a faithful representation of the Fall.

THE CHURCH OF ST. HELEN, Bishopsgate, in the City of London, has been restored in a manner that may justly be regarded with unqualified satisfaction. A perfectly judicious and consistent plan of procedure has been carried into effect with the most conscientious care, and the result really leaves nothing to be desired—unless, indeed, it were possible that a considerably increased resident population in a city parish might add, in a proportionate degree, to the numbers of a city congregation. This church is remarkable for having a double nave, without any aisles, but with a projecting chapel of considerable size opening from the south nave at its east end, toward the south. In this chapel the organ is now placed. At the opening of this chapel to the south nave also stands the alabaster monument of Sir John Crosby and his lady, with their effigies, which are well known through Stothard's characteristic etchings of them. No less than ten windows of painted glass have been placed in this large and singularly interesting church, as commemorative memorials. The last is the five-light window at the west end of the south nave, which has just been completed with decided success by Mr. Gibbs, as a monument to the memory of the late worthy and respected Alderman Copeland; and this was immediately preceded by a beautiful window of three lights in the south wall of the same nave, the work also of the same artist, which commemorates the late parents of Mr. Williams, who was for many years a principal inhabitant of the parish of St. Helen's, through whose exertions and liberality the successful restoration of the church has been in a great measure accomplished. This window is a work of singular merit. The subject, which was proposed to Mr. Gibbs by Mr. Williams, was the discovery of the true cross by the Empress Helena; and this subject, so appropriate for a window in the church of St. Helen, has been treated by Mr. Gibbs with much originality, com-

bined with a felicitous adaptation of the composition, with its details and colouring, to the true capabilities and the proper requirements of painted glass. We shall be very glad to see many more such windows as this erected as monuments in churches, both within and beyond the limits of the City of London.

THE ARTISTS' AND AMATEURS' SOCIETY held its annual general meeting at Willis's Rooms, on Saturday, the 5th December, when Mr. Prescott Hewitt was unanimously elected president for the ensuing year, in the place of Mr. James Holland, who retires. The *conversazioni* of the season commence on Thursday, the 28th of January, and will be continued until May inclusive.

A PORTRAIT OF LORD NAPIER, OF MAGDALA, has been painted for the Junior Carlton Club, by Mr. Charles Mercier, and the artist has exhibited the picture with others—notably those of ex-Governor Eyre and the King of the Belgians—at his *atelier*, Knightsbridge. It is a work of great excellence; admirable in composition, and "striking" as a likeness. The gallant general is represented in a blue frock-coat, standing: there is no display, no attempt at the melodramatic; there are no accessories to indicate the hero's "whereabouts." He is simply a soldier-gentleman; his pleasant yet expressive features are in repose rather than excitement, and though apparently self-possessed, there is no touch of assumption in look or attitude. The accomplished artist has evidently revered his subject, and has most successfully transferred to canvas the "outer man," while giving more than an indication of the energy, perseverance, and enduring fortitude that bore the general, through inconceivable difficulties, to a triumph of which the page of history gives no other example. We may congratulate the Junior Carlton Club on this acquisition—the first picture that will grace its walls. It will be engraved by Mr. Charles Tomkins, and an admirable etching of the plate in progress was shown in the room.

THE WOOD-CARVING WORKS OF M. YACOBY.—Our report of the Paris Exhibition, contained several engravings from the works of the renowned establishment at Berlin, conducted in that city by Herr Lovenstein, and in London by M. Yacoby. The carvings are produced chiefly in Prussia, where an immense trade is carried on, giving employment to hundreds of skilled artisans, some of whom are artists,—they produce works of all classes, from the small letter-box and bracket, up to the magnificent cabinet and sideboard. Our purpose in this paragraph is to direct attention to the very beautifully fitted up establishment in Regent Street, where a very large number of the productions are now exhibited.

TOYS AS TEACHERS.—M. Cremer, of Regent Street, has exhibited his usual assemblage of treats for young people at Christmas and for the New Year. We allude to them for the purpose of commenting on the extraordinary advances made of late years in the class of "Art," for which the British public is mainly indebted to Mr. Cremer. We cannot, in a brief paragraph, convey an idea of the collection of these toys; they are, it is true, principally made in Germany, but in many, English workmen fairly compete with their neighbours. Several of these toys may be accepted as models: children thus may learn from their amusements, and receive lessons in drawing from their playthings.

REVIEWS.

HINTS ON HOUSEHOLD TASTE IN FURNITURE, UPHOLSTERY, AND OTHER DETAILS. By CHARLES L. EASTLAKE, Architect. Published by LONGMANS, GREEN, & Co.

A book on this subject is capable of doing good service; it is much needed; for, notwithstanding all which of late years has been written and seen of the Arts decorative and ornamental, one has but to take a glance at the dwellings of not a few of our friends and acquaintances to notice that real "Household Taste" has no place in their vocabulary. Costly furniture, rich draperies and paper-hangings, rare and valuable *objets de luxe* may abound, but the taste which first selected, and then displayed them, proves only the ignorance and want of discrimination of their owner. There are, however, circumstances that may render such a condition of things excusable: it is not every man who is in a position to furnish his home as he would; he is compelled sometimes by the scantiness of his purse to choose what with more ample means he would reject; he has to study economy and convenience; yet even then he need not quite abjure fitness, propriety, and those principles of aesthetic beauty which are more or less patent to any who have eyes to see.

What greater absurdity can there be than to fill an Elizabethan house with furniture of the Louis Quatorze style? or an Italian mansion with Gothic fittings? or to place a Majolica dish in close proximity to a Greek vase? And yet these mistakes are of frequent occurrence, and are justified by him who makes them on the ground that variety pleases, and that opposites gain value by contrast with each other. As a rule, the logic of such arguments disproves itself; while, equally as a rule in its application to the subject in discussion, the reverse is the true fact, as in a picture the most brilliant colours placed together, if not in harmony, destroy each other.

Mr. Eastlake has undertaken a commendable but not very easy task, in this endeavour to educate the well-to-do portion of the community in the right principles of what he terms "Household Taste;" and, notwithstanding his Gothic or mediæval proclivities, which are most prominently manifest—too much so, we will add, when the prevailing architecture of the day is of a different order—he gives advice and instruction that deserve general attention. From the edifice itself to all that it contains which can possibly come into the catalogue of Art-manufactures, his remarks extend, and even to the dress and personal adornments of the occupants; his object being, as he says, "to suggest some fixed principles of taste for the popular guidance of those who are not accustomed to hear such principles defined."

For much that is objectionable in our furniture, &c., Mr. Eastlake very properly blames the manufacturer, but the public, we say, has also not a few sins to answer for in encouraging what is bad. Educate the consumers first in the knowledge of what is excellent and really good, and the producers must inevitably labour to meet the demand; manufacturers would only make what they knew could not fail to secure a ready market. The taste of the buyer regulates, or ought to do so, the operations of the seller; that is, the manufacturer and tradesman.

ENID. By ALFRED TENNYSON. Illustrated by G. DORÉ. Published by MOXON & Co.

A fitting sequel to the preceding poems by the Laureate, illustrated by Doré, is this volume: the whole, which include "Elaine," "Vivien," "Guinevere," and "Enid," constitute a magnificent series complimentary to the poet, doing honour to the genius of the artist, and highly creditable to the taste and enterprise of Messrs. Moxon, the publishers. "Enid" we regard as one of the most chaste and elegant of Mr. Tennyson's poems of King Arthur's times: it is a tale of jealous marital love, of suspicions altogether unfounded; and the earnest sympathy of the reader is drawn towards the gentle victim as her husband, with unknighly cour-

tesy, urges her to advance before him, silently into the wilds of western England. The moral of the tale, moreover, is altogether good—the gem ruthlessly thrust aside, is restored to its place of honour, goodness and true chivalry triumph, and vice meets with its due reward.

The engraved illustrations, nine in number, will bear just comparison with those designed by Doré for the former volumes; if there be a difference it is in favour of those in "Enid," as rather less mannered and more generally varied. In the first, we have Geraint, a prince of Devon and one of King Arthur's valiant knights, amid the ruins of the castle of Earl Yniol, whose only child, Enid, he subsequently marries; the composition is fine—a notable point in it being the dilapidated staircase of the castle-keep standing out in bold relief, and loftily, against a mass of sun-lit clouds. It is most effectively engraved by J. Saddler. In the second, delicately engraved by E. Brandard, appear Enid and her mother walking in the castle-grounds at early noon. The figures, as usual with the artist, who seems not yet to have got rid of his accustomed manner, are too tall and attenuated. The third subject represents Geraint, on horseback, standing in view of the castle of Edyrn, the nephew of Yniol, and to whose fraud and violence the latter owes his impoverished condition. The castle is a stupendous edifice, all towers and turrets, and lofty battlements frowning over a small town at its base. We notice a fine effect of light and shade in this composition, which is engraved by J. Godfrey, and well engraved it is. A combat by moonlight follows; Geraint attacked by mailed bandits in a wood, engraved by A. Willmore in an appreciative and skilful manner. The picture consists chiefly of those bare-trunked trees found so frequently in the works of Turner. Next we have Geraint and Enid resting in the mowers' field under the castle-walls of Earl Limours: it is another of E. Brandard's well-executed plates. To J. Godfrey was assigned the task of engraving the succeeding subject, Earl Limours and his retainers fleeing from the attack of Geraint: a multitudinous and disorganised host hurrying over rock and other impediments from the charge of the heroic knight. Geraint, wounded in the encounter, is next seen stretched on a grassy bank, with Enid bending over him, while his gallant steed stands quietly by watching the near approach of an armed band. This plate, a very beautiful one, is from the *burin* of A. Willmore. It is followed by the death of Earl Droem, in the hall of his own castle, from the hand of Geraint; a spirited composition, well engraved by E. Finden. The last plate, engraved by W. Ridgway, shows the brave knight and his wife, now reconciled to each other, returning to the court of Arthur, both mounted on the same horse. The group comes out brightly against a dark background of forest trees.

In these brief descriptions we have merely indicated the subjects Doré selected to illustrate the poem. The engravings are, as we have already stated, varied, and will be duly appreciated, not less as examples of Art, than as interesting exponents of the poet's writing; the spirit of which Doré appears fully to understand, and to have carried out in his designs.

A HISTORY OF POTTERY AND PORCELAIN—MEDIÆVAL AND MODERN. By JOSEPH MARRYAT. Published by JOHN MURRAY.

It is needless to recommend this valuable volume—a work for all time: it is, however, a third edition, and has been edited and revised by an accomplished lady—Mrs. Bury Palliser—the sister of the author. It is a vast fund of knowledge on the comprehensive subject: an "authority" concerning all the matters of which it treats; an indispensable counsellor and companion to all collectors. The numerous illustrative engravings are admirably executed. We may have occasion to recur to this volume, which demands greater space than we can this month accord to it.

THE POETICAL WORKS OF LONGFELLOW. Vol. I. Edited and Prefaced by ROBERT BUCHANAN. Published by MOXON & Co.

This reprint of the most popular of "English" poets is very neatly and prettily "got up:" it is scarcely needed, however, for we imagine there are already half-a-dozen editions of Longfellow's Poetical Works for circulation in this country; while Mr. Buchanan's preface is flimsy—neither more nor less; and we see no evidence of "editing." The book might have been greatly aided by historical, explanatory, and, perhaps, critical notes; but it has no such auxiliaries to recommend it to public favour.

GEMS OF NATURE AND ART. Published by GROOMBRIDGE AND SONS.

This is a book of coloured prints as the title infers; Nature supplies the subjects to Art. Here are birds, and flowers, and fishes, and butterflies, and shells, with Egyptian houses, brilliant sunsets, ancient jewellery, and mediæval vases, mingled together with little regard to order, but with very agreeable effect; while an intelligent editor has arranged the pages, in which each is pleasantly described. Art is thus employed to picture Nature, and does it thoroughly well.

THE NOBILITY OF LIFE; ITS GRACES AND VIRTUES. Selected and Edited by Mrs. L. VALENTINE. Published by FREDERIC WARNE & Co.

This is a very beautiful Christmas-book, containing twenty-four coloured engravings, some of rare excellence, and all more or less good, from the designs of eminent artists, Watson, Mahoney, Le Jeune, Poynter, Miss Edwards, and others. There are wood-engravings also, and each page has a border. The volume consists of extracts from great writers—passages that inculcate the highest and holiest principles. They are culled from a hundred sources, the contributions being levied on the more renowned of British authors, in prose and in verse. They teach to study and practise the virtues of life, and are admirable reading for all classes.

HISTORIC NINEPINS. By JOHN TIMBS. Published by LOCKWOOD & Co.

Another evidence of the marvellous industry of this voluminous writer, who seems to have read every book that has been written, and to have gathered knowledge from all of them. Here we find an immense amount of information; it would be impossible for any ordinary reader to obtain a tithic of it in a year's reading. Mr. Timbs gives him in one moderately sized volume (of 350 closely-printed pages) that which in the usual course he could not acquire in a year of study at the British Museum.

PHRENOLOGY: AND ITS APPLICATION TO EDUCATION, INSANITY, AND PRISON DISCIPLINE. By JAMES P. BROWNE, M.D. Published by BICKERS AND SON.

Every artist should be a phrenologist; many artists are so; observation and reflection cannot fail to do the work of a teacher in this wonderfully useful *science*; there are hundreds of thousands who will give to it that rank. Yet it does not make way: more than half a century has passed since the principle was first promulgated by Gall and Spurzheim, and we doubt if it has a larger number of advocates now than it had fifty years ago. Of its practical utility as an unerring guide there can be no doubt; if any reader is sceptical on that head, let him read this book by Dr. Browne: conviction will be sure to follow. It is a lucid, rational, and deeply thoughtful result of large and long experience, not over enthusiastic—perhaps the opposite; but it is the production of a cool, clear-headed Scottish physician, who strives only to be the advocate of truth. At another time we should do, what this month we cannot do, allot to it the space and criticism to which it is entitled.

BOOKS FOR THE YOUNG.

MERRY TALES FOR LITTLE FOLK. Illustrated. Edited by MADAME DE CHATELAIN. Published by LOCKWOOD & Co.

Old acquaintances are here recognised and greeted with a hearty welcome; some new friends are with them: "the White Cat," side by side with "the Ugly Duck;" "the House that Jack Built" in company with "the Elfin Plough" of Grimm. All the stories are lavishly, and, for the most part, agreeably illustrated, the engravings being of a good, if not of a high order. A pleasanter Christmas book, to those who covet amusement at the merry time of the year, has not been issued; and the accomplished lady has spent her time well in making the selection.

THE WAVE AND THE BATTLE-FIELD. Four Tales of Perils by Land and Sea. By LOUISA STEWART. Published by VIRTUE & Co.

These are well-written stories, full of exciting interest, yet the excitement is healthy, and can lead only to useful results. The incidents are, for the most part, facts—or may be so—although "full fling" is given to imagination, and the adventures are the creations of fancy. The style is good, the moral unexceptionable: vice is duly punished, and virtue rightly rewarded. The book is entirely satisfactory, not only as a collection of tales, but as an illustrated volume for the young, though not for the very young.

FAMOUS SHIPS OF THE BRITISH NAVY. By W. D. ADAMS. Published by VIRTUE & Co.

Mr. Adams has made an agreeable book; commemorating with exciting effect the doings of our "wooden walls" in the good old time, before the engineer took the place of the jolly sailor. The boy will read this prettily-illustrated volume with no less pride than pleasure, and learn to be thankful that he is a descendant of the heroes who upheld British glory and extended its renown over all the countries of the globe.

MOUNTAIN ADVENTURE: Selected from the Narratives of Celebrated Travellers. With Thirty-seven Illustrations. Published by SEELEY, JACKSON, AND HALLIDAY.

A most interesting volume, charmingly illustrated: the larger proportion of "adventures" may be well known, but they will bear to be read again and again. Even Mont Blanc, the Brocken, and Mount Sinai may be once more ascended with the pleasant and profitable guides who accompany us; while the less-known mountains of Africa, Asia, and America will be new acquaintances to most readers. The book is instructive and full of interest—interest greatly enhanced by the excellent engravings.

THE WOMEN OF THE OLD TESTAMENT. With Twelve Photographs. Published by SEELEY, JACKSON, AND HALLIDAY.

This is a charming volume; full of beautiful and touching passages, from old and recent writers, on subjects of universal interest; and illustrated by photographic copies from famous ancient and modern pictures—those of Raffaele and Guido, and those of Scheffer and Delarocbe. The selections have been skilfully and judiciously made: the book is one of the most attractive, and ought to be one of the most popular, of the Christmas issues.

THE DIVERTING HISTORY OF JOHN GILPIN. Illustrated by H. FITZ-COOK. Engraved by J. C. WHYMPER. Published by LONGMAN & Co.

This famous "history" has very often been a theme for Art, and there are several books in which it is illustrated; this is not of the worst, but it cannot be classed among the best—it lacks the racy humour of the poem, and falls very far behind some, at least, of its predecessors. Mr.

Fitz-Cook, although an artist of considerable talent, has not been able to enter into the broad yet delicate wit of the author: the artist's John Gilpin is a very commonplace citizen of famous London town; his history, as the artist tells it, is not "diverting;" the drawings are good and they are well engraved, and that is as good as can be said in favour of the volume.

RIDICULA REDIVIVA. By J. E. ROGERS. Published by MACMILLAN & Co.

This title is given to a series of scraps from ballad-songs for children; such as "Jack Sprat," "Little Tommy Tucker," and so forth. The prints are coloured—block printed—in a so-called "medieval style," which is to say, they are very ill drawn—bad by premeditation. We cannot see the use of such a book; it has little or no "fun;" the humour, if there be any, is not perceptible; it teaches only what to avoid, and must be classed among the books it will be less wise to remember than to forget.

UNDER THE LIME TREES. By the Author of "Aunt Annie's Stories." Published by SEELEY, JACKSON, & Co.

This is a pretty circle of stories supposed to be told by a benevolent grandmamma to her grandchildren. There are thirty illustrations—some coloured engravings, others plain, but all pretty and nicely drawn. The stories are equal to those told by "Aunt Annie," and will be as popular.

WHAT MAKES ME GROW? The Illustrations by LORENZ FRÖLICH. Published by SEELEY, JACKSON, & Co.

This pretty and attractive volume is by the Author of "Harry Lawton's Adventures," and is one of the best gifts we have seen, to instruct while amusing our little people; it is charmingly written, full of the information that cannot fail to interest children, and yet given in a story-telling pleasant manner.

The illustrations are sufficiently abundant, but Mr. Frölich does not draw English children—they are dear stumpy German girls and boys, true to their foreign nature; yet the book has a value beyond its illustrations, excellent though they are.

ECCENTRICITIES OF THE ANIMAL CREATION. By JOHN TIMBS. Published by SEELEY, JACKSON, & Co.

Our young friends who have seen this interesting volume on our table, say that it was intended for them; and we know of no modern publication more calculated to enlist their sympathy and attention.

But it is not only the juvenile community who will derive amusement and instruction from the "Eccentricities" set forth in such abundant variety by Mr. Timbs, who, with his usual industry, has collected and collated a mass of information, illuminated by his intelligence, so as to fully accomplish the object he had in view at the commencement of a task for which all his readers must feel indebted.

"Our object," he says, "in the following succession of sketches of the habits and eccentricities of the more striking animals, and their principal claims upon our attention, is to present in narrative their leading characteristics, and thus to secure a willing audience from old and young."

Mr. Timbs has more than accomplished his "object"—the volume cannot fail to be popular, and enrich not only the library, but the school-room and drawing-room of our English homes.

THE BASKET OF FLOWERS. Translated from the Original German Edition. Published by FREDERIC WARNE & Co.

This charming story has been very popular in Germany, and we have had some English editions from American translations, and some English translations from the French edition; but we believe this is the first time there has

been a direct translation from the original German. The illustrations are exceedingly pretty, and the volume is tastefully got up. No Christmas gift could be more acceptable to our young friends than this "Basket of Flowers," whose perfume will be as fresh in winter as in summer; it is a book for "all the year round," and ought to find a place on every table in England.

LITTLE ROSY'S VOYAGE OF DISCOVERY. Undertaken in Company with her Cousin Charley. With Forty-eight Illustrations by LORENZ FRÖLICH.

LITTLE ROSY'S VOYAGE ROUND THE WORLD. Undertaken in Company with her Cousins Paul and Loto. With Forty-eight Illustrations by LORENZ FRÖLICH. Published by SEELEY, JACKSON, & Co.

"Little Rosy" has certainly determined to be a traveller; and though she and her cousin Charley are more childish than children as to places—though learned beyond their years in other matters—their Voyage of Discovery has been fitted to the picturesque illustrations of Lorenz Frölich; and both Little Rosy's "Voyage of Discovery" and her "Voyage Round the World" are even more suited for the Drawing-room table than the Nursery.

There are few grown-up children who could fail to look over these charming illustrations with pleasure: though the little ones portrayed are very *un-English*, they are true to childhood and childhood's ways; the manner in which Rosa carries her "lamb" through all her difficulties is exceedingly amusing—the wooden stiffness of the toy contrasted with the animated movements of the child are most cleverly managed, and each picture is a study of early life.

The letter-press of "Rosy's Voyage Round the World" is from the French of P. J. Stahl—adapted rather than translated—and is certain to interest all juvenile lovers of adventure.

The two volumes are charming additions to our Christmas novelties.

ONE YEAR; OR, A STORY OF THREE HOMES. By F. M. P. With Original Illustrations. Published by FREDERIC WARNE & Co.

This is not a book intended for our very juvenile friends, though appearing at the season when literature is especially devoted to the recreation, if not to the education, of the young—when books are toys, not teachers, except in an aside sort of fashion, as if desirous of concealing anything approaching to direct instruction.

We do not think it fair to an author to spoil a story by dissecting its contents, except where an elaborate review is absolutely necessary, when it is our duty to show cause for great censure. "One Year" will pass rapidly and pleasantly by the side of the Christmas fire, and the well-drawn characters excite much interest during their development.

HARRY SKIPWITH. His Adventures by Sea and Land. By W. H. G. KINGSTON. Published by VIRTUE & Co.

Like all the books of Mr. Kingston—and he has produced many of the class—we have here an assemblage of marvels, exciting, and at times astounding, but none so improbable as to exceed credibility. The volume will be read with absorbing interest by all boys who delight in the marvellous, and like to follow a daring youth through perils by "flood and fell." The book is very well illustrated, and cannot fail to be a favourite.

RALPH LUTTRELL'S FORTUNES. A Book for Boys. By ROBERT ST. JOHN CORBET. Published by FREDERIC WARNE & Co.

This, like that of Mr. Kingston's, is a book of daring and perilous adventure, full of excitement, yet by no means unhealthy; much interesting and instructive matter is introduced into the story, which is right well told. The volume is prettily illustrated.

THE ART-JOURNAL.



LONDON, FEBRUARY 1, 1869.

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

NO. LXXIX.—MARCUS STONE.

MARCUS STONE was born in London, on July 4th, 1840: he is the second son of the late Frank Stone, A.R.A., an artist of good repute, many of whose pictures are widely known from having been engraved. A notice of him and his works was included in the former series of these papers, and will be found in the *Art-Journal* for 1856; about three years prior to his death. Talent is often found to be hereditary, and we have an instance of it in Mr. Marcus Stone, who undoubtedly inherits the gifts of his father, and seems destined to surpass him. Born, as it may be said, almost in a painter's studio, it is not surprising that the

pencil was a favourite "plaything" when a child; his "sketches" showing very considerable precocious cleverness. The father, however, took but little trouble to foster the boy's talent, and left him to follow his own inclination; nor were any other means adopted to aid in the development of what Nature had implanted in him. Thus the only instruction he received was gained fortuitously, as it were, and Marcus Stone is fairly entitled to be called a self-taught artist; no school, or academy, or master, can claim him as a student.

In tracing back the lives of figure-painters it will generally be found that the young artist commences his career with portraiture: this seems to be the natural field on which to exercise his inexperienced hand ere he enters upon the wider domain of *genre* or history; it offers him the opportunity of studying character and facial expression, and enables him, also, to feel his way, gradually, to mastering the technicalities of treatment, the disposition of the figure, arrangement of drapery, &c. Marcus Stone had sufficient confidence in his own powers to disregard this preliminary step, and did not hesitate to exhibit as his first picture in the Royal Academy, a grouped composition entitled 'Rest:' this was in 1858, when he was only eighteen years of age. The picture was referred to by us at the time as "one of rare merit and rich promise:" it represents an aged knight in armour, seated beneath a tree; a young child offers him an apple. The key to the subject was afforded by some lines from Goldsmith's "Deserted Village," in which one who had long been a wanderer from his home returns thither to pass the remainder of his days.

Referring to our catalogue of the Royal Academy for 1859, we find a note of approbation against Mr. Stone's 'Silent Pleading,' the picture he exhibited that year. The subject presents no special novelty, but is treated with so much originality, and with such earnestness of purpose, as to commend itself to special attention. An old man, a wayside wanderer, poor and ragged,



Drawn by W. J. Allen.]

ON THE ROAD FROM WATERLOO TO PARIS.

[Engraved by J. D. Cooper.

has sought temporary shelter from the cold, and rest, in an open shed, where he has fallen asleep, to have his slumber disturbed by a police-officer, who proceeds to handcuff the intruder, preliminary to charging him before the magistrate as a vagrant, if not something worse. The guardian of the public peace is, however, dissuaded from his intention by another person who appears on the scene, and suggests forbearance. Every part of the

composition is most ably worked out. His next picture, exhibited the following year, bore for its title a passage taken from the Book of Judges, 'The Sword of the Lord, and of Gideon,' the battle-cry with which Gideon and his three hundred followers affrighted the Midianites, so that "every man's sword was set against his fellow." The propriety of its application to Mr. Stone's composition is not apparent; still less so was the quota-

tion from Byron adopted by the artist as a sort of key to the story. But, considered without reference to its title, the picture is undoubtedly an advance on his preceding works, inasmuch as it aimed, and successfully, at a higher order of composition. A young man, in the costume of about two centuries ago, is sharpening his sword on a grindstone, obviously to the displeasure of an elderly man, who offers him a Bible, which the other appears disinclined to accept. The moral intended to be conveyed is, it may be presumed, that the Scriptures teach us to bear wrongs, and not to avenge them. There are other figures on the canvas which help to give life and individuality to the composition. The original sketch for this picture was sold last year by Messrs. Christie and Manson, for a considerable sum.

When artists of long experience and matured practice prove themselves, as they are often found to be, incapable of doing full justice to Shaksperian subjects, it is no disparagement of the talents of so young a painter as Marcus Stone to say that the only attempt he has made to represent a scene in one of the great dramatist's plays is not equal to the occasion. Judging from his works generally, it is questionable whether his peculiar aptitude

is not more inclined towards *genre* than history; such history, that is, as demands the highest intelligence, the deepest thought, and the most varied expression of character. A few years hence, perhaps, he may feel himself strong enough to grapple with the difficulties which beset and thwart a tyro in Art. Yet it was not altogether a "vaulting ambition that o'erleaped itself" when he resolved to try his "prentice hand" on a grand theme from Shakspeare's *Much Ado about Nothing*, the marriage-scene, where "CLAUDIO ACCUSES HERO;" engraved on the opposite page. When exhibited at the Academy in 1861, it attracted so much of our reviewer's notice as to elicit a lengthened comment, in which its merits and defects were pointed out with impartiality. It was remarked that the picture, "instead of looking like the work of a very young man, has rather the appearance of being painted with a decision and breadth of touch bespeaking one who had painted on from vigorous style into facile manner. The ripe facility of pencil is at least equalled by adroit dexterity of grouping and disposition of colour; so that, as a whole, this is a most winning and attractive picture."

'A Painter's First Work' was Mr. Stone's exhibited picture of



Drawn by W. J. Allen.]

ROYALISTS SEEKING REFUGE IN THE HOUSE OF A PURITAN.

[Engraved by J. D. Cooper.

the year 1862: a humorous and pleasing composition, showing the interior of a room, on the wall of which a young boy has made his first essay in sketching, to the wonderment of his father and a friend who have just entered and surprised the embryo painter in his work of decoration.

His next production, exhibited in the following year, succeeded in placing Mr. Stone in a position with the public he had not previously occupied. It was entitled, 'ON THE ROAD FROM WATERLOO TO PARIS,' and is engraved on the preceding page. We are indebted to Mr. Henry Graves for permission to copy it from the large and valuable print published by him. The picture is the property of Mr. Gassiot, of Clapham, the owner of many fine pictures of the English School. It was a happy thought which suggested the subject to the artist. Flying from the battle-field on which he had staked all his hopes of future dominion, the vanquished Napoleon has sought temporary rest in a roadside cottage presumed to be situated between Waterloo and Paris. He has seated himself before the fire, on which his eyes are steadfastly fixed, though his mind is evidently occupied with other thoughts. The anticipations raised during the one

hundred days that elapsed between his landing from Elba and his marshalling the "Old Guard" and their brave companions on the plains of Belgium, have been scattered to the winds by the desperate valour of the armies commanded by Wellington and Blucher; and the future, no uncertain one, looms gloomily before him in a not far-off distance. He staked his all—empire and military reputation—on a single chance, and—lost—no wonder then that he sits moodily in front of the fading embers, typical of his own ruined fortunes. His hat and sword are thrown carelessly on the ground, his boots are bespattered with mud, showing the haste with which he fled from the field; while beside him stands an aide-de-camp, the companion of his flight, drying his chief's overcoat. At the back of the cottage is a group of figures—probably the tenants of the house and some of their neighbours—one of them is an old soldier—all are looking on with mingled feelings of curiosity and compassion; and at the door is Napoleon's escort of cavalry. The story is capitally worked out in every particular; the treatment both evidences, and is suggestive of, earnest thought: its moral teaching the vanity of human ambition.

A good picture of the *genre* kind was exhibited in 1864, under

the title of 'Working and Shirking:' it was succeeded in the year immediately following by another of the same character, called 'Old Letters:' as a composition the subject is simple enough, but its meaning is sufficiently obvious in the lady who recalls the past, probably one of sad memories, in the letters she is reading. But unquestionably the best picture—we may say, looking at it from the most artistic point of view—hitherto seen from Mr. Stone's easel, is 'Stealing the Keys,' exhibited at the Academy in 1866, and now in the possession of Mr. Cosens, of Clapham Park. The scene is laid in the time of the great Civil War, and in an apartment of an old baronial mansion of which a party of Cromwell's troopers have taken possession, and in which they have fallen asleep after feasting heartily on the contents of the larder and cellar. What follows is best described in the quotation, from some old narrative, printed with the title in the catalogue:—"It was already day. In sooth we were in sad plight: our poor father a prisoner in his own house, the which was in the hands of the brutal Roundhead soldiery. No way was

to free him, save by good fortune we might get the key of his prison chamber before that the troopers should waken after their orgies. This my sister, out of her daughterly love and pious duty, took upon herself to do, our good faithful Margery meanwhile quaking in the doorway." The story is forcibly told, and without any of that conventional dramatic rendering which such a subject might tempt a young painter to adopt in order to make it effective and striking. Mr. Stone has treated it with no less judgment than artistic skill. The picture undoubtedly raised his reputation not a little in the estimation of all Art-critics. In the same year he painted for Mr. Henry Wallis, who is still in possession of the work, and has kindly given us permission to have it engraved, 'ROYALISTS SEEKING REFUGE IN THE HOUSE OF A PURITAN.' Less elaborate as a composition than 'Stealing the Keys,' to which it would not inaptly serve as a companion, its pictorial qualities are equally good. All the figures are made subservient to that of the female Royalist, whose energetic supplicatory action stands in fitting opposition to the quiet demeanour



Drawn by W. J. Allen.]

CLAUDIO ACCUSES HERO. ("Much Ado About Nothing,"—Act. iv., Scene 1.)

[Engraved by J. D. Cooper.

of the young Puritan mother, whose domestic duties have been suddenly—and, as it seems, not most pleasantly—interrupted by the intruders. The picture is painted with firm and masterly touch, and in a brilliant, but not overdone, scale of colour. It ought to be in the hands of some one of our chief collectors of modern British Art, whose gallery it could not fail to adorn.

The civil war ended, and Charles, the "merry monarch," firmly seated on the throne of his ancestor, "unfit for service, and having given their best strength and often their very limbs in the late struggle between King and Parliament, the old soldiers were cast adrift to wander about in rags. Nell Gwynne, the orange-girl, carrying her basket to the play-house, saw and pitied them, and in grander days Mistress Eleanor Gwynne did not forget them. She it was who begged their hospital from the King." This was the text out of which Mr. Stone constructed his picture exhibited at the Academy in 1867. It bore the simple title, "Nell Gwynne," and shows the warm-hearted girl with a basket of oranges on her arm, offering some

of the fruit to a group of ragged and maimed soldiers, who might stand as models for wretched outcasts, as Nell herself does for feminine beauty and native gracefulness. The picture is in every way a success.

The only other picture exhibited by this artist is the very clever one, 'An Interrupted Duel,' in the Royal Academy last year, which, having been purchased by the proprietor of the *Art-Journal*, is being engraved for our work: till the appearance of the print any remarks upon the picture must be deferred. Most of our readers will doubtless remember his 'Watt's First Experiment,' of which an engraving was published in this journal a few months since. The painting was never exhibited.

We know of none of our younger painters who are on a safer road to academical honours than Marcus Stone, whether or not the Academy enlarges its borders, as everybody considers it ought. Under any circumstances it cannot surely be long ere he receives the reward to which his talents entitle him.

JAMES DAFFORNE.

NOTES
ON
SOME OF THE ORIGINAL DRAWINGS
IN FLORENCE.*

AMONG the advantages conferred on us by photography, it is to be doubted if the reproduction of the old is not more valuable than the perpetuation of the present. The satisfaction derived from the "justice without mercy" of a *carte-de-visite* portrait often excites our surprise; but the beneficial influence on Art caused by the diffusion of works of genius which the medium of photography renders accessible to all classes, cannot be over-estimated. It is one of the good things of the present age that the civilising influences of Art are brought within the reach of the many; and that fac-similes of the works of the great masters may be had for a mere trifle. The late Prince Consort led the way in this, as in many other good works for the diffusion of artistic knowledge, by having his Raphael drawings photographed; an example speedily followed in all the galleries of Europe. Our attention has been called to the subject lately by examining a very excellent collection of photographs taken by Signor Brogi of Florence, from the magnificent original drawings by old masters, now displayed in the gallery, which, crossing the Ponte Vecchio, connects the Pitti Palace with the Uffizi. Until a few years ago this picturesque gallery was used merely as a private passage for the reigning family from one palace to the other; but recently it has been opened to the public, hung with gorgeous tapestry—a study in itself—and filled with original drawings by all the best Italian masters. There are no fewer than thirty-six Raphaels, some in his earliest and some in his latest manner. The few who are insensible to the interest of the master-pieces which adorn the walls of this curious old place will not be able to resist the sweet attractions from without, offered by the glorious view from each small window of the quaint old place.

Every one, however, has not the opportunity of studying Italian Art under an Italian sky; to such, therefore, photographs are doubly valuable, especially when, as from pen-and-ink drawings, they are absolute reproductions of the original. Signor Brogi has selected 150 subjects for his portfolio, 50 of which are published; he has taken examples of Raphael, Michael Angelo, Leonardo da Vinci, Titian, &c. &c. We presume the next series will include the early Tuscans—Fra Filippo Lippi, Ghirlandajo, Botticelli, Mantegna, and others—of all of whom there are admirable specimens. It is unnecessary to point out the extreme pleasure which even the amateur must derive in tracing the first idea of a great picture, one with which he may have been long familiar, in the few bold lines that give but a hint at the composition, or in the carefully finished study, which proves with how much labour and thought these great men attained their excellence.

No small interest was excited by an article in the July *Fortnightly Review* on these drawings, from the poetic pen of Mr. Swinburne. It is impossible to deny the charm of his brilliant and seductive style; he writes with a pen dipped in phosphorus—everything burns and glows under his touch; but from a practical, artistic point of view, we cannot agree with his deductions, or accept his analysis, and we wholly deprecate the Bacchantine glitter he throws over Saints and Holy Families. We quote one of his descriptions, for it cannot be called a criticism, but rather a suggestive sketch. It is No. 2,009, among Signor Brogi's photographs, and is called in the catalogue 'Study of the Head of a Woman, and of an Old Man'; but, we agree with Mr. Swinburne, both are male heads. "There is a study here of youth and age meeting; it may be a young man coming suddenly upon the ghostly figure of himself as he will one day be; the brilliant life in his face is struck into sudden pallor and silence, the clear eyes startled, the happy lips

confused. A fair straight-featured face, with full curls fallen or blown against the eyelids; and confronting it a keen, wan, mournful mask of flesh—the wise ironical face of one made subtle and feeble by great age. The vivid and various imagination of Leonardo never fell into a form more poetical than this design." This is not art criticism, but it is most poetic writing. Again, a drawing by Michael Angelo, No. 2,013, which might be the Muse of Tragedy, or, simpler still, Human Vanity, provokes a whole page of strong coarse words, and unpleasant suggestions, which become even more exuberant in the description of three beautiful sketches of the same woman's face, repeated in youth and age; No. 2,016. We do not perceive that, a "silent anger against God and man burns, white and repressed, through her clear features." It is to be regretted that such transcendent talent for word-painting should be marred by such obliquity of vision.

To return to our portfolio. There are twenty Raphaels; among them the first idea of the Madonna del Pesce, one of the chief ornaments of the gallery at Madrid; also a group from Lo Spasimo, in the same collection; there is a most careful study in pen-and-ink for the picture of St. John the Baptist which hangs in the Tribune; some very exquisite groups for the frescoes in the Vatican, with the subjects of which we are all familiar; and, what comes still more home to us, four or five sketches for the cartoons now in the South Kensington Museum; and we must not forget a beautiful pen-and-ink group of angels. Among the Michael Angelo drawings is one which in itself would have been sufficient to immortalise him—his famous figure of Fortune. From seeing it, one can realise the power of the wonderful genius which could, at will, combine so much beauty, sweetness, dignity, and strength. No. 2,014, 'L'Amé damnée,' is a careful drawing by Michael Angelo from a small gem still to be seen in the cabinet of gems in the Uffizi, No. 3,198, and it is not un-instructive to the student to note with what faithfulness and humility Michael Angelo could copy. Considering the rare gathering of Titian's landscapes in the gallery, we do not admire the selection which has been made from his works; but there is one sketch, No. 2,039, the first idea of the great picture of 'Peter Martyr' which has a melancholy value from the sad fate of that master-piece. To the English landscape-painter a reproduction of the studies from which he composed the backgrounds that so frequently adorn his pictures, would be very welcome. They are not works of imagination, but faithful copies of nature, and depict with loving care and detail the beauties of Italian landscape; the chestnut trees, the foliage, the pastoral scenes, and the rugged barren rocks, which form that singular union of the sweet and fierce so characteristic of the Italian country, character, and climate. Correggio's drawings never prepare us for the excellence of his pictures; there are only two given. Albert Dürer is always true to himself; we can point to nothing more admirable; in its way than a pen-and-ink drawing of the 'Descent from the Cross'; the drooping figure of our Lord, received by Joseph of Arimathea, is exquisitely full of feeling. As a specimen of photography, Rubens' 'Ascension of the Virgin' is very luminous; but among so many Italian drawings fat Flemish Madonnas seem somewhat out of place. We could also have dispensed with Murillo's 'Holy Family,' which does him no justice. Neither can we admire the example of Claude, or of Rembrandt, but a charming sketch by Velasquez closes the collection.

We have confined our remarks to the small portfolio before us, containing only fifty specimens of the lavish wealth of the gallery. Many of these drawings have been rescued, it is said, from obscure corners of the old Medici Palaces, where the marks of the scissors, and other tokens, show that they had been the playthings of the children of that magnificent race. In Vasari's time many of the most important works were already collected and arranged, but after him came a period of total apathy: latterly treasures have been discovered in most neglected and unexpected spots.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION
OF THOMAS WILLIAMS, ESQ.

THE LAST TOILET OF CHARLOTTE CORDAY.

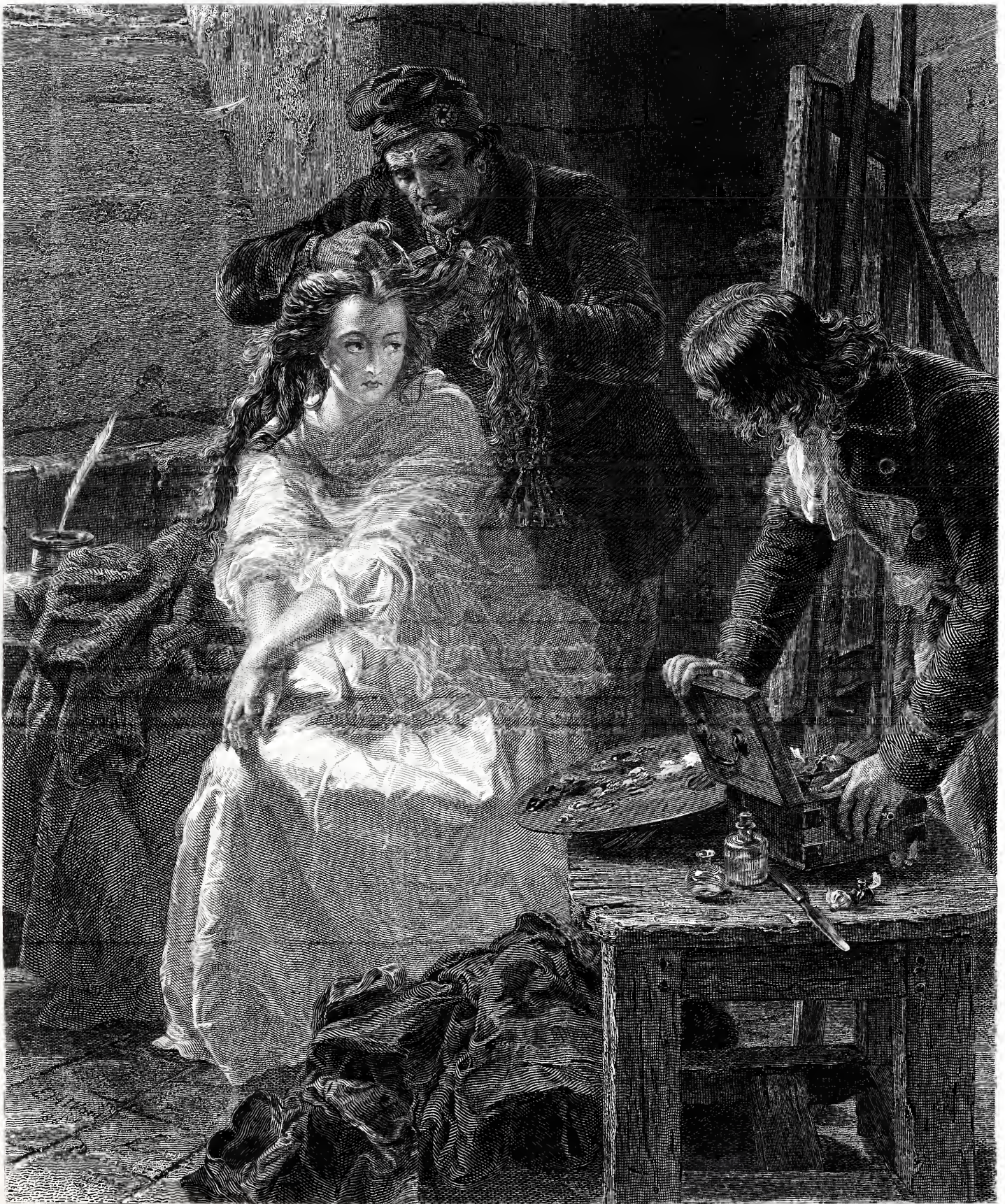
E. M. Ward, R.A., Painter. L. Stocks, A.R.A., Engraver.

IF assassination may be under any circumstances justified, then the deed which brought the young and beautiful Girondist of Normandy to the scaffold places her in the ranks of a true heroine, for she boldly rid the world of a man whose name is only another word for a monster in human shape. Marie Anne Charlotte Corday d'Armans, better known as Charlotte Corday, a descendant of a noble family—among whom was Corneille, the celebrated tragic writer, father of the French drama—was born at St. Saturnin, near Seez, Normandy, in 1768. The republican principles of the French revolutionists struck deep root into her enthusiastic mind, and her zeal for their establishment increased after the Jacobin party had overthrown the Girondists in 1793, and the chiefs of the latter had fled into Normandy in hope of arousing the people in their favour. Resolved to advance their cause by some extraordinary action, she proceeded to Paris, and selected Marat as her victim, one of the most violent and blood-thirsty of the Jacobins. After two unsuccessful attempts to gain an interview with him, she obtained admission, on July 15th, 1793, to the chamber in which he was confined by a slight indisposition, and stabbed him to the heart. Being instantly arrested, and carried before the *Tribunal Révolutionnaire*, she avowed and justified the act. She heard with perfect calmness the sentence of death pronounced upon her, and maintained her composure to the last hour. Two days after Marat's assassination her head was struck off by the guillotine, when she had only just reached the age of twenty-five.

Lamartine, in his "Histoire des Girondins," states that Charlotte Corday was induced, before proceeding to her death, to sit for her portrait to a painter of the name of Hauer, an artist with whom we are totally unacquainted. He had seen her in court, and began a sketch with her knowledge and approval; afterwards she consented to sit to him in her dungeon, and at her request he made a small copy, which was presented to her father after her death. The incident, and its attendant circumstances, have furnished Mr. E. M. Ward with a subject as striking and original as it is appalling in its solemnity to contemplate, for he has rendered it with almost terrible fidelity and power. Hauer has completed his task—we wonder whether it exhibited aught of tremor of hand—and, while gathering together his pigments, he watches the face of the young Norman girl, who sits with clasped hands, and calm, earnest gaze on the portrait, as the executioner remorselessly applies his scissors to her luxuriant hair, lest it should turn aside the edge of the guillotine. The action and the attitude of the heroine show what are her feelings at this dread moment, rather than the expression of her countenance; and in this negation of obtrusive mental agony Mr. Ward has made a stronger appeal to our sympathy than if he had represented the victim convulsed with horror.

This fine historic picture was exhibited, under the title of 'La Toilette des Morts,' at the Royal Academy, in 1863. Our engraving is taken, by kind permission of its owner, from the picture in the charming collection of Thomas Williams, Esq.

* Raccolta dei Disegni esistenti nella Reale Galleria di Firenze. Fotografie tratte dagli Originali da Giacomo Brogi



E. M. WARD, R. A. PINXT

L. STOCKS ARA SCULPT

THE LAST TOILET OF CHARLOTTE CORDAY.

FROM THE PICTURE IN THE COLLECTION OF THOMAS WILLIAMS, ESQ.

THE
SOUTH KENSINGTON MUSEUM.

CHAPTER II.

SECTION I.

THE various collections of works of Art exhibited in the South Kensington Museum may be regarded from several distinct and independent points of view, each of which will possess more or less interest for the general reader. The aspect, however, under which we are now desirous of considering the subject, is that of the utility of the Institution as a school of industrial Art. The original recommendation of the committee appointed by the Board of Trade in the year 1846 was, that a museum should be "formed in connection with the School of Design at Somerset House, which should exhibit to the students of the school, to inquiring manufacturers, and to the public in general, the practical applications of the principles of design, in the graceful arrangement of forms, and the harmonious combination of colours." While it is evident that the accumulated treasures, of which the first nucleus was formed by the purchase of objects collected from the Exhibition of 1851 (in consequence of a parliamentary grant of £5,000 made to the Board of Trade), afford a basis for investigations of a high order into the history and the laws of Art, the economic value of the Museum is that which constitutes its first claim on the public. Omitting, then, at all events for the present, the examination of the amount of public instruction which is offered to the general visitor, we have to direct our attention somewhat exclusively to the distinct subject of the education of the craftsman. We commence with the description of the collections available for the instruction of one of the highest orders of skilled artificers.

SECTION II.—GOLDSMITH'S WORK.

"The work of the goldsmith has in all ages been held in high estimation; the writings of ancient authors tell us to what perfection it was carried in their day, and the numerous specimens of this beautiful art which have been discovered among ruins and in ancient monuments furnish abundant proof of the truth of their statements." The intrinsic value of the precious metals has led to the application of unstinted labour, and of cultivated taste, to the fabrication of the works for which such rich material is adopted, and the worth of the artificer's labour often equals, and at times exceeds, that of the pure metals on which it is expended. The chief occupation of the most famous goldsmiths has been in the preparation of vessels or ornaments for public display. Regal state, as held on occasions of coronations, weddings, baptisms, or solemn banquets; and ecclesiastical pomp, as demanding sacramental chalices, flagons, pixes, monstrances, dishes, plates, candlesticks, processional crosses, and miniature, or even life-size statues, have been richly adorned by the art of the worker in precious metal.

The decorative plate employed for lay, or for private purposes, attained great excellence in the fifteenth and sixteenth centuries, when the study of classical examples led to an improved taste, and to the illustration of mythological subjects. The principal works of the goldsmiths of earlier date (since the overthrow of the Roman Empire), were for ecclesiastical purposes. The Gothic style was practised during the thirteenth and fourteenth centuries. Some of the ornaments produced for the spiritual and

temporal princes of France and Germany, during the thirteenth century, surpassed in magnificence any works of the kind previously achieved. The *chasse* of Charlemagne, commenced by order of the Emperor Frederic II. previously to A.D. 1220, and occupying seventeen years in execution, which is contained in the treasury of Aix-la-Chapelle, is regarded as one of the finest specimens of a brilliant period of ecclesiastical Art. This noble work is to be found fully described in the book entitled "Histoire des Arts Industriels," par Jules Labarte, a splendid volume, contained in the library of the Museum.

Retracing the course of the earlier workers in gold and silver, we find unusual interest to attach to the chalice of Chelles, said to be the handiwork of the famous Saint Eloi, the contemporary of Dagobert, in 622. A full description of this beautiful old cup is to be found, together with that of other productions attributed to the same saintly goldsmith, in a work entitled "Les Ouvres de Saint Eloi, et la Verroterie Cloisonnée," par C. de Linas, also in the library of the Museum.

From the seventh Christian century, we can retrace the art of the goldsmith to the Augustan age. An invaluable discovery of a buried treasure, of the beaten and chased silver-work of Imperial times, has lately been made near Hildesheim; copies or photographs of which will, no doubt, in due time, make their appearance at South Kensington. Of the chryselephantine work of the age of Phidias we have only inadequate accounts; although the beauty of some of the Greek medals, and the yet more striking excellence of the antique bronzes to be seen at Naples, are such as to lead us to form the highest opinion of the craftsmen who produced such work as the Shrine of Diana, at Ephesus, or the colossal Minerva, which impressed every beholder with awe.

The most ancient works in the precious metals, to which we can assign a precise date, are made of pure gold—a material very rarely made use of in later times although the *Ampulla*, or eagle-formed cruse, forming part of the coronation plate of the English Monarchs, is wrought in this noble metal. The regalia of Queen Aah Hotep, which were—we can only call it—pilfered from her tomb by M. Mariette, and displayed in the Exhibition of 1862, date in the eighteenth century before the Christian era, or nearly three thousand six hundred years ago. They include a dagger of solid gold, with a blue enrichment, not of enamel, which was then unknown, but of mosaic; a coronet; necklaces, one consisting of a chain of work equal to that of Venice, supporting three golden flies, the emblems of royalty; and other insignia of regal rank; and show that the Egyptian goldsmiths, under the seventeenth and eighteenth dynasties, could produce work as tastefully designed and as exquisitely finished as that of the artificers in precious metal at any subsequent period of history.

SECTION III.

In inviting the English goldsmith to avail himself of those opportunities for self-improvement which court his attention at South Kensington, we desire to speak with due respect of a superior order of craftsmen.* It is not by depreciating

* The importance of the craft of goldsmiths may be estimated from the number, no less than from the wealth, of its members. Numerically regarded, the goldsmiths and jewellers hold the tenth place among Metropolitan craftsmen, their number, in 1861, being 5,647. The value of gold and silver coin and bullion imported into the

or undervaluing the degree of excellence which may be actually attained that we shall predispose men to seek to improve on their position in an educational point of view. The work of the English gold and silver-smiths is justly admired for its solidity and finish. With regard to its artistic merit—to the degree in which excellence has been attained in the "application of the principles of design in the graceful arrangement of forms"—we rather wish to induce the workmen of the present day to submit their productions to the test of their own enlightened criticism, than to attempt to perform the function of a judge. One fact, we venture to hint, is eminently suggestive; it is, that old plate, as a rule, is thought to be more valuable than new. It commands a higher price. If the art of the goldsmiths of the Victorian age were characterised by a steady improvement on that of the reign of Anne, or of William and Mary, the difference would not be counteracted by the mere fact of an antiquity so little remote that we are apt to think the taste of the period, as displayed, for instance, in its architecture, is *bizarre*, without having attained the claim of being venerable.

If we select an instance of English goldsmith's work of the seventeenth century in order to investigate its artistic merit, we may take one of national importance, likely, from its object no less than from its intrinsic value, to have called forth the best talent of the day. Among the electrotype reproductions of works in the precious metals are to be found eleven specimens of the regalia, or coronation plate, of the English sovereigns. One of them, of copper-gilt, is a reproduction of a silver-gilt salver, or altar-dish, 2 feet 3½ inches in diameter. The original forms part of the regalia in the Tower of London. The centre is embossed in high relief, with a composition representing the "Supper at Emmaus," behind which is a cartouche, bearing the cypher of King William III. and Queen Mary, the margin being chased with scroll foliage. Among this foliage appear four of what the official description explains to be meant for "cherubs' heads." They are unmeaning, pudding-faced, children's faces, garnished with duck's wings. When, in our former chapter, we referred to the conventional cherub of the tombstone as the *ne plus ultra* of that species of stone-cutting which is not sculpture, we did not expect to find the unmeaning little imps ensconced in the very regalia of our sovereigns. Now the goldsmith who perpetrated these disfigurements is without excuse. Had he contented himself with foliage or with arabesque, his work, splendid in its size and material, and not without much craftsman-like boldness and finish, would have failed to provoke criticism. The composition in the centre may even claim our admiration. Neither is it the case that the ideal or conventional form of a cherub (if such were necessary to the design, or eminently appropriate to the subject of the salver) does not admit of noble treatment. Two of the loveliest forms ever produced by human Art are those of the winged boy-angels—Contemplation and Adoration they may be thought to represent—that lean over the low wall, or the red-curtained railing, at the feet of the Sistine Madonna, as depicted in either of the duplicate originals; one well known to be preserved

United Kingdom during the last year was hard upon twenty-four millions sterling, of which but little more than two millions consisted of British coin.

at Dresden, and the other, less widely known, in the Museum of Rouen, painted by Raffaele for Cardinal d'Amboise, whose insignia replace the pontifical tiara to the left of St. Barbara. And in St. Paul's Cathedral we have a numerous company of the cherubs of Grinling Gibbons, exquisitely carved in pear-tree wood, with all the tenderness, and more than the ordinary beauty, of living children. Yet the man who designed, or who executed, this large royal salver in the year 1690, contented himself with the ordinary and very repulsive cherub of the tombstone. Is there no lesson for his successor at the present day to be drawn from this lamentable failure?

SECTION IV.

The first branch of the collections applicable to the education of the worker in precious metals to which we have to direct attention, is that of the actual specimens of plate, cases of which are to be found, apart from other objects, in the central gallery. The objects are grouped together with as much regard to convenience of examination as is compatible with a symmetric arrangement of the contents of each case. Chalices, cups, tazzi, dishes, tankards, and other objects of English, French, German, Flemish, Italian, Spanish, and Portuguese work, will well repay attentive examination.

Let us first examine the Portuguese articles. These are chiefly admirable for the purity of the metal of which they are made. The art of the workmen, as regards design, is generally of the lowest order. We look in vain, for the most part, in Portugal for any examples of that artistic merit which is to be found in Spain. In one of the royal palaces in the former kingdom the walls are adorned by frequent repetition of the figure of a magpie, and the legend "Por bem" (for good),—which tells a tale of Portuguese gallantry similar to that related of our own Edward III. and the Countess of Salisbury,—the execution of which would disgrace a suburban tea-garden. Thus, in the two salvers (8-'66 and 7-'66) of Portuguese work, of the seventeenth and early part of the eighteenth century, the bright, white, unoxidised silver is so pure as to atone, in great measure, for the poverty of the design and execution. The artist may hence learn how purity of metal is an element of beauty in a more distinct and impressive manner than he can do by regarding works of more homogeneous excellence. No. 163-'66, however, is a specimen of fine Portuguese work, chiselled in high relief, in silver-gilt, of the first half of the seventeenth century. The Indo-Portuguese work evinces the patient labour and peculiar taste of the Indian artist applied to the requisites of the European employer; and displays a far higher artistic merit than that of the native Portuguese workman. Some filigree work of great beauty, in the same case, is of Spanish origin. It closely resembles that for which Genoa is famous at the present day, including the exquisite trifles tempting the loungee in the *Strada dei Orefici*, and which may be found in a Genoese shop in Regent Street. No. 298-'66 is a cross of gold filigree, standing on a circular base of the same metal; within is a crucifix of ivory. The dimensions of this beautiful piece of Spanish work of the seventeenth century are 4½ inches by 2½ inches. With it should be compared the pair of circular plateaux of silver filigree work, Spanish, and presumably of Cordova, of the seventeenth cen-

tury, of 16¾ inches in diameter. Attention should also be given to (305-'66) a Spanish processional cross, of silver, parcel-gilt, ornamented with foliage and statuettes of saints, with their emblems, dated about 1560. This cross was purchased for £210 in the year 1866. The Italian altar-cross, of rock crystal, with engraved figure and bust, dating about 1520, although more remarkable for the work of the lapidary and for the purity of the crystal plate than for the metal-work, is one of the most striking examples of church decoration.

The ecclesiastical plate, however, of which there is a separate case containing many valuable specimens, is of less value to the English student in an industrial than in an archaeological point of view. There is, indeed, a species of fictitious demand for this kind of work among a certain class of purchasers, but it is a class hardly likely to demand the labours of the goldsmith. The imitation silver of the day is in every way an adequate material for the fanciful reproduction of an imaginary antiquity.

Flemish and German plate is represented by many fine specimens; among these a German tazza, dated 1604 (318-'54), especially claims attention. It is of silver-gilt, the pattern chased in relief, with the subject of Lot and his daughters, surrounded by a pierced border set with turquoises. It is supported by a nude nymph, leaning against a tree and plucking grapes from a vine that hangs over her head. This beautiful piece of plate is thought to be a copy, or adaptation, of an Italian work of the sixteenth century.

The appending of bells to drinking cups is a curious indication of a forgotten custom. We have a silver, parcel-gilt beaker, bell shaped, and resting on three small hawks' bells, dating about 1550 (4,395-'57). Again, there is a curious double cup, of Flemish or Dutch work of the seventeenth century, the stem, which unites the larger and smaller vessels (one of which must be of course reversed), being formed of a pierced sphere, containing a small bell, a satyr being seated on the sphere, holding a cord which supports the smaller cup (8,458-'63). The beaker, with three pendants (9,016-'63), German work of the seventeenth century, looks as if the shell-shaped ornaments may have been originally bells. The quaint silver cup (1,181-'64), in the form of an owl on a perch, with a bell attached to one leg, and eyes formed of garnets (which may be the great grandfather of the silver owls now made to hold lucifer matches), belongs also to this curious group of musical, or rather noisy, drinking-vessels.

The silver tankard, of German work of the eighteenth century, 20 inches high, with a group of warriors in high relief, and a dead lion, on which an eagle is about to prey, on the cover (930-'63); the inkstand representing Cupid riding on a sea-horse, the base surrounded with plants and serpents (9,092-'63); and the Roman statuette of Cupid, who bears on a sort of rod a pair of butterflies (which ought to be so bent back into their original position as to form a reflector for the lamp that the god carries in his other hand), are among the chief treasures of the collection of foreign plate.

The work of English goldsmiths is enclosed in a separate case. The collection is, proportionately, not so fine as that of the foreign plate. An agate goblet, mounted in silver gilt, the stem carved in high relief, with the hall-mark 1567, is one of the most valuable specimens. It was purchased

in 1867 for £350 (38-'67). A silver parcel-gilt cup and cover, date 1669 (290-'54), decorated by scrolls of foliage, a peacock, and an eagle, is a fine example of English work. Again, there is a pair of silver tureens (472-3-'64) reeded and ornamented with chasing of oak-leaves and shells, with the hall-mark of 1779, that have been picked up as a great bargain for fifty guineas. The plateau, date 1772, containing medallions, with a rococo scroll border, is of bold design, but poor execution. The silver ewer (394-'64), on the other hand, with the hall-mark of 1805, ornamented with a broad band of vine leaves and grapes, with a smaller band of shells in *repoussé* work, and chased, is of admirable workmanship, which it is a thousand pities to see bestowed on a vessel of so ungraceful a form. There is perhaps no single article in the Museum which shows so distinctly the strong and the weak points of the English goldsmith. Had his excellent workmanship been aided by a cultivated acquaintance with examples of classical forms, he would have produced, in such a work as that referred to, a veritable masterpiece.

We must not omit to mention the noble silver-gilt cup, bought for £200, chased with bands of scroll-work in relief, alternating with engraved subjects of the chase, with the hall-mark of 1611. This fine cup reappears among the electrotypes, among the chromo-lithographs, and among the photographs, to each of which methods of illustrating the craft of the goldsmith we must ask a few minutes of attention.

SECTION V.

The collection of specimens of the genuine work of English and of foreign goldsmiths is the first thing which will naturally arrest the attention of the craftsman who seeks for self-education at South Kensington. This collection, large and costly as it is, has its natural limits, not only of cost, but of possible attainment. The purchases of actual *chefs-d'œuvre* of the goldsmith's art, must be comparatively few. Objects of the greatest value and highest interest in this department of industrial Art are but rarely exposed for sale. Royal plate, cathedral and church plate, corporation plate, and those decorative articles which form the pride, or even the heirlooms, of ancient noble families, are only attainable by a purchaser on occasions of great calamity or convulsion. Yet, in articles such as these, is to be sought the highest expression of the art of the goldsmith.

This difficulty is admirably met by the arrangements of the Museum. Seven hundred and eighty-two objects of royal, ecclesiastical, and decorative plate have been reproduced by electrotype, and are available both for the central and for the loan collections of the Museum. Many of the objects contained in the permanent collection have been thus reproduced; so that the observer can compare the costly original with the beautiful copy. In other cases, to be allowed to mould and reproduce objects of unique value, has been a concession of no ordinary grace. The constantly increasing collection contains, among its numerous treasures, *fac-similes* of eleven pieces of the "regalia" plate of Great Britain, the originals of which are preserved in the Tower of London. The term original, indeed, is not strictly applicable to such of the regalia as professes to be of an earlier date than the Restoration, as the ancient service was melted down for the exigencies of the Commonwealth, and a reproduction, as

close as possible to the original, was attempted on the return of the Stuart kings. Thus the staff of St. Edward, now in the Tower of London, is not the actual implement of the last of the old line of Saxon kings; nor is the *Ampulla*, or anointing cruse (in form of an eagle with wings expanded, made of gold, and reproduced for the Museum in copper-gilt), the vessel that held the chrism for the first two kings of the house of Stuart, or for any of their predecessors.

Among the *fac-similes* of the regalia is to be noted the christening font, embossed in relief with scroll foliage, natural flowers, and cherubs' heads, 3 feet 1 inch in height, and 1 foot 5 inches in diameter. The wine fountain, embossed with mermaids and marine-deities, and incongruously surmounted by a statuette of Cleopatra with the asp, is of nearly equal dimensions—2 feet 6 inches by 2 feet 4 inches. The sacramental flagon, in *repoussé*, or beaten work, is 17½ inches in height. Beside the salver or altar-dish to which we have above referred, we have the salver of the christening font, of slightly smaller dimensions. Two salt-cellars, chased and embossed, and surmounted by statuettes; a tankard with cover, embossed with a group representing the loves of the gods; the anointing spoon, the form of which, at least, if not the existing article, dates from the early part of the thirteenth century; and the ivory sceptre, called that of Anne Boleyn, but more precisely ascribed to Anne of Denmark, complete the list of these rare illustrations of regal pomp.

Another royal collection consists of copies of twenty-one articles from the plate of Her Majesty, kept at Windsor Castle. Two silver tables—one 8 feet 6 inches by 2 feet 4 inches, and the other 4 feet by 2 feet 4½ inches—will attract great notice among these articles. A curious flagon, in the form of a pilgrim's bottle, with chains attached to the cover; a salver, designed by Stothard, representing the triumph of Ariadne, in high relief; and two vases, designed by Flaxman, are especially noticeable among these articles of splendid luxury.

The shield designed by M. Morel-Ladeuil, and executed by Messrs Elkington, for the Paris Exhibition in 1867, is the last addition made during 1868 to the electrotype reproductions. The illustrations of this fine work of Art, which is 2 feet 10½ inches by 2 feet 2½ inches in the transverse diameters, are taken from Milton's "Paradise Lost." In the central medallion the Archangel Raphael is shown recounting to Adam and Eve the defeat of the rebel angels; in the other divisions are the events of the contest; and below, the Archangel Michael is represented vanquishing Satan, and the figures of Sin and Death. This shield is engraved in the *Art-Journal Illustrated Catalogue of the Universal Exhibition of 1867*, page 217.

Twenty-four objects—vases, candelabra, plateau and stand, mirror-frames, perfume casters, dish, and beaker—are copies of the plate of the Countess de la Warr, Knowle Park. The "Cellini cup," now in the British Museum, is reproduced in copper, silvered and oxidised; as is an antique silver vase found at Pompeii (now one of the chief treasures of the *Museo Borbonico* at Naples), with a wreath of ivy leaves and berries in relief. There is a copy of a *tazza*, attributed to Cellini, now in the Louvre, and there are two reproductions, one partly in fictile ivory, the other entirely in metal, of a superb tankard and cover, of carved ivory mounted in parcel-gilt silver,

bearing the signature "Bernard Strauss, Goldsmid, fec." The date is late in the seventeenth century; the work is German (Augsburg).

In this German tankard, and in the beautiful English cup and cover (No. 5,964—'59) bearing the hall-mark of the year 1611, we have two examples of the advantage of being able to consult the original as well as the copy. It could hardly be expected that the boldness and delicacy of some of the figures in the ivory could be reproduced by moulding. Fictile ivory can never for a moment be mistaken for real ivory, or for the tooth of the hippopotamus. The face of one of the nymphs, or rather satyresses, who support Silenus, which is exquisite in the original, is hardly to be recognised in the copy. Again, the electrotype reproduction of the English cup is far inferior to the original in sharpness and precision of ornamentation. It does not, however, follow that this inferiority is the rule. Much has been found to depend on the time of year when the subject is moulded. Electric moulds taken in the summer are wanting in that clear, sharp definition which is attainable in colder weather. It is rarely that a good judge can be absolutely deceived as to the difference between silver and electroplate. At the same time it is proper to remark that some of the reproductions—such as those of the Russian chalice ('66—16), and the Swedish tankard and cover ('66—17), in the possession of Mr. Moffat—appear to leave nothing for the eye to desire.

The classified index of the electrotype reproductions is one of the marks of the thoughtful care of the Directors of the South Kensington Museum to give to their visitors the greatest amount of educational illustration of which a subject will admit. The catalogue contains full and clear descriptions of each object, arranged in the order of acquisition, and referring to the numbers of the descriptive labels attached to the several objects, which are themselves extracts from the general inventory, or day-book, of the collection. An index of objects gives ready reference to the pages of this special catalogue; but that to which we more especially refer, as of great service to the student, is the novel feature of an index of countries. Twenty-five distinct sources, or schools, of works of the goldsmith's art are thus indicated, and every object in the list of electrotype reproductions is distributed under one or other of these heads, and referred to in this useful index. The only point to which we take exception is, the placing under the same head Greek and Roman antiques, an arrangement which, however, is probably only provisional, and owing to the comparatively small number of classical works. It would add to the value of this very complete list to annex a chronological index, referring to the several objects under the head of the century to which each is attributed. The most ancient object reproduced, dates in the eighth century before the Christian era, being a tablet attributed to the reign of Sargon, and found at Khorsabad. The Roumanian patera ('68—76), although not the next object in point of antiquity, yet contains the most ancient European work, namely, fifteen silver denarii of the Roman Republic. The two Pompeian vases are pre-Christian. The classical coins can be approximately referred to their dates. The Gothic work of the Roumanian plate, mentioned in our former number as the treasure of Petrossa, is attributed to the fifth century. The

Byzantine *repoussé* book-covers are of the sixth century, and the Byzantine chased cup is of the eleventh or twelfth. The chair of Dagobert dates from the early part of the seventh century. The ancient Irish shrine of St. Patrick's bell is of the eleventh century; the enclosed iron bell is reputed to be of the fifth century. The Jara brooch ('54—91) is of the twelfth century. The full descriptions given in the list present the student with this information, but it would be a most advantageous for him to be enabled, by means of a third index, to regard the objects of the collection distinctly and readily from the chronological point of view.

SECTION VI.

The noble collections of plate and of electroplate, of which we have given a brief sketch, are far from containing the whole of the materials offered at South Kensington for the instruction of the goldsmith. Not only is the student at liberty to make sketches or drawings of these valuable objects, but, for a very small cost, he may procure photographs for study at home. The photographs of ecclesiastical utensils and decorative plate taken for the Department of Science and Art, and which may be obtained at the Office of the Arundel Society, 24, Old Bond Street, as well as at the Sale-rooms of that Society at the South Kensington Museum, are 258 in number. A complete collection may be consulted, *gratis*, at the Museum. Chromo-lithographs of the principal objects are also in course of production; the beautiful English silver-gilt cup and cover to which we have referred being very admirably represented in the first part of the series. Each part, large folio, half-bound in morocco, contains four plates, with descriptions, at the price of four guineas. Of the photographs, the Committee of the Privy Council has ordered the preparation of a series, consisting of about forty parts, each containing twenty photographs, with letter-press description. The classified list, to which we have referred, comprises the articles in metal-work, enamels on metals, and carvings in ivory and in wood, and is to be purchased for sixpence. Thus the student is enabled with great facility, and at the most moderate expense, to pass in review the whole series of objects that have been delineated by the aid of photography, and to purchase any separate photograph at something closely approaching to the actual cost-price.

SECTION VII.

Plate, electroplate, photographs, and chromo-lithographs, conveying as they do a concentrated amount of information invaluable to the artist in gold and silver plate, do not yet exhaust the elements of instruction to the craftsman which are to be found at South Kensington. We have yet to describe the important supplement afforded by the library. In the illustrated works on the special subject of goldsmith's work and decorative plate, are included volumes of great price and beauty, coloured drawings, and minute descriptions of foreign regalia, and other *chefs-d'œuvre* of metal-work not otherwise represented in the Museum; and designs of form and of ornament applicable to every possible requirement of the artisan in the precious metals, are there to be consulted.

Among these we can only direct attention to some of the most important. They are for the most part foreign; but the illustrations are intelligible to every one. We

have already mentioned the "Histoire des Arts Industriels," in which are to be found drawings of many ancient and famous specimens of goldsmith's work. Among these are the crown of Reccesvinthe, the Gothic King, discovered in 1850; the crown of the Empress Ste. Cunegonde; the *chasse* of the Emperor Charlemagne, before referred to; the silver altar of St. James, at Pistoja, dated in 1353; the silver altar of St. John, in the Baptistery at Florence; and the sword of Childeric, with a chalice and plateau of the same Merovingian date. In the work of Franz Bock, on the regalia of the Holy Roman Empire, are to be found representations of the Imperial crown of Charlemagne, and of the crown and regalia of St. Stephen, so solemnly assumed by Francis Joseph on his coronation as King of Hungary. There is also a magnificent set of folio volumes containing coloured and gilded engravings of the ancient Russian regalia, and of numerous specimens of goldsmith's work of high antiquity and national importance. For the benefit of those to whom the form of the Greek alphabet in use in Russia is unfamiliar, the librarian of the Museum has printed a descriptive index, which is bound up in this noble work. "Les Arts au Moyen Age," par A. de Sommerard, is another splendidly illustrated series of volumes. Another book, entitled "Chefs d'Œuvres des Arts Industriels," contains a drawing of a *pot à bière*, or ale-flagon, belonging to the Emperor of the French, which, for chastity and appropriateness of design, no less than for beauty of execution, equals anything to be found within the walls of Kensington. It is earnestly to be desired that the authorities of the Museum may obtain a reproduction of this exquisite work of Art. It is executed in *repoussé* silver, in the form of a hooped wooden vessel, wreathed with hop-bine, with a handle of twisted ivy, and with ears of barley under the mouth-piece. The elaborate work on "Les Œuvres de St. Eloi" has an interest that is at once industrial and historic. "The Nouveaux Recueil de Divers Genres d'Ornement," "L'Orfèvrerie Française," the "Modèles d'Orfèvrerie," and Payne's designs for gold and silver work, each contains stores of valuable information for artists in the nobler metals. The works to be found in the Library, when consulted in combination with the drawings, photographs, and metal-objects in the Museum, will enable the student to form no incomplete classification of the history of the art of the goldsmith, of the present state of the education and skill of the craftsmen entitled to that appellation, and of the most famous objects of decorative plate now known to be existing in the world.

REPORTS OF SCHOOLS OF ART.

PROVINCIAL.

BATH.—The annual distribution of the prizes to the students of this school took place recently: the mayor presided. During last year 102 pupils had attended the mechanics' and artisans' class, the average attendance for evenings being 45; 133 pupils had attended the morning classes, the average attendance being 62. Dr. Puckett had also succeeded in establishing a sketching class, which numbered 23 pupils. Then, in addition, 2,000 of the pupils belonging to the poor schools of the city were taught the elements of drawing, and this they hoped to continue.

CARDIFF.—At the annual distribution of the prizes to the students of the Cardiff Schools of Science and Art, the Marquis of Bute, who occupied the chair, took many persons by sur-

prise by his admirable speech. His remarks on the subject, treated at some length in another part of our columns, are those which are most novel. "The most lamentable want of taste," said his lordship, "is perhaps to be seen in jewelers' and silversmiths' ware." Lord Bute is in a position to form an unbiased opinion on this subject. To the architecture, which might more properly be called the slop cobbling, of the humbler kind of houses, he further and most justly alluded as quite deplorable. "As to the furniture, crockery-ware, or plate, it is almost impossible to get it good. It is only by having the objects specially designed that a bedstead or washhand-stand, or chest of drawers in good sound deal can be obtained, and there are few workmen, even in London, capable of well executing the designs." The Marquis insisted on the power and the duty of nearly all to labour in some way for the extension of Art, as a means of elevating the national character.

CORK.—The annual distribution of prizes to the students of the Cork School of Design took place on the 21st December. From the report it appears that during the past year the total number of persons receiving instruction in the Central School of Art has been 187, being a slight increase over the number attending last year, in addition to which the children from the National Schools, St. Stephen's Bluecoat School, &c., continue to receive instruction either in their own schools or at the School of Art. The department examinations in free-hand drawing, geometry, model, &c., were held early in the month of March. About 56 persons presented themselves for examination, of whom 29 were successful, being an increase of 9 over the number last year. Two of the students, having passed in all the subjects of the second grade, received their certificates. A considerable number of advanced and elementary works were sent up to the annual competition in London. The department reported favourably on the character and rendering of the works sent. The works of thirteen students were selected for national competition, two received honourable mention, and three students received prizes. The Committee desire to record their sense of the continued liberality of the Earl of Cork—by means of which they have been enabled to remunerate the pupil teachers for the work done in National and other schools. Grateful mention was also made of the liberality of the Mayor of Cork, who had for a third time contributed largely to the prize fund of the school.

LINCOLN.—The Exhibition of the works of the students of the Lincoln Schools of Art was opened for one week late in December. It comprised paintings of still life, and from nature; studies in chalk from life, from casts of the antique, and from natural forms, original designs, and studies from the cathedral. The annual meeting was held on December 16th, the attendance being very large. The Mayor took the chair and distributed the prizes. From the report of the honorary secretary the income appears to be £420, and after paying all expenses, a small balance remains in hand. With the exception of £10 given annually by the corporation, the school is self-supporting. The attendance at the classes is,—morning, 29; afternoon, 35; evening, 106. The pupil teachers are 26, and both morning and evening classes are full. The awards of the Science and Art Department are:—1 National Bronze Medal; 2 Queen's Prizes; 9 Free Studentships; 8 Third-grade Prizes; 9 Second-grade prizes, and 49 Second-grade Certificates. In addition to the usual grants, the head master was awarded a bonus of £30 by the Department for the position held by the school (6th) in the examinations and competitions of the year. Money prizes were offered by several gentlemen to the value of £15, the Mayor heading the list.

MAIDSTONE.—At the annual distribution of prizes to the students at the Maidstone School of Art, it appeared from the report that the school was opened on January 29, 1867, under the care of Mr. J. B. Williamson. Three classes had been formed from the commencement, and 127 students had passed through the school, 62 being now under instruction—builders, clerks, bricklayers, ticket-writers, upholsterers, carpenters,

engineers, masons, and others. The report closed with a suggestion, which we trust may be acted upon, that prizes should be offered by the townspeople.

MANCHESTER.—At the annual meeting of the supporters of the Manchester School of Art, and distribution of prizes to students, Mr. Bazley, M.P., presided. The secretary read the report, which stated that the accounts made up to the end of the year 1867 showed a considerable deficiency, which would be further increased on the accounts for the year 1868. The annual subscriptions continued to decline in amount, while not a single money donation had been made during either year. The managers of the institution had distributed framed prospectuses in the workshops, manufactories, and warehouses of the city; but though by this means the number of pupils and the power and efficiency of the school had been maintained, little had been added to its funds. The committee were glad, however, to announce a donation during the year of £500, the interest of which will be annually distributed in prizes. They also announced a sum of sixteen guineas, given for specified prizes, and expressed a hope that others might be induced to follow such worthy examples. In concluding their report, the committee referred in terms of the highest satisfaction to the practical efficiency of the school, and appealed to the friends of the institution for increased support, as did also the Treasurer (Mr. Barge), who feared the school could not be otherwise continued. The Chairman handed to students at the school one gold medal, four silver medals, three bronze medals, and five book prizes, from the Department of Science and Art. Twenty-four students were announced as successful at the examination in drawing in March last. The prizes referred to in the report were also distributed.

OLDBURY.—The prizes and certificates to the successful competitors at the examinations in connection with the Science and Art Department at Oldbury took place on December 17. The drawings of the pupils, both free-hand and mechanical, were exhibited. Twenty-seven pupils had passed the examination in addition, to nine who had received honourable mention and three Queen's prizemen.

PENZANCE.—The prizes awarded the pupils of this school by Government have been handed to them by the Mayor of Penzance. The head master is Mr. Geoffroi, who has conducted the school since its commencement, sixteen years since, when it began with 20 artisans. There are now 900. The school is considered to be in a successful state, and it is now a school of science as well as Art.

SUNDERLAND.—A school for technical education for workmen has been opened in this place, under the auspices of the owners of Monkwearmouth Colliery.

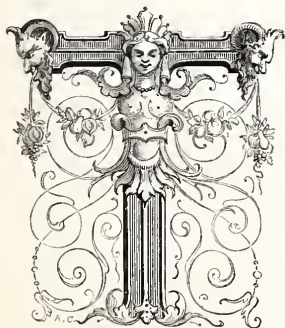
METROPOLITAN.

St. MARTIN'S.—Lord Houghton presided at the annual distribution of prizes at St. Martin's School of Art. A statement made by the Rev. R. G. Maul, the honorary secretary, showed that at the examination held in March by the Science and Art Department at South Kensington, 85 students presented themselves and worked out 79 papers successfully in geometry, perspective, free-hand and model drawing, for which certificates and 27 prizes were granted, consisting of books, water colours, &c. Seven free studentships had been awarded for the most satisfactory works sent up during the year. One of the ten gold medals offered by the Science and Art Department, and competed for by all the Art schools in Great Britain and Ireland, had been given to E. F. Clarke, and the second prize (£5), offered by the Plasterers' Company for the best design in plaster, had been awarded to George Jepp. After distributing the prizes the noble lord said it was impossible to look at the works exhibited in the room without acknowledging their general excellence and seeing that in their execution the great models of study had been followed. The schooling on the whole was good, because it did not teach mere showy and fantastic effects, but it required and favoured accurate, simple, and masterly drawing.

PICTURE GALLERIES OF ITALY.—PART II. TURIN.



PAOLO VERONESE.



LURIN possesses only one picture-gallery of great extent, and that is the Royal Gallery, contained in the old palace built by Amadeo VII., Duke of Savoy, in 1416. The edifice—which stands in the centre of the Place Royale, or Piazza del Castello, as it is also called, from the castellated character of the palace—was originally flanked by four towers; two of these still exist, one of them being used as an observatory. The façade on the side of the Jura, which is the principal front, was erected in

1720, from the designs of Juvara, and though somewhat overloaded with sculptures and other ornament, is a fine example of Italian architecture. Having long been the residence of the Dukes of Savoy, it was fitted up for Madama Reale, Duchess of Nemours, and wife of Charles Emmanuel II. (1638—1675), who caused the façade opposite the Porta Lusa to be built, and also the noble double staircase in the interior. From this time the castle has been called the *Palazzo Madama*.

Eighteen rooms on the first storey, which compose, with a grand saloon, the picture-gallery, were dedicated to the purpose by the late King of Sardinia, Charles Albert, on September 3rd, 1832, when they were first opened to the public as the National Gallery of the kingdom. These apartments have, with undue pretension, received the names of some of the great masters of Art—as the Salle Raffaele, the Salle Titian, the Salle Vandyck, &c. &c. These titles would be appropriate were the rooms occupied by the works of these painters respectively; but they are not so; there is no arrangement either as to individual artists or to schools. The pictures, nevertheless, are carefully hung, and with as judicious attention to light as the position of the windows would allow: but as the building was never intended for the purpose to which it is now devoted, it necessarily happens that the light is occasionally found adverse to the proper examination of the paintings. With these preliminary remarks we proceed to

point out some of the most notable works in the gallery, without regard to the order or place in which they are hung.

In the preceding chapter was introduced an engraving (p. 16) from a picture in the Turin collection, by Salvi, commonly known as Sassoferrato (1605—1685); it is the 'VIRGIN AND CHILD,' treated in the style of the Roman school, but with Raffaellesque feeling, if such a comparison may be permitted. Sassoferrato was a great admirer of Raffaele, and copied several of his works; many of his own Madonnas being composed on similar principles to those adopted by the great master. Thus in this picture, which has obtained the name of 'The Virgin with the Rose,' the idea is evidently borrowed from Raffaele's 'Virgin with the Pink,' though the figures in each are very differently placed. Less spiritual in expression than his distinguished prototype, there is in all Sassoferrato's pictures of the Virgin much grace, sweetness, and beauty of form.

The collection contains twelve examples of Giovanni Francesco Barbieri, commonly called Guercino (1590—1666); the most attractive is his 'ECCE HOMO,' of which an engraving is given on the other side. Possibly the principal figure is open to the charge of affectedness in its general *pose*, and especially in the turn of the head and the uplifted eyes; but we certainly do not remember ever to have seen a more touching and powerful delineation of the "Man of sorrows," as the Roman guard unrobes Him before the multitude, than is here. This act of the soldier is a most felicitous idea; it says more plainly than words could express,— "Behold the Man!" The picture was the last addition made to the gallery by Charles Albert.

A remarkable picture of the early Milanese school is 'Disciples weeping over the Dead Body of Christ,' by Gaudenzio Ferrari (1484—1549); it contains twelve figures; the body of Christ is supported on the lap of the Virgin; one of the Maries holds the feet, and stoops to caress them; the other Mary is seated, and rests her head against the Saviour's right arm. These form the principal group in the foreground; immediately behind are several disciples, both male and female. The whole have assembled in the front of a doorway, which may be presumed to be intended for the entrance to the sepulchre. In the distance is

seen Mount Calvary, with the three crosses yet standing, and a number of people about them. It is quite evident from the manner in which the figures are arranged in the composition, and also from the style of drawing and the disposition of the draperies,



ECCE HOMO!
(Guercino.)

that Ferrari must have painted this picture after his sojourn in Rome, and with the knowledge he had acquired in working under Raffaele. Some account of him appeared in our last Number.

PAOLO VERONESE, the name given to Paolo Cagliari (1528 or 1532—1588), from the place of his birth, Verona, whose portrait heads this chapter, ranks among the most gorgeous painters of the

Venetian school, itself the most brilliant of all the ancient schools. The Turin Gallery possesses a fine specimen of this master in 'MARY MAGDALENE WASHING THE FEET OF JESUS,' of which an engraving is here introduced. In this, as in many other pictures by Veronese, he has not made the special subject of his design its principal feature; he seems to have been more intent upon the grouping together a mass of figures effectively and picturesquely than telling a story; or, in other words, the particular incident appears subordinate to the rest. A careful examination of this composition bears out the truth of the remark, for the eye is attracted far more to the centre, where Judas Iscariot, we presume, is seated, than to the reverential service of the Magdalene, which is being carried on in the corner. The picture is one of those animated and magnificent festal scenes associated with the name of the renowned artist. He repeated the subject, with variations, more than once or twice; there is one, the figures of heroic size, in the Louvre in Paris.

The early Christian Art of a generation immediately preceding that of P. Veronese is exhibited in a picture by Girolamo Giovenone, who lived in the early part of the sixteenth century,

and of whom little is known, except that he was one of the founders of the Lombard school, that is, of the Milan and Venetian schools, and also that he is presumed to have been the master of Gaudenzio Ferrari, of whom mention was just made. It bears the date 1514, and represents the 'Virgin Enthroned;' she is seated on a dais canopied over, and placed under a kind of Byzantine dome, through the open arches of which an extensive landscape is seen. The child Jesus stands on her lap, with his right hand raised to his mother's face. In front, to her right, stands a bishop of the Romish Church, in rich robes, and holding a crozier; by his side kneels a female in the habit of the convent. Opposite to these stands some saint carrying a lily-branch in his hand, and two little children kneel in front of him, with their hands clasped in the attitude of prayer. This is a very beautiful specimen of the art of the period to which it belongs.

Guido Reni's name (1575—1642) occurs frequently in the catalogue of the Turin Gallery, but the works exhibited are not generally of the character which gives him at this day the high reputation he holds. A female symbolising 'Fame' is striking from its boldness of conception, but it greatly lacks refinement;



MARY MAGDALENE WASHING THE FEET OF JESUS.

(P. Veronese.)

she stands with her left foot resting on a globe, the other is poised in the air; the drapery round her body, and a long scarf hanging from the shoulders, flutter wildly in the wind. With broad wings outspread and face uplifted, she sounds the trumpet that proclaims her presence. Among other works by Guido are 'St. Catherine,' 'The Death of Lueretia,' 'Samson slaying the Philistines,' and 'Apollo pursuing Daphne;' all showing many of the artist's good qualities as well as some of his defects.

The place of honour in the third saloon of the gallery is given to a picture attributed to Raffaello (1483—1520), 'THE VIRGIN, INFANT CHRIST, AND ST. JOHN,' known as 'The Virgin in the Tent;' an engraving of it appears on the next page. Its originality is questioned, inasmuch as at least one other similar picture is in existence in the Royal Gallery, Munich. It is very elegant in design, but the face of the Virgin is certainly not in Raffaello's best manner, and the work never has ranked among his most famous Madonnas.

Turning from the Italian schools of painting to those of the Low Countries, the visitor to the Turin collection will find several pictures well worthy of his notice. There are no fewer than

thirteen by Vandyck (1599—1641). Prominent among them is a group representing three of the children of Charles I.; it is a veritable *chef-d'œuvre*, remarkably rich in the costumes, and altogether of right royal magnificence. An exquisite engraving of it lies before us while we write, and even this transformation into mere black and white seems to retain all the glowing colour and admirable *chiar-oscuro* of the painting. The eldest of the children has its hand on the head of a large dog, just as in the picture, by Vandyck, of 'The Family of Charles I.,' in Windsor Castle. Speaking of portraits we ought not to pass by, though they belong not to the Art of the Low Countries, four respectively of Luther, Catherine Bore, his wife, Calvin, and Erasmus. They are assumed to be by Holbein (1498—1543), and certainly bear the stamp of that artist upon them: those of Luther and his wife are dated 1542, so that if by Holbein, they must have been painted the year preceding his death; but Holbein died in London, and his last visit to the Continent was in 1538; it is difficult, therefore, to reconcile these dates with those on the pictures, so as to leave no doubts respecting their authenticity. 'The Card-Party,' by D. Teniers, the younger (1610—1690), may be classed

among his most esteemed productions; scarcely, if at all inferior, is another by him, called 'The Drinkers.' Wouwerman (1620—1668) is represented by two grand charges of cavalry, and yet more prominently by 'The Horse-Fair.' 'The Grape-Gatherer,' bearing the name of Gerard Douw (1613—1674), to

judge from a small engraving before us, is an exact *replica* of 'The Bunch of Grapes,' by Metz (1615—1699), in Buckingham Palace, engraved in the *Art-Journal* for 1858. Gaspar Netscher's (1636—1684), 'Knife-Grinder,' A. Vander Werf's (1659—1722), 'Death of Abel,' and 'The Raising of Lazarus,' by Brauwer (1608



THE VIRGIN, INFANT CHRIST, AND ST. JOHN.

(Raffaello.)

—1640), are among the more important works of the Dutch and Flemish masters. The collection includes only a few landscapes, but they are good.

It will be evident that in a gallery containing rather more than

six hundred pictures, those we have indicated form but an insignificant portion; our space, however, is limited, and the bounds allotted to us must not be overstepped.

JAMES DAFFORNE.

OBITUARY.

ABRAHAM COOPER, R.A.

THIS veteran artist died at Greenwich, on the 24th of December last, in the eighty-second year of his age. He was born in Red Lion Street, Holborn, in September, 1788; and during a period of more than half a century, his name has rarely, if ever, been omitted from the annual Catalogues of the Exhibitions of the Royal Academy and the British Institution.

Mr. Cooper, like many other painters, was a self-taught artist. His early life brought him into constant association with horses and the horse fraternity, from the fact of his father keeping an inn at Holloway. As a boy he had shown some talent for drawing the animal; and desirous of having a portrait of a favourite horse belonging to the late Sir Henry Meux, and not being in a position to pay for such an acquisition, he was prevailed upon to attempt the task himself, and so far succeeded, that Sir Henry, to whom it was shown, purchased and placed it in his collection, and never could be prevailed upon to part with it. By the advice and encouragement of this gentleman, Mr. Cooper was induced to direct his attention to painting, and set to work in the best manner his limited means and opportunities would admit of. These were chiefly by procuring prints of the horse and copying them on canvas. In this he was greatly assisted by Marshall, a celebrated animal-painter of his day, who gave him free admission to his studio.

Mr. Cooper's first exhibited picture, 'Tam o' Shanter,' appeared at the British Institution in 1814, and was purchased by the then Duke of Marlborough. In 1817 he commenced exhibiting at the Royal Academy; his picture, 'The Battle of Marston Moor,' was bought by Lord Ribblesdale, and, by an unprecedented stroke of good fortune, it caused his election as an Associate of the Academy; for it may fairly be questioned whether the annals of this institution would show a parallel case of an artist being admitted into it on his first appearance as an exhibitor. Three years afterwards he was elected a Member.

That the fifty years' constant labour of the painter should have produced a corresponding large amount of pictures, it would only be natural to expect; they are, in fact, so numerous, that to speak of even a tithe of them is beyond our limits: a few of the more prominent can only be recorded here to show the character of the subjects that engaged his attention. Among these are, 'The Battle of Bosworth Field,' 'Cromwell at Marston Moor,' 'Rupert's Standard,' 'The First Lord Arundell capturing a Turkish Standard at the Battle of Strigonium,' 'Lord Arthur Capel defending Colchester Castle during the Civil War,' 'Richard I. and Saladin at the Battle of Ascalon,' 'The Assassination of Sir Thomas Russell at a Border Meeting,' 'Sir William Russell at the Battle of Zutphen,' 'Bothwell's Seizure of Mary Queen of Scots,' 'Hawking in the Olden Time,' 'The Rout at Marston Moor,' 'Battle of Naseby,' 'The Dead Trooper,' 'Battle of Waterloo,' 'Battle of Shrewsbury,' 'The Retreat at Naseby,' 'An Arab Scheik examining Captives,' 'Battle of Assye, or Assaye,' 'Battle of Lewes,' &c., &c. Many of these, as well as of others not enumerated, were specially commissioned; while not a few have become well known from being engraved.

In the volume of the *Art-Journal* for 1863 will be found, under the title of "British Artists," a more detailed account of the life of this artist, and a more comprehensive list of his principal works, most of which have found their way into the galleries of some of our most distinguished collectors.

As a painter of battle-scenes, and especially of those fought in long-past years, and where horsemen played a foremost part, Mr. Cooper's pictures stand pre-eminent in our school, as do those of Horace Vernet in the French school, as the illustrator of the conquests, and sometimes defeats, of the first Napoleon, and of Peter Hess, in the German School, as the model battle-painter of Germany. Mr. Cooper's knowledge of "horse-flesh" was, from his early training, profound; and he had so well instructed himself in English history, and acquired such a knowledge of the arms and armour of bygone periods, that his works may be regarded as truthful representations in respect to both. His pictures, till very recently, when his powers began to fail, are most carefully painted, and without any exaggerated feeling for the "tug of war." Some of his Eastern scenes, such as the 'Arab Scheik,' just mentioned, and 'The Pride of the Desert,' an Arab leading forth a magnificent steed before an admiring group of spectators, have a quiet beauty about them which is very attractive.

THE

EXPLORATION OF PALESTINE.

SINCE the return of Lieutenant Warren, in July last, to the scene of his operations at Jerusalem, the small staff of Royal Engineers under his orders has had its numbers somewhat augmented; the European force, however, at the Holy City still consists only of a small group of individuals, but they are sufficiently strong to carry on their most interesting work with increased energy.

It will be remembered that it is the earnest desire of the Committee of the "Palestine Exploration Fund" to comprehend the whole of Palestine within the range of their thorough exhaustive researches, and that they will consider their work then only to have been completed when there will remain literally nothing more for them to do. It will require great additions to the means already at the disposal of the Committee to enable them to enter upon their work on such a scale as we have just indicated; and, indeed, the magnitude of this work, when considered as a whole, places it beyond the capacity of any executive body which has to rely upon less than national support. As the real aim and nature of the exploration become better and more generally known and understood, and as its importance and value accordingly also become better and more generally appreciated, without doubt the income of the Committee will be gradually enlarged, until their working power will become at least equal to the entire demand that the proposed exploration can make upon it. Meanwhile, at present for the most part concentrated upon Jerusalem itself and its immediate neighbourhood, the exploration is being pushed forward as speedily as its own laborious and searching nature, coupled with the peculiar circumstances under which the explorers have to act, will permit.

The principal researches, which still are in progress, have been made as follows:—1, immediately to the west of the great enclosing wall of the Haram or Temple enclosure, along the western face of the wall itself, ranging northwards from its south-west angle, somewhat more than one-third of its extent in that direction; 2, across the Tyropean Valley, in a line from west to east, parallel with the south

Haram wall, but a little to the north of the line of that wall; 3, at the south-west angle formed by the junction of the south and the west walls of the Haram; 4, at several points along the south wall; 5, westwards from the northernmost point explored along the face of the west Haram wall, at that point completely exhuming "Wilson's Arch," tracing out the course of the great ancient viaduct, or causeway, which was carried over that and the adjoining arches, and developing extensive remains of the Herodian city in connection with the arches of the causeway, and lying to the north and the west of them; 6, at the south-east angle of the Haram walls, and from thence tracing out the course of the walls and towers of Ophel, towards the south-west; 7, in the valley of the Kedron, to determine the ancient contours of that valley from the east Haram wall to the ascent of the Mount of Olives, and, consequently, thus to ascertain the ancient levels of the Kedron stream; and, 8, in the ravine formed in the union of the Kedron and Hinnom valleys, along the south-easterly course of that ravine, as it falls away precipitously in the direction of the Dead Sea; the special object of exploration here and more towards the north in the Ophel hill or rock, being to trace out the course of certain rock-hewn water-passages, and of an aqueduct or great channel, apparently connected with the excavations and substructures below the Haram area.

The latest operations have been carried on with the special view of advancing the explorations which are briefly indicated above, under Nos. 1, 5, 6, 7, and 8. In the first instance, Lieut. Warren considered that he had made discoveries along the western face of the Haram wall (No. 1), which would warrant his concluding that the original bed of the Tyropean Valley fell with a continuous descent from north to south; and that any stream or course of water that might traverse the channel formed in the bed of the Tyropean Valley, would flow southwards to the southern extremity of the Haram wall, and thence would be carried onwards by some water-way, cut deep down in the rock or deeply buried beneath the present surface, and in either case still to be discovered; this theory would imply that the greatest depth of the Tyropean Valley would be proved to be at the south-west angle of the Haram walls, and therefore that at that same angle the elevation of the walls would be the highest. Lieut. Warren has now determined that the lowest point of the bed of the Tyropean is situated to the northward of the north-west wall angle; that the water flowing southwards along the Tyropean enters the Haram area under the wall, to the northward of the south-west angle of the west wall; and that the highest elevation of the Haram wall in this direction is not at the south-west angle, but at some distance eastwards from that angle along the face of the south Haram wall. The existence, however, of an over-flow channel, cut in the rock, and leading southwards from the lowest point in the Tyropean has been discovered, the onward course of which channel has yet to be traced out.

The remains of the ancient city indicated above as No. 5, are most remarkable; they are of a considerable extent, and they suggest the probability, amounting almost to a certainty, that they will lead to other discoveries of still greater importance. Any attempt at a minute description of these explorations at present, would be premature, and also would scarcely be intelligible without a ground-plan. At No. 6, the walls and towers of Ophel, the researches of the explorers are in active progress at the present moment, and they are systematically laying bare great ancient remains now without the existing city walls, but immediately connected with them. The explorations No. 7, have enabled Lieut. Warren to demonstrate the immense changes that have taken place in the surface-levels, and the contours of the Kedron Valley. He has here obtained a complete section from west to east, which shows the true ancient contours, and gives, with admirable exactness, the conformation of what was the actual bed of the Kedron stream, in the days of the kings of Judah, now deeply buried beneath accumulated stone-chippings and earth. The rock-cut canal

and water-passages, No. 8, give promises of occupying very important positions in the general work of the Jerusalem exploration.

It will not be forgotten that the excavations which Lieut. Warren is making, range to depths varying from 20 to 90 feet beneath the present surface. The great stones of the lower courses of the West Haram wall have always been disclosed, standing firm in their old massive strength, whenever their excavations have brought the explorers up to the actual line of that truly magnificent structure. It has also been shown that, deep beneath the fallen arch-stones of "Robinson's Arch," there are the remains of a still more ancient sub-arch, which once spanned the Tyropean at the same point, but lower down, and nearer the bed of the valley.

His researches along the face of the south Haram wall, where it rises from above what is the present surface of the rock and of the ground (for the rock rises to the present surface about midway along this wall), have led Lieut. Warren to detect the presence of a course of stone-work, differing from every other course that he had previously discovered and examined. He says that he does not find this course of masonry to have been made the subject of remark in any existing treatise; and he adds that, as it bears directly upon the question of the unity of the south Haram wall, he has considered it to be desirable to give some particulars concerning it. The courses of great stones in this wall, that are "bevelled" or have marginal drafts (described in my former articles on the exploration), usually run from 3 feet 6 inches to 3 feet 9 inches in height; but the course in question, itself bevelled, in height measures from 5 feet 10 inches to 6 feet 1 inch; and, consequently, it is nearly double the height of the other bevelled courses in the Haram wall. Its base is about one foot above the highest part of the rock, where it is cut by the south wall; and, accordingly, this is the first course in this south wall which can run uninterruptedly from east to west. At the present time it exists continuously for 600 feet west of the south-east angle, but it is not seen to the westward of the Huldah or Double Gate. At the Triple Gate the base of this course of stone is from 15 to 30 inches above what it is at the south-east angle, the line between these two points being either straight or only a very gentle curve; in other words, the course is not strictly horizontal, but has a fall from centre to flank of about 30 inches. It is obvious, adds Lieutenant Warren, that on account of the nature of the ground a considerable rise from flank to centre would be required, in order to avoid offending the eye; and it is indeed interesting to find a course of the masonry that is actually in existence, to have been so placed, whenever it may have been set in its present position, and whether it was so set from either accident or design. The sill of the Triple Gate is level with the base of this course, as are probably also those of the Huldah (in the south wall) and the Golden (in the east wall) Gates. The sill of the Single Gate (between the Triple Gate in the south wall and the south-east angle) is at a lower level; but this Gate, the arch of which (now, like the others, blocked up) is pointed, has the appearance of being quite a modern construction; and the entrance into the Haram substructures, discovered below it by the explorers in October, 1867, goes far to support the idea, that the single gate itself was not finished until a considerable amount of the present *débris* in Ophel had accumulated. At the south-east angle, the corner-stone of this great course weighs upwards of a hundred tons; and, though not the largest stone, it certainly is the heaviest that is now visible in the Haram wall.

The explorers, who thus are working with such observant care along the outer face of the Haram walls, have not yet succeeded in obtaining permission to make excavations *within* the circuit of the sacred enclosure. But that permission will, doubtless, be yielded in due time, and there is an abundance of occupation for both the minds and the hands of the explorers while it remains in abeyance. *Floreat opus.*

CHARLES BOUTELL.

SOME FACTS CONCERNING RINGS.

THE use of rings and seals was common in Egypt n.c. 1700. Pharaoh gave Joseph his ring (Gen. xli. 42), and the Israelites offered to the Lord, amongst other ornaments, the rings they had taken from the Midianites, b.c. 1451 (Numb. xxxi. 50). Xerxes, King of Persia, was a great gem fancier, but his chief signet was a portrait either of himself or of Cyrus, the founder of the monarchy. He also wore one with the figure of Anaitis, the Babylonian Venus, upon it. The Greeks seem to have derived the custom of wearing rings from the East, and Italy from the Greeks. Clemens Alexandrinus thinks we should not allow an idol, a bow, a sword, or a cup, much less naked human figures, to be engraved upon them; but a dove, a fish, or a ship in full sail, or a lyre, an anchor, or fisherman—all being Christian symbols. The ring distinguished the free born from the servile, who, however, sometimes obtained the *jus annuli*, or privilege of the ring. The earliest Roman rings are of iron, and those made of gold are first mentioned b.c. 321. It is recorded that after the battle of Cannæ, Aug. 2, n.c. 216, Hannibal collected several bushels of gold rings. Xenophon, in his "Economics," states that the Greek matrons had the power of sealing up, or placing the seal upon the house-goods; and at Rome, Cicero's mother was accustomed to enhance to consumers the merits of some poor thin wine, *vile Sabinum*, by affixing to each amphora her official signet. Magistrates, physicians, and lawyers all wore rings. The latter would not undertake a brief without a sardonix on finger. Julius Cæsar used a signet with a Venus Victrix upon it. Plato, who believed in the resurrection, has generally a butterfly (Psyche) affixed to his gem portraits. In gem engraving the Greeks were more simple than the Romans; they seldom introduced portraits. The gladiators often wore heavy rings, a blow from which was often fatal. Heliogabalus never wore the same ring twice. Verres is charged by Cicero with stripping off people's rings when he took a fancy to them. Mare Antony outlawed Nonius in the hope of getting possession of a hazel-sized opal ring, valued at 20,000 sesterces; but Nonius carried it with him into exile, and would not part with it. Pliny traces the origin of the public taste for rings at Rome to Pompey's display of the Mithridatic jewel through the streets. Martial wrote two spiteful epigrams against one Zeilus, charging him with swamping a fine sardonix in a pound of gold, and in the second twitting him with carrying as much gold in rings on his hands as before he had worn of iron rings about his ankles in slavery. On the lids of Egyptian sarcophagi may be seen figures displaying hands laden with rings. Martial declares that one gentleman of his acquaintance wore as many as sixty rings; and Juvenal tells us of some dandies who had two sets of rings, one for summer and the other for winter use. The right of wearing gold rings was only given, in the early days of the Republic, to ambassadors, and then they were only worn on state occasions. Alexander the Great was very particular about his signet rings, and would allow no one but Pyrogoteles to engrave them. He used the signet of Darius in all his Persian edicts. His father's signet, which he also used, had a lion upon it, and the club of Hercules, the supposed ancestor of the Macedonian kings, engraved upon an emerald. The ring of the first of the barbarian chiefs who entered and sacked the city of Rome is preserved; it is a curious carnelian, inscribed "Alaricus Rex Gothorum." The signet of Michael Angelo, now at Paris, was formerly believed to be the work of Pyrogoteles, and the design upon it, the birth of Alexander. It was accordingly valued at £2,000; but it is really an Italian work by P. M. da Peschia, the intimate friend of the great painter. King Popin sealed with an antique Indian Bacchus, and Charlemagne with a Jupiter Serapis.

The Hertzs collection possessed a well-formed octohedral diamond, about a carat in weight, set open in a Roman ring of unquestionable authenticity. Another fine example is in the

Waterton Dactyliothea. An inscription cut upon the pedestal formerly supporting a statue of Isis, as is supposed, discovered at Alicante, given by Monfacon (Pl. 136). From this it appears that a wealthy Roman lady, Fabia Fabiana, had offered the entire set of jewels belonging to her deceased grandchild for the repose of her soul. Among them "on her little finger two rings with diamonds . . . on the top joint of the next finger a ring with an emerald."

Under the Lower Empire crystal seems to have been much in use for making solid finger rings, carved out of one single piece, the face engraved with some intaglio, serving for a signet. "All those known to me," says Mr. King in his "Natural History of Gems" (p. 109), "have the shank moulded into a twisted cable; one example bore for device the Christian monogram, which indicates the date of the fashion." The idea of such rings was unmistakably borrowed from the hemispherical seals in calcedony of the Sassanians—that national form of the signet—in many of which the large diameter of the perforation and the carving of the sides render them but little different in appearance from these ornaments of their Roman and Byzantine rivals. The engraved stone of the ancients found upon old sites were believed in the Middle Ages to be possessed of extraordinary virtues, the benefit of which was imparted to those who carried them about their persons.

The gods of the heathen did duty in the Middle Ages as Christian saints. The triple Bacchic mask of the Roman stage, says Mr. King, was revered as the Trinity in person; every veiled figure became a Madonna or a Magdalene; Isis nursing Horus became a Virgin and Child; Thalia holding a mask suited Herodias carrying John the Baptist's head; Bacchus, with his crooked pedum, became some crosiered prelate; Caracalla was always put down as St. Peter; Serapis passed for our Lord. The monks of Durham somewhere procured an antique of an oval shape, an admirably cut head of Jupiter Tonans. This they let into a circular plate of brass, or such metal, and converted it at once into the head of St. Oswald the King, by means of this inscription, "*Caput Sancti Oswaldi Regis.*"

A curious ceremony was performed at Venice on Ascension Day by the Doge, who went with much pomp and ceremony in the "Bucentaur" or state barge, and dropped his ring into the water. In the year 1176, Sebastianus Ziani, the Doge, defeated the combined fleets of Pisa, Genoa, and Ancona, under the command of the Emperor Frederick I.'s son, Otho, who was made prisoner and carried to Venice. On the return of the victorious fleet, Pope Alexander III., at that time a fugitive in Venice, presented Ziani with his ring, authorizing him and his successors to proclaim their right to the sovereignty of the Adriatic and to subject it to the rule of Venice.

The ring was used in marriage among Christians as early as 860. Pronubal, or pledge-rings, passed between the contracting parties among the Romans. When the marriage settlement had been properly sealed, rings bearing the names of the newly-married couple were handed round to the guests. Among the relics in the Cathedral of Perugia is one affirmed to be the very ring of espousals which S. Joseph gave to the Virgin Mary. It is made of one whole stone, green jasper or a plasma, hollowed out and itself forming both hoop and bezel, unalloyed with any metal. The device intaglioed upon it is supposed to be flowers bursting from the bud. There is some reason to believe that the original wedding ring was a *signet*, which the husband handed to his wife on the day of marriage in token that he entrusted her with equal rights in the protection, management, and dispensation of his property, more particularly his household and domestic effects. It is also, to a certain extent, a sign of bondage, originally expressive of the *fetter* by which the wife was tied to her husband. The ring was in ancient time worn by the husband as well as the wife. In its circular continuity it was accepted as a type of eternity, and hence of the stability of affection.

In the ancient ritual of marriage the ring was placed by the husband on the top of the thumb of the left hand, with the words "In the name of the Father;" he then removed it to the forefinger, saying, "and of the Son;" then to the middle finger, adding "and of the Holy Ghost;" finally he left it, as now, on the fourth finger, with the closing word "Amen." The ring is worn on the left hand to signify the subjection of the wife to her husband, as the right hand is the hand of power. The *gimmel*, or linked ring, was much used for solemn betrothal in the Middle Ages. This kind of ring was made with a double or triple link, which turned upon a pivot, and could be shut up into one solid ring. The ring was broken asunder at the betrothal, which was ratified in a solemn manner over the Holy Bible, and often in the presence of a witness; when the marriage contract was fulfilled at the altar, the three portions were re-united and the ring used in the ceremony. There is an ancient belief that a nerve went direct to the heart from the fourth finger of the left hand; hence this has been, from long usage, consecrated to the wedding-ring. The Greek and Roman physicians call this the medical or healing finger, and used it to stir their mixtures, from a notion that nothing noxious could communicate with it, without its giving immediate warning by a palpitation of the heart. In Somersetshire the ring finger is thought to have the power of curing any sore or wound which is stroked by it. The Jews make the ring a most important feature of the betrothal in the marriage ceremony. A specimen of large size and curious workmanship is in the collection of Lord Londesborough and is figured in "The Book of Days" (i. 220). Upon it are the words "*Joy be with you*," in Hebrew characters. According to the Jewish law it is necessary that this ring be of a certain value; it is therefore examined and certified by the officiating Rabbi and chief officers of the synagogue when it is received from the bridegroom, whose absolute property it must be, and not obtained on credit or by gift.

The supposed heathen origin of the marriage ring had well-nigh caused its abolition during the time of the Commonwealth. The facetious author of *Hudibras* (iii. 303) gives us the following chief reasons why the Puritans wished to set it aside:—

"Others were for abolishing
That tool of matrimony, a ring,
With which th' unsanctify'd bridgroom
Is married only to a thumb;
(As wise as ringing of a pig
That us'd to break up ground and dig);
The bride to nothing but her will,
That nulls the after-marriage still."

De Laet, writing in 1647, states that he remembers when it was the custom (and an ancient one) for the gentleman to present the lady on their betrothal with two rings, the one set with a diamond, the other with a ruby sable-cut. This gift went by the French name "Mariage."

The wedding-ring of Cola di Rienzi, "last of the Romans," is preserved in the Waterton Dactylotheca. It bears in niello his device, a star, repeated with a bar between, surrounded by the names NICOLA and CATARINA (dei Rasselli) his wife.

The ring of Athelwulf, the father of Alfred, preserved in the British Museum, is the most ancient specimen of what, to all appearance, is a true enamelled work. A beautiful drawing of it will be found in "Shaw's Dresses and Decorations of the Middle Ages" (vol. i.). In "The Journal of the British Archaeological Association" (vol. i.), is a cut of an Anglo-Saxon gold ring, discovered near Bosington, Hants; it is of considerable thickness, ornamented with rich chainwork, and has in its centre a male head, round which is inscribed "NOMEN EHLLA FIDES IN XPO." It is now in the Ashmolean Museum at Oxford. It is generally believed that the first sealed charter extant is that of Edward the Confessor, for the foundation of Westminster Abbey in 1065. But at the Abbey of S. Denis, in France, were genuine charters of Offa and Ethelwulf, sealed with their seals, representing their portraits.

Lord Braybrooke has a plain silver ring (Anglo-Saxon), inscribed with the word "Dolz-

bot," meaning a compensation for giving a man a blow or stab. It was found in Essex.

The wedding-ring of Sir Thomas Gresham (1544) is engraved in his Life by Burgon. It opens horizontally, thus forming two rings, which are linked together in the style of a gimmel. *Quod Deus conjavit* is engraved on one side, and *Homo non separat* on the other. It is beautifully enamelled, and decorated with precious stones and chased figures of Cupids. This interesting relic is now in the possession of John Thurston, Esq., of Weston Hall, Suffolk. It was formerly the custom on the appointment of a serjeant-at-law, for him to present gold rings to such persons as came to the inauguration feast, and to the law officers. As late as 1736, on a call of the serjeants, the number of rings amounted to 1,409 and cost £773. They generally bore mottoes, such as "*Lex regis presidium*," "*Vivat Rex et Lex*," &c. Sir D. Lloyd, in his "State Worthies" (82), says that Sir John Fineux, at the call of 1485, took for his motto "*Sue quisque Fortuna faber*," and the ring is still in possession of his descendants. Edward Montague, afterwards Chief Justice of Common Pleas, at his call in 1531, took "*Aequitas justitia norma*." Hall, in his "Satires," 1598, alluding to the puppyism of male wearers, says:—

"Nor can good Myson wear on his left hand
A signet ring of Bristol diamond,
But he must cut his glove to show his pride,
That his trim jewel might be better spy'd."

The blessing of cramp-rings in the Middle Ages is believed to have taken its rise in the efficacy for that disease supposed to reside in a ring of Edward the Confessor which used to be kept at Westminster Abbey. This ring S. Edward gave in his last illness to the Abbot of Westminster. A pilgrim is said to have brought it to the king and to have informed him that S. John the Evangelist had made known to the donor that the king's decease was at hand. This ring did not always remain at Westminster, but was afterwards kept in the chapel of Haverling (so called from *having the ring*) in the parish of Hornchurch, near Romford in Essex. Good Friday was the day appointed for the blessing of the rings. There is a tradition that the sapphire in the cross on the summit of the crown came from the famous ring of S. Edward.

Cramp-rings were often called "medicible" rings, and were made both of gold and silver, and even of the handles of coffins. We learn from the household books of Henry IV. and Edward IV. the metal they were composed of was what formed the king's offering to the cross on Good Friday. Cardinal Wiseman had a MS. (temp. Philip and Mary) containing both the ceremony for blessing the rings and that for touching for the king's evil. Lord Berners, the accomplished translator of Froissart, while ambassador in Spain, wrote to Cardinal Wolsey, June 21, 1518, entreating him to reserve a few cramp-rings for him, adding, "I trust to bestowe thaim well with Godde's grace." Andrew Borde says (temp. Henry VIII.): "The kings of England doth halowe every year crampe ringes, the which rynges worn on one's finger doth help them which hath the crampe."

In Suffolk the use of cramp-rings, as a preservative against fits, is not entirely abandoned. Instances occur where nine young men of a parish each subscribe a crooked sixpence, to be moulded into a ring for a young woman afflicted with that malady.

The episcopal ring was adopted by bishops in the West in the fourth century, but unknown in the East. It was usually of pure gold, set with a jewel, and placed on the middle finger of the right hand, with a guard ring over it. The ring is mentioned by the Councils of Orleans (511), Rome (610), and the Fourth of Toledo (633). S. Augustine speaks of his signet. The ring of Pope Eusebius (c. 310) had his monogram and that of our Lord upon it. The best rings of suffragans at their decease were the perquisiti of the primate. In 1163 Pope Alexander III. granted all the episcopal insignia to the Abbot of Evesham except the ring. The rings of Pope Caius (c. 296), S. Birinus (d. 640), and S. John of Beverley (d. 721), were found in their graves. Athelstan's episcopal ring (c. 867)

is preserved in the British Museum. William of Wykeham's (1367—1404) is preserved at Winchester. There is a ring at Metz with a carnelian engraved with the fish earlier than the fourth century.

In the Cathedral Library at Chichester is an ancient gem having the gnostic equivalent of the blessed name Jehovah. This was used by Seffrid, Bishop of Chichester (died 1159), as his episcopal signet. It is a very fine sapphire, the emblem of chastity. Only archbishops and bishops were allowed, by a decree dated 1237, to bear on their seals their title, office, dignity, and names. Until 1218 the impression upon all laymen's seals was a man on horseback.

In the romance of *King Athelstan* (fourteenth century), printed in Hartshorne's "Ancient Metrical Tales," the King says to the offending archbishop:—

"Lay down thy cross and thy staff,
Thy myter and thy ryng that I to thee gaff—
Out of my land then fee."

Two rings were found in Hereford Cathedral ("Archæologia," xxxi.). One was discovered in the coffin of Richard Mayo, bishop in 1504, died 1576. The other was that of John Stambury, created Bishop of Hereford in 1452, died 1474. It is enriched with chased flowers, set with a sapphire, and inscribed within, "*en bon au*."

Rings bearing a death's-head were in great favour in the grim religious times of the seventeenth century. In a will dated 1648 occurs this clause:—"Also I do will and appoint ten rings of gold to be made of the value of twenty shillings apiece sterling, with a death's-head upon some of them." (Halliwell's "Shakspeare," v. 318.)

Every one knows the tale of the ring given by Queen Elizabeth to the Earl of Essex, which was to serve him in time of need, and how the Countess of Nottingham neglected to give it to the Queen. The whole account is given in Osborn's "Memoirs of Queen Elizabeth," published fifty-five years after her death. Now, it is curious that, so far from anything having occurred to disturb the Queen's friendly relation with Lord Nottingham, he was actually sent for as the only person whose influence would be sufficiently powerful to induce her to obey her physicians. The existence of the ring would do but little to establish the truth of the story, even if but one had been preserved and cherished as the identical ring; but as there are two which lay claim to that distinction, they invalidate each other's claims. One is preserved at Hawnes, Bedfordshire, the seat of the Rev. Lord John Thynne, another is the property of C. W. Warner, Esq. The ring at Hawnes is said to have descended in unbroken succession from Lady Frances Devereux (afterwards Duchess of Somerset) to the present owner. The stone in this ring is a sardonyx, on which is cut in relief a head of Elizabeth, the execution of which is of a high order. That the ring has descended from Lady Frances Devereux affords the strongest presumptive evidence that it was not *the* ring. According to the tradition, it had passed from her father into Lady Nottingham's hands. According to Lady Elizabeth Spelman, Lord Nottingham insisted upon her keeping it. In her interview with the Queen, the countess might be supposed to have presented to her the token she had so fatally withheld; or it might have remained in her family, or have been destroyed; but the most improbable circumstance would have been its restoration to the widow or daughter of the much-injured Essex by the offending Earl of Nottingham. The Duchess of Somerset left a "long, curious, and minute will, and in it there is no mention of any such ring." If there is good evidence for believing that the curious ring at Hawnes was even in the possession of the Earl of Essex, one might be tempted to suppose that it was the likeness of the Queen, to which he alludes in his letters as his "fair angel," written from Portland Road, and at the time of his disgrace, after the proceedings in the Star Chamber, and when still under restraint at Essex House. The tone of the letter is, in fact, almost conclusive against the possibility of his having in his possession any gift of hers endowed with such rights as that of the

ring which the Countess of Nottingham is supposed to have withheld. (*Edinburgh Review*, No. 200.) Drawings of the Essex ring at Hawnes, and of the Warner ring, illustrate a paper by the Vicar of Hawnes, in "Reports and Papers of the Associated Societies" (ii., 432). The Warner ring consists of a diamond of small size, set in gold, inlaid with black enamel at the back and sides. It was given by Charles I. to Sir Thomas Warner, the settler of Antigua, Nevis, and other islands in the West Indies. Nothing, however, is known of its possessor since the disclosure of the Countess of Nottingham.

In the sixteenth, seventeenth, and eighteenth centuries, posies or mottoes were generally engraved on the inside of wedding and other rings. Henry VIII. gave Anne of Cleves a ring with the posy, "God send me well to kepe." In the fourteenth and fifteenth centuries posies were generally placed outside the ring. A common early posy was, "Amor vincit omnia." The following are later examples:—

"Virtue ony bringeth Felicitie." (Found at Wenden, Essex.)
 "No Recompenc but Remembrance." (Wimbish, Essex.)
 "Let us abide till death divide." (Bishop's Stortford.)
 "In God alone we too are on." (Bartlow, Essex.)
 "I lyke my choyce." (Illey, near Oxford.)
 "So I am contented."
 "Think on me."
 "Keepe faith till death."
 "Valued Love may greater be." (Love undervalued may greater be.)
 "Constancy and heaven are round,
 And in this the Emblem's found."
 "Weave me not, Love shall not waste,
 "Love beyond Tyme still is plac'd."

In 1624 a collection was printed with the title,
 "Love's Garland, or Posies for Rings, Handkerchiefs,
 and Gloves,
 And such pretty tokens that lovers send their loves."

Dr. John Thomas, Bishop of Lincoln in 1753, who had been married three times, on his fourth marriage placed as a motto on the wedding ring—

"If I survive
 I'll make them five."

A finger ring cut out of a solid piece of emerald of remarkably pure quality, with two emerald drops and two collets set with rose diamonds, formerly belonging to Jehanghir, son of Akbar, Emperor of Delhi, whose name is engraved upon it, was presented by Shah Soojah to the East India Company, and was purchased by the late Lord Auckland, when Governor-General of India. This splendid specimen of Oriental extravagance is in the possession of the Hon. Miss Eden.

ART-FESTIVAL AT VIENNA.

THE meeting of the artists of Germany at Vienna, and the inauguration of the new building by the third General Exhibition of Works of German Art, cannot be passed over without notice in the *Art-Journal*; I therefore send you an account of what has been done here.

Just as in other professions men have formed associations, partly in order that their particular interests may be the better defended, and their views and wishes forwarded, the artists of Germany in 1857 united together and organised a society, whose members were scattered over the whole of Germany, from the Baltic to the southernmost provinces of Austria. It is not improbable that the political situation of that time, and the events which were taking place, gave the first impulse to the movement. Unconsciously, perhaps, the artists were influenced by the striving that showed itself in political life, and were thus induced to seek for unity among themselves, and to obtain also, as a corporation, that strength and independence which union always gives. Be it as it may, they did unite, and the first act that commemorated the existence of the association was the great General Exhibition of Works of German Art held in Munich the following year, 1858. Whoever saw that collection will not soon forget it. Germany had every reason to be proud of

what she was there able to display. The second Exhibition was held in Cologne in 1861; the third, and last, in Vienna.

It is not without a certain import that this happened here just after the exclusion of Austria from Germany. The hearty reception accorded by the Viennese to the various comers from all parts of the great mother-country has shown clearly enough that, though for dynastic interests this ejection of Austria has taken place, in the hearts of the people the union is still unbroken. Every one was desirous there should not be even an appearance of want of cordiality in the welcoming; and, indeed, it was so warm, so spontaneous, that there could be no doubt of its sincerity.

"The Artists' Hall," the new building just completed in the Ring Strasse, and in which this year's Exhibition is to be held, was to be completed on the day of opening, by His Majesty the Emperor laying the last stone, which finished the work. "I am glad to see," said His Majesty, in answer to the short speech with which he was received in the vestibule, "that you have completed the Artists' Hall so well and so worthily. The Exhibition is, I hear, rich in beautiful works. The artists of Vienna are always in the van; and when they undertake anything they always achieve it happily."

When the document recording the founding of the building had been signed by the Emperor, the ministers, and certain members of the Artists' Committee, the Burgomaster of Vienna, &c. &c., it was deposited in a metal case in the recess appointed for it, and the stone was then laid in its place. While the record was being signed, the Choral Union of Vienna sang the festal song by Mendelssohn, the words being Schiller's "Into your hands is committed the dignity of man." When all was over, the different notabilities were presented to the Emperor, to each of whom he addressed some friendly words. Afterwards His Majesty went through the different rooms to inspect the works displayed on the walls.

In the afternoon the various guests met together in the capacious hall of the Floral Society, where, amid shrubs and flowers, the different tables were laid for the banquet given to the artists by the Town Council of Vienna. The Burgomaster, Dr. Zelinka, took the chair, and was supported on either side by the different ministers. The band of the brothers Strauss played during the dinner; and when at last the more serious classical music gave way to the waltz, "Beside the stream of the lovely blue Danube," the orchestra being led by Strauss himself, the effect was like the melody we read of in Oberon, and every listener seemed ready to swing himself in cadence to the irresistible tones. Speeches were made, of course; and in this the Viennese, and, indeed, the Austrians in general, are in no way behind English diners-out. There were slight allusions to politics, and the gist of all of them was that German Art bore its own impress, and whatever political disruptions might take place, German Art, as such, would remain the same; it would be true to itself, and maintain its unity.

At the meeting held on the 2nd, the resolution, among others, was taken and acceded to by acclamation, that Berlin was the city where the next General Exhibition ought to be held.

There was also a pleasant excursion to the Prater, the Hyde Park of Vienna. Two steamers, gaily decked with streamers, received the artist-guests and the ladies who accompanied them, and soon after landed the company again among the fine old trees and on the green sward of these pleasant meadows. Two artists who knew every dingle and glade and picturesque oak or elm led the way to a pretty spot in the wood, and while the company rested on the grass the Choral Society sang some fine songs composed by Mendelssohn; and then again the merry party proceeded on their way. It was just the sort of thing which, in its unrestraint and picturesqueness, an artist would thoroughly enjoy. And all did so. Mirth and hearty good-fellowship prevailed, and the hours flew by only too quickly.

Munich.

C. B.

ART IN CONTINENTAL STATES.

PARIS.—The gallery of Sculpture in the Museum of Versailles is about to be enriched with a large number of busts of celebrated men. The following are among those whose names have been announced:—MM. Arago, Béranger, Rude, the sculptor, Taunay, the painter, Duquesnoy, Richard Cobden, the Duke de Laroche-foucauld, Count Walewski, &c. &c.—Mlle. Nilsson, the celebrated *cantatrice*, has, it is stated in *Figaro*, shown undoubted ability as a sculptor, and is preparing a statuette for the approaching exhibition in Paris.—The *Académie des Beaux Arts* has announced that the subject of the prize of 1,000 francs, founded by Mlle. Esther Le Clerc, in the name of her deceased brother, M. Achille Le Clerc, shall be a 'Design for a Monument to the Memory of Rossini.'—At a recent sale of the collection of M. Olmade, of Toulouse, a marble bust of Madame Vigée Lebrun, by A. Pajou, was bought for £412, by the Baron A. Rothschild.—Several picture sales took place here during the month of December: on the 14th of that month, among a number of pictures disposed of—the owner's name did not appear—were the following:—'The Sisters of Charity,' the well-known picture by Mlle. Henriette Browne, £1,320 (Gambart); 'Christ bearing his Cross,' E. Delacroix, £320 (Warren); 'Nymph and Cupid,' Diaz, £144; 'Sunset,' J. Dupré, £392; 'The Ambuscade,' Fromentin, £224; 'The Sacking of Rome by the Troops of the Constable de Bourbon,' Robert Fleury, £240; 'Autumn,' Th. Rousseau, £400; 'The Forest of Fontainebleau,' Th. Rousseau, £400. A drawing by Mlle. Rosa Bonheur, 'Oxen Reposing,' was purchased by Mr. Gambart, for £96. The collection of a French nobleman was sold on the 17th of December: it included, among other works of lesser note,—'Sunset,' J. Dupré, £120; 'Le Chasseur au Miroir,' Decamps, from the Morny Gallery, £148; 'Environons of Smyrna,' Decamps, £920; 'Old Woman and Child,' Decamps, £148; 'Arabs near a Tomb,' E. Delacroix, £440; 'Bathers,' E. Delacroix, £312; 'Numa Pompilius and the Nymph Egeria,' the finished sketch for the painting in the Library of the Chamber of Deputies, E. Delacroix, £160; 'The Cuirassier,' Géricault, £144; 'An Artist at his Easel,' Meissonier, £280; 'The Benediction of the Abbess,' Leopold Robert, £140; 'Chambord,' Th. Rousseau, £125; 'Catalanian Sailors,' a drawing by Decamps, from the collection of Lord Seymour, £132; 'The Marble Staircase;—Fêtes for the Marriage of the Dauphin at Marseilles,' a drawing by E. Larni, £164. A large number of water-colour drawings by Ziem, who is considered the best French artist in this department of Art, was sold on the 21st of December, and realised nearly £900. The most important was 'A Caravan departing from Cairo for Mecca,' £120.—The gallery of the Louvre will shortly receive a large picture by Ribera, brought from Spain by M. Nieuwerkerke: the subject is 'Christ mourned by the Virgin and his Disciples.'—The *Ecole Impériale des Beaux Arts* is about to place in one of its courts numerous sculptures, copied from antiques in Rome, London, Florence, Naples, and other cities.

CONSTANTINOPLE.—A School of Art and Art-manufactures has been opened in the metropolis of Turkey at the expense of the Sultan.

HAVRE.—The purchases of works of Art at the recent exhibition reached in amount to about £1,624; of which £400 was spent by the Society of the Friends of Art, £300 by the Corporation of Havre, and the balance by various individuals.

GHEENT.—The recent exhibition in this city resulted in the purchase of pictures, &c., to the amount of £5,600.

ROME.—The death of Cesare Francassone, a young Roman painter of great promise, occurred at the close of last year. His most important picture is 'The Martyrs of Garinchem.' The obsequies of Francassone, who had only reached the age of thirty, were attended by all the artists of the city out of respect to his memory; the Pope having on this occasion relaxed the law against funeral processions.

THE
STATELY HOMES OF ENGLAND.
(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."

HEMANS.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

No. II.—ALTON TOWERS.*



THE principal rooms at Alton Towers are the "Entrance Tower," the most striking features of which are the two pair of folding doors (each some 20 feet in height) of polished oak, on which are painted, full size, the arms, supporters, &c., of the Earl of Shrewsbury; the 'Armoury,' now denuded of its once grand display of arms and armour, but yet retaining its Gothic roof rising from carved corbels, its stained-glass windows, its banners, among which is the Earl's banner, as Lord High Seneschal or Steward of Ireland; the "Picture Gallery," with its fine oak and glass ceiling; the "Octagon," already described and engraved; the "Talbot Gallery," the upper portion of which is decorated its entire length on both sides with shields of arms, fully blazoned, exhibiting on one side the descent of the Earls of Shrewsbury from the time of the Conquest, and on the other, the armorial bearings of the alliances formed by females of the Talbot family, and the stained-glass window showing the arms, &c., of those members of the family who have been Knights of the Garter; the "Oak Corridor," which connects these apartments with other state-rooms; the "State Bedroom," with its gorgeous golden bedstead; the "State Drawing Room," "Boudoir," &c., with their exquisite ceilings; the "West Library" and the "North Library;" the "Poets' Bay," a charming "nook" from which a glorious view of the grounds is obtained; the "Music Room," which, with the other adjoining rooms, has a charming ceiling of flamboyant tracery, and contains portraits of Earl John and his Countess; the "Drawing-Room;" the "Conservatory," filled with choice flowers, and bearing, with other appropriate mottoes, the well-chosen words, "The speech of flowers exceeds all flowers of speech;" the "Saloon;" the "Chapel;" the "Dining-Hall," &c. The chapel, although ruthlessly shorn of its relics, its paintings, altar, shrines, and all its more interesting objects, is still gorgeous and beautiful: it is held to be one of Pugin's master-pieces; and the east window, of stained glass, is one of the best of Willement's productions. The altar-piece and roof are at once chaste and grand. The "Corridor" leading to the "Dining Hall" is an exquisitely beautiful "bit," and the hall itself has a remarkably fine roof. The hall has never been finished. It was being remodelled and altered by Pugin at the time of the Earl's death, and remains as he then left it. Near this is the "Small (or Family) Dining-room," the "Boudoir" or private drawing-room of the Countess of Shrewsbury—a charming apartment, replete with luxury and with every appliance that taste and Art can suggest—and the "Doria," and other apartments of the family.

From the vestibule the private entrance to the Towers is gained, and from it is the private way across the entrance gateway into the grounds, and also, through the small tower and across the drawbridge into the park.

The "Drawbridge" crosses the moat, and the entrance is fully guarded, and has all the appliances of an old Baronial Castle.

* We have been compelled thus briefly to describe the principal apartments of the Castle: they are seen only under special circumstances; as the residence of the family, entrance is not

free to the public generally. Not so the extensive, highly cultivated, and beautiful gardens and grounds of which we proceed to write.

Situate almost in the centre of England—in busy Staffordshire, but on the borders of pic-

turesque Derbyshire—Alton Towers is within easy reach of several populous cities and towns, the active and laborious denizens of which frequently "breathe" in these always open gardens and grounds the pure and fragrant air.



ALTON TOWERS: THE CONSERVATORIES.

The roads to it are, moreover, full of interest and surpassing beauty; approached from any side, the traveller passes through a country rich in the picturesque. Those who reach it from

thronged and toiling Manchester, from active and energetic Derby, from the potteries of busy Staffordshire, are regaled by Nature on their way, and are refreshed before they drink



ALTON TOWERS: THE PAGODA.

from the full cup of beauty with which the mansion and its grounds and gardens supply them.

The route from Derby passes by way of Egginton; Tutbury, whose grand old church

and extensive ruins of the castle are seen to the left of the line; Sudbury, where the seat of Lord Vernon (Sudbury Hall) will be noticed to the right; Marchington, Scropton, and Uttoxeter. Here, at Uttoxeter Junction, the passenger for

* Continued from page 23.

Alton Towers will alight, and, entering another carriage, proceed on his way, passing the town of Uttoxeter on his left, and Doveridge Hall, the seat of Lord Waterpark, on his right, by way of Rocester (where the branch line for Ashbourne and Dove-Dale joins in), to the Alton Station. Arrived here, he will notice, a short distance to the left, high up on a wooded cliff, the unfinished Roman Catholic Hospital of St. John, and on the right, close to the station, the entrance lodge to the Towers.*

From Manchester the visitor proceeds by way of Stockport and Macclesfield to the North Rode Junction, and so on by Leek and Oakamoor, &c., through the beautiful scenery of the Churnet Valley, to Alton Station, as before.

From the Staffordshire Potteries the visitor, after leaving Stoke-upon-Trent, will pass through Longton, another of the pottery towns, Blythe Bridge, Cresswell, and Leigh, to Uttoxeter, whence he will proceed in the same manner as if travelling from Derby.

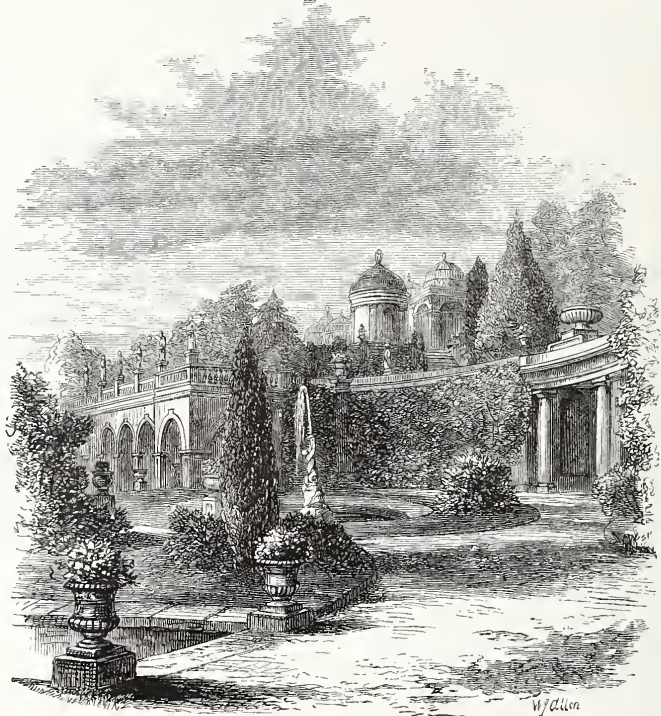
There are, besides others of less note, two principal entrances to the park and grounds of Alton Towers. One of these, the "Quicksall" Lodge, is on the Uttoxeter road, about a quarter of a mile from Ellastone. By this the "Earl's Drive" is entered, and it is, for length and beauty, the most charming of the roads to the house. The drive is about three miles in length from the lodge to the house, and passes through some truly charming scenery along the vale and on the heights of the Churnet valley—the river Churnet being visible at intervals through the first part of its route. Within about half a mile of the house, on the right, will be seen the conservatory, ornamented with statues, busts, and vases, and on the left a lake of water. A little farther on is the Gothic temple, close to the roadside. At this point Alton Towers and the intervening gardens burst upon the eye in all their magnificence and beauty. It is a peep into a terrestrial paradise. Proceeding onwards another quarter of a mile through a plantation of pines, the noble mansion stands before us in all the fulness of its splendour. The lake, the lawn, the arcade bridge, the embattled terrace, the towers, and the surrounding foliage come broadly and instantaneously upon the view—a splendid and imposing picture—a place to be gazed on and wondered at. By this drive the Towers are reached by way of the castellated stable-screen, and so on over the bridge and the entrance to the gardens.

The other, and usual, lodge, is close by the Alton station on the Churnet Valley (North Staffordshire) Railway. This lodge, designed by Pugin, and decorated with the sculptured arms of the family, is about a mile from the house, and the carriage-drive up the wood is on the ascent all the way. A path, called "the steps," for foot passengers, turns off from the lodge and winds and "zigzags" its way up, arriving at the house opposite to the Clock Tower, and passing on its way some charming bits of rocky and wooded scenery.

The gardens are entered from the park by a pair of gates (on either side of which is a superb cedar) in an archway, under the "Earl's Drive" Bridge. The visitor then proceeds along a winding path with an arcaded wall on one side, and the valley, from which come up the music of the stream and the bubbling of the miniature

fountains, on the other. This passes between myriads of standard roses on either side, and long continuous beds of "ribbon gardening," or what, from its splendid array of continuous

lines of colours, may very appropriately be termed "rainbow gardening," and pathways winding about in every direction, among roses, hollyhocks, and shrubs, and flowers of divers



ALTON TOWERS: THE CONSERVATORIES AND ALCOVE.

kinds, to a pleasant spot to the left, where is a terrace garden approached by steps with pedestals bearing choice sculptures. In the centre is a sun-dial; behind this, a fine group of sculpture,

and behind this again a fountain, surmounted by a lion. The wall is covered with luxuriant ivy, and headed by innumerable vases of gay-coloured flowers, above which, a little to the



ALTON TOWERS: FROM THE LOWER TERRACE.

back, rises one of the many conservatories that are scattered over this portion of the grounds.

Passing onwards, the visitor soon afterwards reaches the GRAND CONSERVATORIES—a splendid

pile of buildings on his left. These conservatories are three hundred feet in length, and consist of a central house for palm trees, and other plants of a similar nature; two glass-

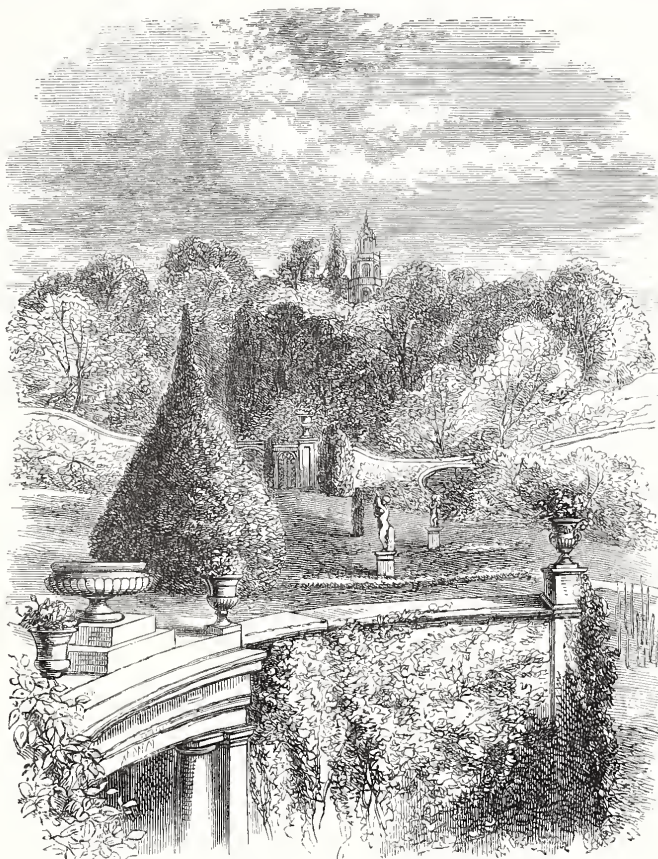
* The Roman Catholic establishment just referred to is close to the pretty little town of Alton, in which the visitor will find an excellent and comfortable inn (the "White Hart"). The intention of the founder, and of the architect, Pugin, in the establishment of the picturesque pile of buildings referred to, was to found an institution, lecture-hall, schools, &c., for the town of Alton; a large cloistered establishment for nuns, a chapel, and a hospital for decayed priests. The chapel alone is finished, and in it service is regularly performed by a resident priest, who lives in one part of the monastic buildings. The schools, too, are in use, and the building erected as a residence for the master is used as a small nunnery. In the chapel, which is elegantly fitted up, are buried John, Earl of Shrewsbury, the founder of the hospital, who died in 1552; his Countess (Maria Theresa), who died in 1559, to each of whom are splendid monumental brasses of mediæval design; and Bertram, Earl of Shrewsbury—the last Roman Catholic holder of the estates and title—who died in 1556. In the cloisters are brasses, &c., to "Mistress Anne Talbot," 1543; William Talbot, her husband, 1549; Sister Mary Joseph Healy, 1857; and Charles, Earl of Shrewsbury, 1827. Adjoining the hospital, which is approached by a wooden bridge over the moat, are the remains of the old castle of the De Verduns, spoken of in an earlier part of this notice.

roofed open corridors filled with hardy plants, and decorated with gigantic vases filled with flowers; and, at one end, a fine orangery, and at the other end a similar house filled with different choice plants and trees. In front of the grand conservatory the grounds are terraced to the bottom of the valley, and immediately opposite, on the distant heights, is the "Harper's Cottage." At the end of the broad terrace-walk, in front of the conservatory, is THE TEMPLE—a semi-open temple, or alcove, of circular form, fitted with seats and central table. From this charming spot, which the visitor will find too tempting to pass by without a rest, a magnificent view of the grounds is obtained. Immediately beneath are the terraces, with their parterres, ponds, arcades, and fountains, receding gently from the view till they are lost in the deep valley, beyond which rise the wooded heights, terrace on terrace, on the other side, and terminated with tall trees and the buildings of the tower. From the temple a broad pathway leads on to the Gothic temple, and so to the modern Stonehenge—an imitation Druidical circle—and other interesting objects. Retracing his path, the visitor will do well to descend by the steps to a lower terrace, where he will find an open alcove beneath the temple. From here many paths diverge amid beds of the choicest flowers laid out with the most exquisite taste, and of every variety of form, and studded in all directions with vases and statuary. Descending a flight of steps beneath a canopy of ivy, a rosary, arched behind an open arcade of stone, is reached. This arcade is decorated with gigantic vases and pedestals, and from here, arcade after arcade, terrace after terrace, and flight of steps after flight of steps, lead down to the bottom of the valley, where the "lower lake," filled with water-lilies and other aquatic plants, is found. In this lake stands the pagoda, or Chinese temple, from the top of which springs up an immense fountain of water. Before reaching that, about half-way down the hill-side, will be seen the "upper lake," a charming sheet of water, filled with water-lilies and other plants, and containing, among its other beauties, a number of fish and waterfowl. Over this lake is a prettily-designed foot-bridge forming a part of what is called "Jacob's Ladder"—a sloping pathway with innumerable turnings, and twinings, and flights of steps. Arrived at the pagoda fountain, the visitor will choose between returning by the same route, or crossing or going round the lake, and pursuing his way up the opposite side, by winding and zigzag pathways and small plateaux, to the top of the heights.*

The ornamental grounds are, as will have been gathered from this description, a deep valley or ravine, which, made lovely in the highest and wildest degree by nature, has been converted by man into a kind of earthly paradise. The house stands at one end or edge of this ravine, and commands a full view of the beauties with which it is studded. These garden grounds, although only some fifty or sixty acres in extent, are, by their very character, and by their innumerable winding pathways, and their diversified scenery, made to appear of at least twice that extent. Both sides of the ravine, or gorge, are formed into a series of terraces, each of which is named for some special charm of natural or artificial scenery it contains or commands; while temples, grottoes, fountains, rockeries, statues, vases, conservatories, refuges, alcoves, steps, and a thousand-and-one other beauties seem to spring up everywhere and add their attractions to the general scene. Without wearying the visitor by taking him along these devious paths—which he will follow at will—a word or two on some of the main features of the gardens, besides those of which

we have already spoken, will suffice. Some of these are:—

The CHORAGIC TEMPLE, at the entrance to the grounds. This charming circular temple, the



ALTON TOWERS: THE GOTHIC TEMPLE.

design for which is taken from the choragic monument of Lysicrates of Athens, is shown in the engraving. It contains a bust of Earl Charles, the founder of the gardens, and bears



ALTON TOWERS: PART OF THE GROUNDS.

the truly appropriate inscription, "HE MADE THE DESERT SMILE."

The HARPER'S COTTAGE, in which the Welsh harper—a fine old remnant of the bardic

* Of Alton Towers there are many photographs; to some of which the artist, Mr. Walter J. Allen, has been indebted for suggestions; the best have been taken by Mr. Poulton, of New Kent Road. His series is very extensive, comprising several views of the house and of the gardens and conservatories from all points. They are of large and small sizes, and of considerable excellence. There is, however, no "Guide Book" to the beautiful house and grounds, and of the tens of thousands by whom they are visited few know aught of their history. That disadvantage we hope to remove, and with that view we have gone more into details than we shall hereafter find desirable.

race of his country, and an esteemed retainer of the family—resided, is near the summit of the heights opposite to the "Grand Conservatories." It is in the Swiss style, and commands one of the most gorgeous views of the grounds and their surroundings. It was built from the designs of Mr. Fradgley, who was employed during no less than twenty-two years on works at Alton Towers.

The **CORKSCREW FOUNTAIN**, standing in the midst of a pool filled with aquatic plants, is a column of unequal thickness of five tiers, each of which is fluted up its surface in a spiral direction, giving it a curious and pleasing effect.

The **GOthic TEMPLE**, at the summit of the heights, on the opposite side from the "Harper's Cottage," and closely adjoining the "Earls' Drive," is a light and picturesque building of four stories in height, with a spiral staircase leading to the top. From it a magnificent view of the grounds, the towers, and the surrounding country is obtained.

The **REFUGE** is a pretty little retreat—a recessed alcove with inner room in fact—which the visitor, if weary with "sight-seeing," or, for a time, satiated with beauty, will find pleasant for a rest.

The **PAGODA FOUNTAIN** is built in form of a Chinese pagoda. It is placed in the lower lake, and from its top rises a majestic jet of water which falls down into the lake and adds much to the beauty of the place.

STONEHENGE. This is an imitation "Druidic Circle" formed of stones, of about nine tons in weight each; it is highly picturesque, and forms a pleasing feature. Near to it is the upper lake.

The **FLAG TOWER**, in the wood near the house, is a splendid prospect-tower of six stories in height. It is a massive square building, with four circular turrets, running up its entire height, at the angles.

INA'S ROCK is one of the many interesting spots in the grounds. It is about three-quarters of a mile from the Towers, on what is called the "Rock walk." It is said that after a great battle fought near the spot (on a place still called the "battle-field,") between Ceolred and Ina, Kings of Mercia and Wessex, the latter chieftain held a parliament at this rock; whence it takes its name. We have thus guided the reader through the house and grounds of Alton Towers.

The district around Alton Towers is rich in interesting places, and in beautiful localities where the visitor may while away many an hour in enjoyment. Besides Alton Castle and the conventual buildings already spoken of, where the remains of Earl John, Earl Bertram, and other members of the Shrewsbury family rest in peace, **ALTON CHURCH** is worthy of a visit, not because of any special architectural features which it contains, but because of its commanding situation and its near proximity to the Castle. It is of Norman foundation. The village itself (visitors to the locality will be glad to learn that it contains a very comfortable inn, the "Wheataheaf") is large and very picturesque, and its immediate neighbourhood abounds in delightful walks and in glorious "bits" of scenery.

DEMON'S DALE—a haunted place concerning which many strange stories are current—is also about a mile from Alton, and is highly picturesque.

CROXDEN ABBEY (or Crokeuden Abbey) is a grand old ruin, within an easy walk of Alton. It was founded by Bertram de Verdun, owner of Alton Castle, in 1176.

It will be readily understood that the renown of Alton Towers arises principally from the garden and grounds by which the mansion is environed. But if to nature it is indebted for its hills and dells, its steep ascents and graceful undulations, Art has done much to augment its attractions. It may have been a "desert" when Earl Charles strove, and successfully, to convert it into a paradise; but the rough material was ready to his hand, and to taste, with judicious expenditure, the task was not difficult to make it what it became, and now is,—one of the most exquisitely beautiful demesnes in the British dominions.

SELECTED PICTURES.

CHRIST AND ST. JOHN.

Ary Scheffer, Painter. E. Rousseaux, Engraver.

WIDE as is the range in which the Art of Ary Scheffer is seen, and excellent as it is in all, so far as regards the *mind* developed in his pictures, he stands eminently forward among modern painters in his exposition of Christian Art after the manner of some of the old Italian masters, who made colour subsidiary to expression. Mr. Ruskin is rather hard upon Scheffer when he says, somewhat wittily, in one of his critical pamphlets on the Royal Academy exhibitions of a few years past, and in allusion to a picture showing too much of what he terms clay-colour:—"These imperfect religious painters, headed and misguided by Ary Scheffer, are all just like Naaman; they think they cannot worship rightly unless 'there be given to thy servant two mules' burden of earth.'" None can more highly than ourselves appreciate the value and beauty which the resources of the palette under judicious management give to a work of Art: colour is at first sight the most attractive quality of a picture, but neither a Titian nor a Rubens could satisfy with this alone; and if it is to be brought into competition with beauty of design and expressive treatment, we would willingly sacrifice it at the shrine of the latter. How rich in pure feeling and hallowed sentiment are many of the works of the early masters, wherein colour was made quite a secondary object with them!

It was somewhat late in his career when Scheffer turned his attention to the Scriptures for subjects. During twenty years he struggled onward "before he relinquished," says a writer, "that ideal *genre* in which he essayed domestic sentiment. . . . Before he was so thoroughly penetrated by exalted sentiment, and master of the motives of expression so perfectly as to subdue the heart by the pathos of his eloquence, like all earnest painters who are yet immature in the most penetrating accomplishment of the Art, he sought to impress the mind by action more or less violent." But herein he unquestionably failed, and for the very obvious reason that there was in his nature no congeniality with subjects of such character. Scheffer's disposition was quiet, contemplative, and, at times, almost inclining to melancholy; his life was one of dignified simplicity, of purity, and of truthfulness. To one so constituted by nature, religious Art would seem to come spontaneously, and yet it did not till many years had passed away.

His 'Christ and St. John' is one of the most touching and beautiful examples of his latest manner; in designing it his thoughts cannot but have reverted to some one of the old Italian painters, as Guercino, Sassoferrato, or Guido. The incident is taken from the 'Last Supper,' where the "beloved disciple" is described as "lying on Jesus' bosom," while he asks, in allusion to Christ's announcement of his betrayal—"Lord, is it I?" There is notable elegance in the arrangement of the group, while the painter must have given deep and earnest thought to the study of the faces: both of them manifest extreme sadness; each, too, is beautiful in its kind, though the manhood of Christ is more apparent than his Godhead; but then it is the feeling or sense of humanity that occupies his thoughts at this time. The face of St. John is womanly; and painters have almost always so rendered it.

EXPOSITION OF 1869.*

UNDER the authority of the French Minister of Public Instruction, the terms of a competitive course for Art-students are set forth with a view to an exhibition of the results of the competition. To carry out this proposition, the Central Union of Fine Art as applied to Industry, desirous of promoting the development of the arts of design, proposes for the year 1869 a series of special competitions, and a free exhibition to be held at the Palais des Champs Elysées. These courses will be open to students of both sexes in the drawing-classes of lycées, colleges, boarding schools, normal schools, &c., and also to the pupils of private professors, as well in the provinces as in Paris. Professors, heads of institutions, directors, and private professors are invited to exhibit the works of their pupils without any conditions save those which will be imposed by the limit of the space available for the placing of the works. Students also who do not belong to any institution may send their productions. To this exhibition designs only executed since the 1st of January will be admitted; and the time for sending them in will extend to ten days, from the 20th to the 30th of July. The first section, Geometrical Drawing, proposes three subjects, the shading of a vase, a perspective drawing of a table of the period of the Renaissance, and the perspective and shading of a monstrance of the fifteenth century. In Architecture the subjects are—the Temple of Theseus, a doorway at Chartres of the sixteenth century, and the western façade of the Château de Pailly. In Figure-drawing the first proposition is an exercise on the anatomical plates of M. Léveillé; the second a study of the head of a page, after Luini, and of the head of a gentleman, after Holbein; the third is a sheet of sketches from the frieze of the Parthenon. The subjects in Decorative Design are—a copy of a fragment of the Cathedral of Limoges, a copy of a drawing by Holbein, and a copy of the frame of the portrait of Catherine de Médicis, from the collection of the Baron J. de Rothschild. The other sections are—Ornamental Modelling, the Modelling of the Figure, Decorative Modelling, Architectural Composition, Ornamental Composition, Decorative Composition with the Figure, Art-composition, as applied to Industry; and the first subject here is a public-house sign. In the note appended to this section it is stated that there exist fragments of hammered iron-work which have formed portions of such signs in France and Germany that are marvellous examples of skill and taste.

No competition and exhibition has ever been before organised on a scale so extensive as this. But the idea is not absolutely new in France. The Central Union got up, in 1865, an exhibition to which all the schools of design were invited to contribute; and in the framing of the conditions of the present project the committee is indebted to the experience gained on the former occasion. But although benefiting by the teachings of the past, it is not intended that the occasion of 1869 shall be limited by the conditions of that of 1865, but the competitions are much more comprehensive, and greater importance is given to their character. In reference to the exhibition of 1865, complaints were loud and well grounded of the insufficiency of the models proposed for imitation, and the extreme feebleness of the essays of the students. Such complaints ought to be an admonition to ourselves. This competition and exhibition are precedents which we ought to follow. In the programmes of the courses laid down for the competitions, there is one condition universally insisted on, that is, the study of the human figure, as the real basis of excellence. The details and the working of the project should be examined and imitated by ourselves in so far as may be desirable for promoting our advancement in branches of art in which we are excelled by our neighbours.

* EXPOSITION DE 1869, ORGANISÉ PAR L'UNION CENTRALE DES BEAUX ARTS APPLIQUÉS À L'INDUSTRIE, &c. PARIS.



ARY SCHEFFER. PINXT

E. ROUSSEAU. SCULPT

CHRIST & SAINT JOHN.

LONDON. VIRTUE & C^o

THE MEYRICK ARMOURY,
NOW AT SOUTH KENSINGTON MUSEUM.

WHATEVER the advantages derived from its permanent collections—the property of the Museum itself—which already have attended the establishment of the South Kensington Museum, they can scarcely claim to be considered equal in value and importance to the *loan collections* that come and go, tell their own tale with admirable effectiveness, and then vacate their positions to make room for some equally worthy successors, in their turn to do the very same thing. The all-important circumstance in connection with this system of exhibiting “loan collections” is the fact that were it not for the existence of this system in such an institution as the South Kensington Museum, in at least nine cases out of ten these particular collections would never be exhibited at all. The proprietors of rare and precious objects might not only be willing to permit the public to see and to benefit by seeing and studying their treasures, but they also might even be desirous to exhibit them publicly; and yet the thing would remain practically impossible, so long as the means for exhibiting had to be provided by the proprietors themselves. Perfect security, coupled with equally perfect publicity and accessibility, unattended, at the same time, with private inconvenience and annoyance, can be attained only in a public institution of the highest rank; and when an institution of such rank as this was established at South Kensington, it was indeed a happy thought to engraft upon the veritable Museum a grand department which, containing nothing actually belonging to the Museum, should always be prepared to receive and display whatever sufficiently meritorious collections private collectors might be disposed to lend for the purpose of being exhibited. A twofold advantage of infinite value thus was attained in the simplest and most perfectly satisfactory manner. In the first place, the Museum itself, by this means, multiplies its own resources almost *ad infinitum*, and comparatively without cost; and, in the second place, instead of remaining perpetually in seclusion from all except a privileged few, innumerable works of Art and other objects appear before the public, to the delight and benefit of all, and to the injury of none.

It may be added, that the exhibition of the “loan collections” is attended frequently with much of indirect, as well as of direct, advantage, since many of them leave behind them practical suggestions of very great utility and excellence, which otherwise never would have been brought into existence.

At the present time there is at South Kensington—not actually within the walls of the Museum itself, but in a portion of the great gallery closely adjoining it, and practically a part of the Museum establishment—a collection lent for public exhibition which, in historical value and interest, and also in suggestiveness, is second to none of the loan collections, including the portrait exhibitions, that have preceded it. This collection is the armoury of world-wide fame, formed at Goodrich Court by the late Sir Samuel Rush Meyrick, and now lent by Colonel Meyrick to the South Kensington institution, and through that institution lent also to the public at large.

The Meyrick Armoury, then, of which every student of mediæval weapons and defensive equipment, of which every archæologist also, whatsoever may be the particular

bent of his tastes and researches, has heard so much and so often that, whether he has ever seen it or not, he cannot help feeling to have with it a familiar acquaintance—this famous armoury is now at South Kensington, and there it has been arranged and displayed with infinite care and excellent judgment, so that it may be seen to the greatest possible advantage. When we say that the Meyrick Armoury is exhibited, under such very favourable conditions, at South Kensington, we must be understood to imply that the truly remarkable collection of armour and arms which now bears the name of the Meyrick Armoury, and, as we suppose, really constitutes that armoury at the present day, has been removed from its old home at Goodrich Court to what we trust will prove a permanent as well as a new home at South Kensington; but we can scarcely believe that this present collection, great and rich as it is, comprehends the whole of the specimens that Sir Samuel Meyrick brought together. Certainly his admirable volumes on arms and armour contain notices of examples that are sadly wanted to give this noble collection that completeness which, in its present actual condition, is its one serious deficiency. It is not our present purpose, however, to dwell upon shortcomings; on the contrary, we desire to point out with becoming expressions of admiration the excellences of this armoury, while also setting forth what is its true character.

The Meyrick Armoury, with the exception of a few examples, some of them of supreme interest, commences with the decline of the armourer's art—commences, that is to say, with the concluding quarter of the fifteenth century—and it ranges through the Tudor and Stuart eras, until the buff-coat of both the cavaliers and their sturdy opponents had superseded the steel panoply of earlier days, and gunpowder had proved that armour could be worn for scarcely any other object than splendour of personal equipment. It will be seen, accordingly, that in the Meyrick Armoury the grand armour periods of the fourteenth century and the first three quarters of the fifteenth century are almost unrepresented; there is a little chain-mail, some of it of uncertain authenticity, and a few helms and basinets, and some fine swords and most unmerciful misericordes, and some maces, and a hammer or so—ugly-looking implements for rending mail, and battering the wearers of it—and then we come at once to the age which succeeded to the Wars of the Roses. The Henry VII. armour is very good, and the Henry VIII. armour—the strong period of the armoury—is decidedly better, and far more complete; and the Edward VI. and Mary Tudor examples are curious, but of some of them the authenticity appears to be open to question; the Elizabethan period, with some examples that appear to be earlier, on the whole is excellent—Elizabethan collections generally do reflect the grandeur of that fierce, proud, great-and-little-minded sovereign's age—and then the eras of the rapid decline and fall of the ages of armour are represented, on the whole with fair fidelity; and yet we want more to bring before us, vividly as we would desire to see portrayed, the military equipment of the Commonwealth, of the “Ironsides” with their doubly significant title, and of Rupert's men; the Lees of Ditchley, the Wildrakes too, and such as they.

Many are the individual pieces, and more than one or two the suits, that in this

collection are, of their kind, absolutely perfect. There are fine examples of the rich adornment of armour, in *repoussé*, chasing, damascening, engraving, and gilding, which were the delight of both armourers and their patrons after the sixteenth century had begun. These are works of Art in iron and steel, as distinguished from noble armour. Then splendid enrichment was the grand point in armour, not supremacy in defence or knightly dignity of aspect; the armour had become *dress*, full dress, and accordingly it had learned to imitate the civil costumes in puffing, and slashing, and manifold decoration. Armour at that period had ceased to rest upon armour-qualities for its renown, but it had degenerated into becoming a vehicle for artistic elaboration of decorative accessories and direct enrichment. And, again, throughout this period, in itself eminently characteristic of the sentiment of the time, the armourers appear to have considered that no armour could be too massive or heavy, assuming always that it provided for the personal security of the wearer from peril by thrust or blow; so they screwed on plate over plate, “reinforcing” the suit at every point where “reinforcement” was practicable, until the wearer might thoroughly realise the caustic comment of the pacific James I. upon all the armour of which he had any experience—that by reason of its massive weight, while it protected the wearer from receiving any harm, it effectually prevented his inflicting any.

The weapons, from first to last, are in vast quantities, in great variety, and in their characteristic excellence they cannot be surpassed. To be appreciated, they must be seen—swords, daggers, pikes, bills, arblasts, halberds, partisans, gaives, a morning-star or two and a flail, *et id genus omne*, with some early pistols and wheel-locks, and certain arquebuses that look like very remote ancestors of our own Sniders and Whitworths. But there is a seventeenth-century revolver, just to suggest that in that matter, as in some others, there is not much of novelty under the sun. Any attempt to describe this weapon-armoury, so as to do it what would approach to justice, would require two or three whole numbers of the *Art-Journal*. We pass on, then, to make a few brief comments upon this armoury as a whole.

Of the period to which it belongs, and which with varying completeness it exemplifies and illustrates, we have already spoken. We now have to remark that, with only a comparatively few exceptions, the entire armoury is foreign. Many of the suits and pieces of armour may have been purchased by wealthy Englishmen, some may even have been made abroad for the islanders our ancestors, and still more (for their acquisition of which we are not called on to account—they may have won them on stricken field or at open tourney, and they certainly had a habit of doing such things) may have been worn by Englishmen without their having either ordered them or otherwise purchased them; and yet the fact remains, that the Meyrick is a great collection of German armour, with some that is Italian, a little that is Spanish, and a very little that is native English. Of the weapons a somewhat larger proportion may be English; but here also by far the greater part is foreign. Now, we hope that this collection may become national property; and we desire to see it permanently established where it now is, and to see with it at South Kensington, in a grand National Armoury, all the national collections

brought together so as to constitute the one historical Armoury of England. And we would have the histories of the different arms and armours investigated, and their authenticity as far as possible established; and in the case of all foreign examples we would have it shown whether they had any connection, direct or indirect, with the contemporaneous arms and armour of England, and, if so, what that connection may have been.

And, finally, before we take leave for a while of this armoury, we would suggest what, indeed, the armoury itself has suggested to us, first, that a small carefully-classified sub-collection (so to speak) should be formed in a compartment by itself, which should comprise one, two, or three examples of each class of weapon and of each piece of armour, in order thus to enable students to identify and become familiar with typical specimens before they enter upon the study of a small forest of bills and partisans, and of some scores of dozens of maces and hammers. Again, the presence of the Meyrick Armoury at South Kensington suggests a favourable opportunity for inviting the proprietors of other collections, both large and small collections, the proprietors of single fine specimens also, to lend their arms and armour at this time to the South Kensington authorities, in order to complete the Meyrick Armoury by supplying what may be wanting in it, or for the sake of comparison. And, once more, since it is in works of mediæval art, and more especially in the armed monumental effigies of the middle ages, that we possess our best and most trustworthy, if not our only, contemporary authorities for determining the true age of armour and weapons, and for showing what are the component pieces and details of the same suit of armour, we strongly advise the display of well-executed rubbings of the finest knightly brasses, in immediate connection with the veritable works of the armourers of the olden time, and of their allies the weapon-smiths.

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RECENT IMPROVEMENTS
IN MINOR
BRITISH ART-INDUSTRIES.

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TERRA-COTTA.

THE great advances that have within a few years been effected in terra-cotta manufacture demand that we should notice a wide range of products embracing in its circle all kinds of necessities, utilities, and even luxuries, within the susceptibilities of the material. With the term "terra-cotta" we have been accustomed to associate productions of Fine Art, inasmuch that within remembrance the term was unknown to ordinary producers of baked and burnt clay in its present multitudinous forms. It may, to many persons, be a matter of indifference that an ancient stamped brick is an historical evidence—that the bricks and pottery of Assyria testify to the truth of Scripture—that even fragments of baked clay define the limits of an empire—for traces of Roman pottery are found at the extreme limits of the Roman dominion, but not beyond. All this and more may be devoid of general interest, but we cannot so easily escape from considerations of the nature of the products which are made to supply our daily wants. If they be cheap, common curiosity is gratified by learning the method of their production; if they be dear, so as to be beyond our means, we are interested in knowing why they are so costly.

The art of working in clay has an ancient and honourable pedigree, for it comes down to us from the Egyptians, the Assyrians, the Greeks, and the Romans. It is by no means a matter of surprise that clay should have

been employed to supply so many human wants, as it suggests itself as the passive slave of any subtle hand. It is rather a matter of surprise that the properties of clay should ever escape observation: in such cases the human intelligence is of a very low grade.

With respect to the meaning and application of the words terra-cotta, we have adopted the foreign designation of the manufacture, while other nations are content with a descriptive appellation rendered by equivalent terms, as, *terre-cuite*, &c. The term is effectively applicable to all products composed of earth and clay, and passed through a kiln; but terra-cotta, as now understood, has become distinctive of works formed of clay or earth, but unglazed; while to products that are finished with a glaze other names have been applied, as pottery and porcelain, both of which words are still in suspense, as regards their derivation, which has yet to be determined, not less than that of the Greek word *keramos*. The ancient examples are formed of fine clay or brick-earth carefully prepared and well burnt, and which are of the same nature as coarse pottery ware. This entire class is properly designated terra-cotta. But the term is incorrect as applied to our modern productions, for they are not properly terra-cotta, but vitrified stone, and as such greatly superior to terra-cotta *proper* in hardness, texture, and colour.

The sun-dried products which represent the earliest efforts of the art have, as just intimated, come down to us from the Egyptians, Babylonians, and Assyrians, and it has been generally considered an immense advance—the so-called discovery of the baking of clay so as to render it indestructible. But from the mere drying to the baking of clay is a step so self-suggestive that it can scarcely be believed that it was not known before the date of any extant remnant which attests the practice.

The second remarkable move in the use of the material was the imitation of the forms of the physical world, and hence arose that art which fashioned forth in clay and stone the fanciful forms of ancient mythologies.

It is probable that the manufacture of vases suggested the invention of the potter's wheel, before which clay vessels could only have been fashioned by the hand. Of the rudeness of this primitive method of formation we have examples in the British Museum. The invention of the wheel has been ascribed to all the great nations of antiquity. It is mentioned in Scripture, and in some of the Egyptian sculptures is shown in full operation. There are not, we believe, any modelled Greek vases in existence; all those of that nation bear marks of having been worked on the wheel, even the oldest. In Greece, the three great rivals in the ceramic art were Athens, Corinth, and Sicily, and to each of these cities has the invention been attributed. Fired earthenware is of the highest antiquity, but no remnants of the kilns of remote periods survive, though the results of the process have been discovered in the tombs of the first Egyptian dynasties.

With a view to the effective closing of the pores of terra-cotta so that clay vessels should be available for holding liquids, they were covered with a metallic or vitreous glaze, and this invention remained, it would appear, a secret among the Eastern nations, as enamelled terra-cotta and glass formed an important portion of the exports of the Egyptians and the Phœnicians to the different countries bordering on the Mediterranean.

It is scarcely necessary to say, that in the forms of their products the Greeks surpassed every other nation. The chaste simplicity of their design, and the elegance of their ornamentation, seem to have exhausted the sources of the beautiful, inasmuch that there is scarcely any symmetrical form devised by modern Art that has not been produced by the Greeks.

Potters' clay is of various colours. The materials used in the Staffordshire Potteries are the brown and blue clays of Dorsetshire, and the *cracking* clays of Devonshire. The dark colour of the material is due to the presence of bitumen, or coal, in various quantities, but the effect of this is changed in passing through the kiln. The pale buff vases, ornaments, and

brackets that we see in the show department of Mr. Blanchard, at Blackfriars, and of Mr. Blashfield, at Paddington, have been formed of dark clay, the colour of which is changed in passing through the fire. Cracking clay is esteemed on account of its whiteness, but as it is liable to crack in the kiln, it is worked in combination with other clays which are free from this defect. Brown clay, when passed through the gloss oven, sometimes cracks or "crazes" the glaze. According to the various uses for which clay is required, it is prepared with such substances as carbonate of lime, magnesia, protoxide of iron, manganese, finely-divided quartz, &c., which, in various ways, modify its properties and appliances. The quartz is obtained in a great measure from the chalk districts of Gravesend and Newhaven, in the form of flint, which is white outside, but dark and clear within.

The Devon clay when used for terra-cotta is mixed with other clays, as it is more soapy and contains a larger quantity of alumina than other clays. The clay of Dorsetshire is suitable for the same purposes as the clay of Devon—that is, for objects and designs of large diameter, as vases and fountains. The constituents of clays generally available for such works are, silica, alumina, lime, or carbonate of lime and water. The preparation to which clay is subjected in all terra-cotta manufactories having certain common objects is generally similar, with modifications peculiar to each; for every manufacturer is an inventor, and has some auxiliary process which he claims as his own.

The first process in ordinary preparation is that of grinding the clay, which is submitted to the mill in the same condition in which it is when taken from the pit. From the mill it is removed and placed in vessels, where it is subjected to the action of water; after which it is baked, or, it may be, boiled. It may then be mixed with silica in various proportions, according to the articles it is intended to form. This silica is procurable by grinding flint or coprolites; or it may be a mixture of sand is used. If the preparation be required for fine work, it is then that washing and evaporation are necessary, but if only for common articles, the proportions of the compound may be mixed in the shape of dry powder, after which the necessary quantity of water is added, and then the whole may be kneaded or *pugged* in a mill. As different clays contract unequally in the kiln, it will be understood that the mixture must be complete, or from unequal shrinkage the article formed of the compound will certainly crack. After the clay, be it fine or coarse, has been taken from the slip kiln, or the mill, it should not be used for at least three days; and it has moreover yet two operations to undergo before it can be said to be perfectly ready for use. The first of these operations is to beat it with a bar of iron. The second is undertaken for the purpose of expelling the air that may have formed a lodgment in it. This is called *wedging*, and is performed by cutting the clay in pieces by means of a wire, and then throwing the severed portions with force on the mass. A sculptor might model a figure in this clay, but the working processes are different from those employed when the artist uses sculptors' modelling clay.

The commercial products in terra-cotta are now distinguished by much taste; indeed, the most beautiful antique designs have lately become common by means of this manufacture. As they are produced in quantities, and at a moderate price, it will be understood these elegant forms so highly ornamented are not modelled individually, each as a separate work of Art. Recourse then is had to the sculptor's mould, which yields many perfect shapes. As the beautiful resource of the sculptor for the production of his working model is not generally known, it may be referred to here, as it is also the main-stay of the manufacturer of terra-cotta. When the sculptor's clay model is perfected, a plaster of Paris mould which supplies many casts is made upon it. In removing the mould the clay model is of course destroyed, and thus far the process is common to the sculptor and the terra-cotta worker. The former, however, in order to produce his cast, pours the plaster of Paris into the mould in the consistence of very

thick cream, while the producer of terra-cotta works forces the clay into his mould, with the result which a sculptor calls a *squeeze*—that is, the design comes out perfect, as we see the ornamented vases, *paterae*, and *tazzi* perfect in form and stainless in colour. When moulds are used, the design, according to its size, may be removed in a space of time varying from one to several hours. When sufficiently dry the form may be dressed by the removal of the seams left by the mould, and if the design is to be sharpened, relieved, or under-cut, this part of the work is performed by a carver. The great risk to terra-cotta compositions is in drying; if an ornamental work be distorted in drying, it is destroyed; but this is not always the case with common forms, which may be dressed by a carver so as still to be available. The "shrinkage" in drying is about $\frac{2}{3}$ of an inch to the foot, and in firing from $\frac{3}{8}$ inch to $\frac{1}{2}$ inch in the foot; or a total of 1 inch to $1\frac{1}{4}$ inch in the foot. The consumption of coal is very great, as averaging nearly $1\frac{1}{2}$ ton to each ton of ware to be fired, some of which requires three days at a white heat. Kilns constructed for the firing of terra-cotta are sometimes 15 feet in diameter, 15 feet high inside, 25 outside, and 45 to the top of the chimney; some of those of Mr. Blashfield, at Stamford, are of these dimensions.

The revival of the manufacture of terra-cotta in England is due to the energy, enterprise, and intelligence of two ladies, the Misses Coade, of Lyme Regis, who established at Lambeth, nearly a century ago, a small manufactory, which by their perseverance and good management attained eventually a considerable degree of celebrity.

To this establishment is due the merit of greatly improving the composition of the material, and its proprietors availed themselves of the genius of West as a designer, and of the skill and taste of Bacon and Panzetta as designers and executants.

Messrs Blanchard, now of Blackfriars Road, have executed some very remarkable designs in terra-cotta, such as the ornamented columns in the refreshment-room at South Kensington, of which a detailed description was given in the *Art-Journal* when the embellishments of the room were completed. Some of the works executed at South Kensington by Messrs. Blanchard have carried the manufacture to a degree of excellence and beauty which never could have been contemplated by earlier terra-cotta workers. Among their other productions they have patented a fire-proof staircase, the great merit of which is, that it does not crack and break up like stone under the combined ordeal of fire and water.

The whole of the terra-cotta work at the new Dulwich College was contracted for by Mr. Blashfield, who, at the instance of Mr. Charles Barry, in order to show the tenacity and durability of the material, instituted a series of experiments which showed that their so-called terra-cotta withstood a crushing weight of 442 tons, while Portland stone bore only 283, and Bath stone no more than 88 tons. As regards the employment of terra-cotta in architecture, it may be stated generally with respect to cost, that it is less expensive than the soft stones of Bath and Caen, while as regards Portland the average difference would be about 35 to 40 per cent. At Dulwich, for instance, the ground-floor windows were made and fixed complete for £19 each, while their cost in Bath stone would have been £20, and in Portland £28. The principal floor-windows, which are of rather elaborate design, have been fixed complete for £41 each. These in Bath stone would have cost £57, and in Portland £86. These items we extract from a paper read by Mr. Charles Barry at the Institute of Architects in June last, and in which are given interesting details of the works at Dulwich.

But to the many, that which we are accustomed to call terra-cotta, but which in fact is vitrified stone, comes home in the shape of useful objects and substantial ornaments of every form and design. To name even the objects composed of this material a catalogue would be necessary. With regard to reproductions from designs of high-class Art, we were much struck by very many of the works on the

premises of the manufacturers named above, Messrs. Blashfield, of Paddington, and of Stamford in Lincolnshire, and Messrs. Blanchard, of Blackfriars Road, in whose establishments respectively are to be seen reproductions of famous vases, as, the Albani, the Western, the Warwick, &c., together with a variety of modern designs in statues, bassi-relievi, brackets, pedestals, and indeed we may safely say 250 other articles, descending in scale to the commonest utilities; and to the public the essential question of cost may be stated to be much less than that of stone or metal; and thus from the sun-baked brick of the early ages we have advanced to the kiln-baked brick of our own day, as we see it in its plain and ornamented forms in the works to which allusion has been made.

HENRY MURRAY.

THE
CHAUCER MEMORIAL WINDOW,
IN
POETS' CORNER, WESTMINSTER ABBEY.

VERY happy is the idea which in the Chaucer Memorial Window has been realised with no common ability and with truly remarkable effectiveness. Immediately over his tomb, in that "corner" of the great Minster which is known to the world as the resting-place of "Poets," a window has just been filled with stained glass, that is designed to form a memorial of CHAUCER, by setting forth before the eyes of all succeeding generations a pictorial embodiment of his intellectual labour; while at the same time, and by the same agency, a graphic illustration is given of the position amongst his contemporaries that was enjoyed by the father of English verse.

The window, which faces to the east in the south transept, is one of the fine severe early two-lights, with beautifully simple tracery above. At the foot of these lights, in two panels, the Canterbury Pilgrims are seen, first setting out from London, and then arriving at the archiepiscopal city. Higher up, in the centre of each light, are two circular medallions, each containing well-balanced groups of figures; one representing Chaucer receiving from Edward III., in the year 1372, a commission to the Doge of Genoa; the other his reception, with his colleagues, by the Italian prince. Again, two other groups of figures, taken from "The Flooure and the Leafe," fill the uncusped lancet-heads of the lights. The rest of the space, above and below the central medallions, is occupied by grisaille glass of very original design, singularly bold, also, in its leading figures; the whole having a prevailing somewhat dark tint of greyish green. A border (itself within narrow borders of white) of brilliant blue, diapered with darker tints of the same colour, and enriched with shields of arms, encloses the complete composition of each light. In the cusped circle of the window-tracery is the portrait of Chaucer, between those of Edward III. and Philippa his Queen; above them are the heads of two eminent contemporaries of the poet, Wickliffe and Strode; and below appear the heads of Gower, and of Chaucer's special friend and patron, Prince John of Ghent; thus these six smaller heads are grouped in a circle, within the foils of the cusping, about the central head of the poet himself. In the small spandrels of the tracery are the arms of Chaucer, and of Chaucer impaling Roet. And, at the base of the window, in Gothic capitals, are the name and date—GEOFFREY: CHAUCER: DIED: A: D: 1400; with two appropriate couplets from the poem entitled, "Belade of gode counsaile."

Such is the window which has been executed by Messrs. Baillie and Mayer, of Wardour Street, from the design of Mr. J. G. Waller, one of the able and accomplished authors of the noble volume on Monumental Brasses which bears his name; and so much there is in this window that in itself is truly excellent, while, perhaps, it is the most suggestive work of its kind which has been executed in our times, that it claims much more than the most careful of descriptions from all who would gladly see

the grand old art of artists in glass revived in its full power and splendour.

It is, then, solely in consequence of the general high merit of this work that we notice its imperfections and criticise its shortcomings. The general plan is almost without fault. Nothing can be better than the panels and the circular central medallions; but they ought to have been connected, in some subordinate yet significant manner, by the leading lines of the grisaille groundwork that is interposed between them; and the upper panels should not have been cut off from the grisaille by straight lines, forming chords to the lancets of the lights. The design of the grisaille, however meritorious in itself, is on much too large a scale, and the colour is too monotonous. The brilliant colouring of the figures and heads in the medallions, upper panels, and tracery is excellent; but why are the horizontal iron bars of the framing carried across them? Surely this might have been obviated. The more sombre tone of the lower panels is equally worthy of praise; these two clever pictures, however, as we are disposed to consider, would have been still more effective, had the same personages appeared in them both—at the two ends of their journey—in the very same costume; moreover, because a *bluehorse* has of late been exhibited at the Crystal Palace, we see no reason why a quadruped of that decidedly exceptional hue should have carried one of the party on the Canterbury pilgrimage. The two central medallions have exactly the right borders of ruby, plain white, and studded white; but the borders of the panels are far from being sufficiently decided. Then the blue-diapered borders of the lights are very beautiful, without being clearly and emphatically distinguished in colour, as certainly they ought to have been, from the grisaille, which completely overpowers them. We should like to have seen a richer treatment of the apartment both of the English King and of the Genoese Doge; and we do not see why the glass in King Edward's window should be plain brightish green. The heraldry of the borders, coming as it does from Mr. J. G. Waller, surprises us. Historical heraldry, if introduced at all, should be exactly accurate. At the head of each light is a large fleur-de-lis: why is this? The shields of arms are said to be "England, France, Hainault, Lancaster, Castile, and Leon, alternately:" again we must ask, wherefore are these shields as they appear? Edward III., at the era of the window, bore *France ancient and England quarterly*: John of Ghent, claiming to be King of Castile and Leon, in right of his second consort, bore the ensigns of *Castile and Leon quarterly*, and *impaling France and England quarterly differenced with his own ermine label*. Lancaster is given as *England with a label of France*: those were the arms, not of John of Ghent, but of Henry of Bolingbroke, his son. Again, the arms of Leon are *argent, a lion rampant gules*, and not a golden lion on a red field. The shields of France in this border are distinguished with difficulty, because the blue of the border is almost identical with the blue of the field of the shields; this might have been avoided easily, and with good effect. The shield of *Hainault* is rightly given *quarterly*, which makes the omission of quartering in the other shields the more remarkable.

There is one thing wanting in this window, which in some form, we consider, ought always to be present in a memorial window erected in a Christian Church—this is some sign or token of a Christian's faith. We will not add another word, except to congratulate the artists on what they have here accomplished, and to urge them on to resolve upon the accomplishment of works that will raise still higher their reputation. That this fine window has been placed in the Abbey is also a matter for hearty congratulation; and, more than this, we trust that its presence in the great national shrine of our illustrious dead will be considered an example to be followed, so that other windows also in the same glorious church, one by one, may become lustrous commemorative chronicles of the worthies who rest beneath the canopy of its lofty vaulting.

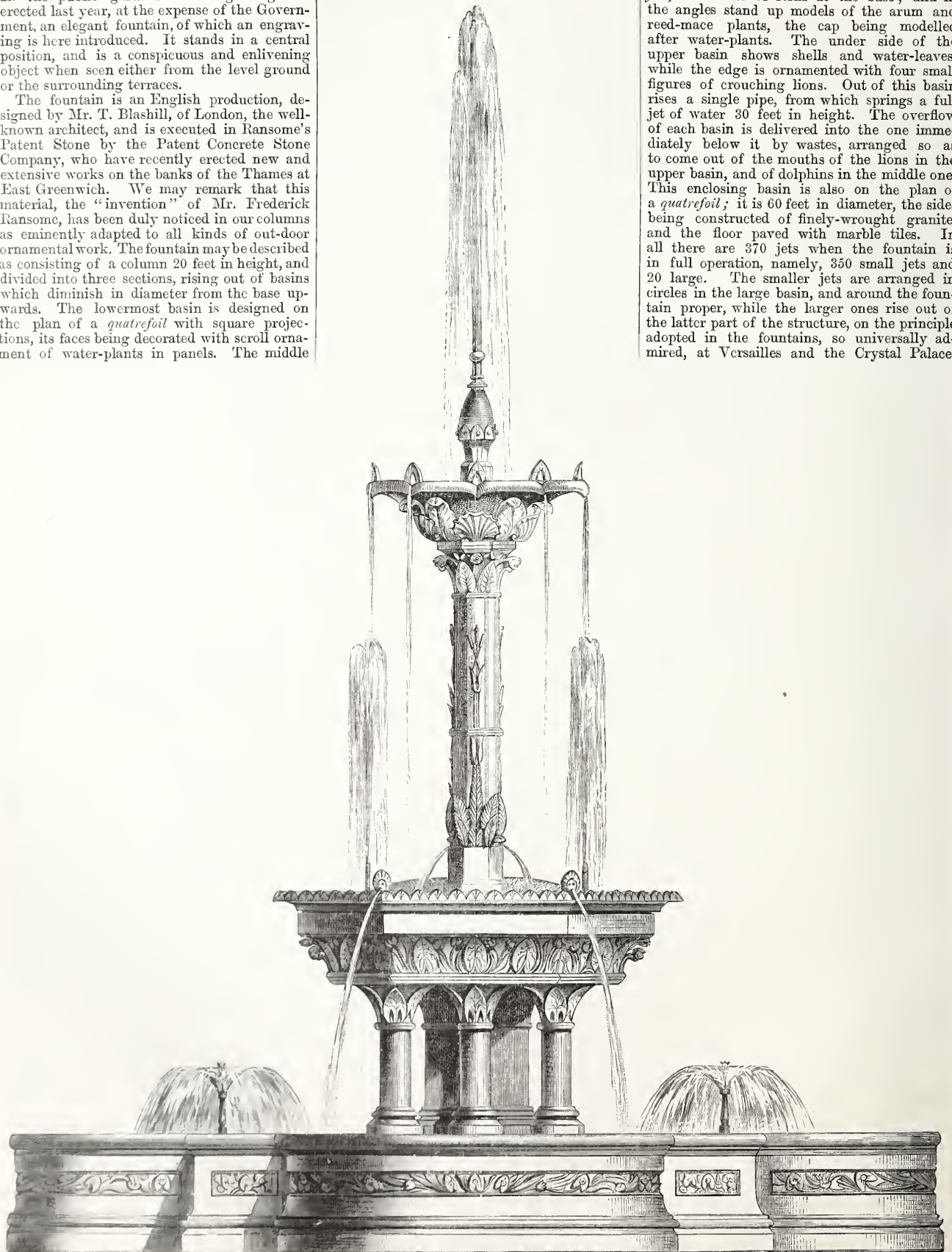
GARDEN FOUNTAIN AT HONG-KONG.

In the public gardens of Hong-Kong was erected last year, at the expense of the Government, an elegant fountain, of which an engraving is here introduced. It stands in a central position, and is a conspicuous and enlivening object when seen either from the level ground or the surrounding terraces.

The fountain is an English production, designed by Mr. T. Blashill, of London, the well-known architect, and is executed in Ransome's Patent Stone by the Patent Concrete Stone Company, who have recently erected new and extensive works on the banks of the Thames at East Greenwich. We may remark that this material, the "invention" of Mr. Frederick Ransome, has been duly noticed in our columns as eminently adapted to all kinds of out-door ornamental work. The fountain may be described as consisting of a column 20 feet in height, and divided into three sections, rising out of basins which diminish in diameter from the base upwards. The lowermost basin is designed on the plan of a *quatrefoil* with square projections, its faces being decorated with scroll ornament of water-plants in panels. The middle

basin is also a *quatrefoil*, standing on four columns round a central pier, although it is not made to appear thus in our engraving; the

water from this basin is allowed to flow over an undulating water-lip into the lower basin. From the centre of this middle member rises a shaft, the column being a pointed *quatrefoil*, with tufts of ferns at the base; and in the angles stand up models of the arum and reed-mace plants, the cap being modelled after water-plants. The under side of the upper basin shows shells and water-leaves, while the edge is ornamented with four small figures of crouching lions. Out of this basin rises a single pipe, from which springs a full jet of water 30 feet in height. The overflow of each basin is delivered into the one immediately below it by wastes, arranged so as to come out of the mouths of the lions in the upper basin, and of dolphins in the middle one. This enclosing basin is also on the plan of a *quatrefoil*; it is 60 feet in diameter, the sides being constructed of finely-wrought granite, and the floor paved with marble tiles. In all there are 370 jets when the fountain is in full operation, namely, 350 small jets and 20 large. The smaller jets are arranged in circles in the large basin, and around the fountain proper, while the larger ones rise out of the latter part of the structure, on the principle adopted in the fountains, so universally admired, at Versailles and the Crystal Palace.



It will be obvious that this beautiful object of industrial Art loses much in the engraving for want of its natural surroundings; our pur-

pose, however, is to show the fountain itself, leaving it to the imagination of our readers to form from the description some idea of its

appearance as it stands in its place in the city of Hong-Kong, a highly meritorious specimen of English design and Art-manufacture.

SCENERY OF THE STAGE.

THE GAIEITY.

At this theatre everything has been done to justify the name it has received. The English public owes a debt of gratitude to a spirited management, which patriotically undertakes to relieve us of the reproach of taking our amusements sadly; and the public pays its debt not only gratefully, but substantially, by large nightly instalments. The performances in their succession are even considered with a view to pictorial effect. They begin with a *comédiette chantante*; this is followed by a piece of graver cast, which receives relief from the brilliant travestie of "Robert the Devil."

It is always a difficulty to determine the ornamental bearings of the panelling of a theatre. If the artist succeeds in escaping vulgarity, that is no small merit; but if he accomplishes a harmonious composition, he will have achieved a great work. Before seeing the embellishments of this theatre, we were prepared for a light and brilliant ornamentation, and this has been the end in view; indeed, nothing else would have sorted with the name given to the place. The panelling, then, running round the house, is ornamented with gilt arabesque in low relief on a light blue or grey ground, the effect of which is luminous and elegant. This being the general tone of the painting, a dominant is thus at once established, which is absolutely intolerant of even minor discordancies. It may not be difficult to dispose of any amount of space in this wise. There is at least merit in following an example accepted as good. There are, however, certain discrepancies in the composition, which would intimate that the decorations have been confided to capacities of diverse mould. It cannot be believed that the decorator of these panels would mar his work by associating a dusky red valence with the airy blue and the sparkling gold immediately above it. Nor can it be doubted that the same taste dictated the heavy Turkey red curtains as the furniture for the stage-boxes. It need not be presumed that, in accordance with its name, lightness and brilliancy have been the aim in the decorations of the theatre; and being almost splendid, it is to be regretted that it is not wholly so.

The composition of the proscenium is effective, but the grouped columns are somewhat massive, and, as seen from the pit or boxes, have the effect of diminishing the size of the house, which, on the other hand, is much assisted by other judicious dispositions. The spaces over the drop-curtain are still, very fittingly, grey and gold, but an upper field, bearing, as well as we could see, the royal arms of England, is sprinkled with gilt *fleur-de-lis*, a device which, we presume, has a meaning, although it is not clear. But the great point of this part of the decorations is a painted frieze, having much the appearance of fresco. It is painted by Mr. H. Marks, an artist of recognised talent and genius. The picture, we may call it, is full of figures, but the assembly does not speak for itself. This is unpardonable in what may be called a public work; but the artist has the consolation of knowing that he suffers in the very best company, for at some time or other the most eminent men have been unintelligible. And there is something to be said of the execution of the work, which artists of the so-called advanced schools may enthusiastically admire, but which, to be admired by the public, must first be understood by them.

Here we must say that the lighting of the house is not managed in such a way as to do justice to the picture; yet if it were, the public would miss the rounding of the draperies which it is accustomed to see in the craft of the modern schools. There are some white draperies in the centre of the composition, which are decided by the public as unfinished, because the figures want rounding. The spirit of the execution takes us back to the Campo Santo at Pisa, and to the church of Or' San Michele, at Florence, at a time when Benozzo Gozzoli was king, and his royalty was, as it is now, acknowledged.

With respect to the stage scenic appointments, the Messrs. Grieve are, we think, masters

of the situation. Here we are borne into the throng of the *comédietta* called "The Two Harlequins," a piece in which it is presumed that the characters rehearse a story supposed to be culled from the pictures of Watteau—of whom a few words by the way. The French are proud of Watteau, but his works never rose into esteem in France until they had nearly all been purchased in England. One curious proof of this is, that although Watteau is a painter of the French school, there was, and perhaps still is, only one example of this painter in the Louvre. His best works, like those of Cuypp, are in England. The dresses are not so *Watteusque* as to justify the assertion that the properties of "The Two Harlequins" are a genuine extract from Watteau's conceptions.

If there be one thing more than another that would have stamped the piece as an extract from Watteau, it would have been what our valuable friend Pepys—and all the world after him—calls a *sacque*; but this does not appear in the piece, although it might have been introduced on figures that do not dance. On the dressing of these figures a chapter might be written, but we have no space for another line. The scene which served "The Two Harlequins" is permanent during the piece. It is a composition of which Watteau would have been proud to have acknowledged himself the painter, although the exigencies of stage scenery too frequently demand the perpetration of an outrage on picturesque composition—such as the placing of the principal quantity in the centre of the picture. To the learned in Art it may seem absurd to say that scene-painters are distinguishable by their feeling and manner as much as any individual of the multitude whose works we can assign to their veritable authors, even from the doorways of their respective exhibition rooms. The scene, then, may be one of Watteau's garden backgrounds—a château—and, nearer, a little bridge spanning a sullen pool garnished with the leaves of the water-lily. From the back of the house the scene is enchanting; nay, even from the prompter's box the masses of foliage come out with a reality which in days gone by might have been dreamt of, but never could have been realised in scene-painting. We may explain to those of our readers who may not be fortunate enough to be within visiting distance of the Gaiety, that "The Two Harlequins" are not the mute, parti-coloured acrobats of our stage, but actors who represent principal dramatic characters, and maintain chief parts throughout the performance.

The second piece, which may be said to be "running" at the Gaiety, is called "On the Cards," a drama in three acts, founded on "L'Escamoteur," which was rendered famous by the performance of M. Paul Meunier, of the *Gaieté*, in Paris, and not long afterwards introduced at the Adelphi as "Magloire the Prestidigitateur." The principal character is sustained by Mr. Alfred Wigan in one of those French parts in which he has no rival. In the scenery of this piece there is little to remark, save the drawing-room of Sir Gilbert Ethelward, which was furnished in a simple taste befitting an English gentleman; and here it must be remarked, how trifling soever the incident may appear, that the wing draperies assist very much the reality of the room, although they do not harmonise either with the appointments of the drawing-room or the decorations of the house. This was followed by an operatic extravaganza, called "Robert the Devil," and founded, of course, on the opera so called. The first remarkable scene in this piece is the exterior of Robert's Hotel, at Palermo, to which an admirable effect is given by the management of the light, thrown powerfully on the water and buildings, while the centre of the stage, which is thronged with figures, is thrown into shade; the foremost ground is strongly lighted by the foot-lamps. It is a kind of effect which has been produced before, but we have never seen it rendered with a result so truly picturesque as on this occasion. "The Chamber of Horrors" is an ingenious device in stage representation—a happy idea which might have been utilised beyond its service on this occasion.

ARTISTIC COPYRIGHT.

A BILL intituled "An Act for consolidating and amending the Law of Copyright in works of Fine Art" was presented by Lord Westbury to the House of Lords in June last. The consolidation of the copyright laws is, no doubt, a very desirable object; and though we would rather wish to have the law of copyright in works of literature and in Fine Art amalgamated, yet we heartily welcome any measure which tends to the consolidation of the law even on the subject of Fine Art. The difficulty to be overcome in establishing a registry of title to artistic copyright (and, to some extent, of literary copyright also), consists in the identification and indexing of the works. Now this is provided for in the Act under consideration with sufficient certainty and convenience, by requiring the proprietor to deposit a photograph, or outline of the work, and by classification of subjects, and also indexing them by the name of the artist. The Act does not affect any copyright subsisting at the time of its coming into operation, except that with regard to any infringement of such existing copyright, when every remedy shall be applicable, as if the copyright had been given by the Act.

The 3rd Section vests the copyright, in works of Fine Art, in the author, "being a British subject, or resident within the British dominions at the time such work shall be made or first sold," for his life and thirty years after his death, and provides that on the sale of such works the copyright shall vest in the purchaser, unless the author, at, or prior to, the time of delivery, reserve it by a memorandum in writing; and further, that the author shall be at liberty to sell his own *bonâ fide* sketches without prejudice to any copyright existing therein. This is a most important clause: it will be seen that the period for which the copyright is to exist is far more extensive than that in force at the present time; and the proviso that on sale of a work the copyright shall vest in the purchaser, unless reserved by the author, is a decided improvement on the 1st section of the 25 and 26 Vict., c. 68, which enacts that in every case of a sale, or the execution of any order for any work of Art, some writing shall be required to pass the copyright. For it is surely simpler to make such a case an exception to the general rule, and, at the same time, to preserve the rights of the public, by requiring from the purchaser or employer registration of proprietorship, in order to perfect his copyright. The liberty given to artists is most important, more especially to those who, having parted with a finished painting, wish to dispose of their original sketch from which such finished painting has been taken. Numberless cases of complaint have arisen between artists and the purchasers of paintings: it has been found that either a repetition has been made and sold elsewhere, or that purchasers have obtained a *replique*, too often called a finished sketch, in lieu of the original picture. Of course repetitions, as apart from *bonâ fide* sketches, come within this section, and as such are punishable under the 9th section of the Act under consideration.*

* There can be no copyright in a mere sketch, if there be existing at the time a finished painting, for on sale of the painting, the copyright (unless reserved) would vest in the purchaser, and he would consequently have the right to restrain any publication or sale, not expressly protected, by the Act before us. Besides, the sale of the sketch is only permitted by the 3rd section, to be after the registration of the copyright in the work of Fine Art, of which such sketch is a study. We have been asked the following question: "If an artist paints two pictures of the same subject, a copyright in one being registered, can the buyer of the second (who has made no stipulation for copyright) engrave it?" We must answer, certainly not: for, by the 9th section, the author (not being the proprietor for the time being of the copyright (which he would not be in the case stated above), is prevented from repeating, copying, colourably imitating, or otherwise multiplying such painting, and the existence of the copyright in the one, would necessarily exclude the copyright in the other. Besides which, were the artist to paint a second picture of the nature described above, he himself would be liable (unless he had reserved the copyright) to an action by the registered proprietor. The words used by the Act are general enough to prevent the copyist from reaping the benefit which should rightly belong to the original inventor—"copy, imitate, or otherwise multiply." A copy has been defined by Mr. Justice Bailey (West v. Francis, 5 B. and Ald., 737) as "that which comes so near to the original as to give every person seeing it, the idea created by the

The 4th Section provides that an author's sketches and unfinished works of Fine Art, to the value of £15, shall not be liable to seizure or sale during his lifetime, and that no sale, without his consent, shall deprive him of his copyright therein.

The 5th Section provides that when illustrations are published in a book in which there is a subsisting copyright they shall be included in the copyright, although, as regards them, the provisions of this Act have not been complied with.*

The 7th Section enacts that copyright shall be deemed personal estate, and may be assigned at law (subject to a stamp duty of 6d.) by a signed note or memorandum, or by entry in the register provided by the 23rd section; and further, that there shall be an implied contract that the work is new and original, which shall run with the copyright, the registered proprietor thereof being able to sue in his own name the author in respect of any breach of such implied contract.

The 8th Section provides that, though the omission to register shall not affect the copyright, yet no action can be maintained for infringement of copyright until the proprietor is registered, when he may then sue and be sued in his own name.

The infringement of copyright is punished by a penalty not exceeding £20 and not less than £2, for every first offence, nor less than £5 for every subsequent one. If any person should fraudulently affix his name to any work of Fine Art, not being the name of the author, or if he should expose such work for sale, or if he should offer for sale as being original any copy of a work of Fine Art, or if he should alter, or make any additions to such work, and afterwards sell it, he shall forfeit to the person aggrieved a sum similar in amount to the above penalty, or double the full price at which such work or copy may have been sold; and all such copies shall be forfeited to the author whose name has been fraudulently used, or whose work has been altered; and provided that the penalties imposed as above shall only be incurred if the author whose name has been fraudulently affixed, &c., shall have been living within twenty years of the committal of the offence. Under this section no proprietor of any engraving shall, having advertised or declared that a stated number of copies only are to be made shall exceed such stated number, nor having repaired or wrought afresh any plate from which he has previously printed copies, offer for sale any impression as a proof copy of such engraving.

The 11th and 12th Sections provide for the seizure of piratical imitations imported into any part of the British dominions, and authorises any officer of her Majesty's Customs, if he suspects, or if the registered proprietor of any copyright, or his agent, shall declare that any goods imported are prohibited imitations, to detain and examine such goods: and further, that the Commissioners of Customs shall expose at the several ports in the United Kingdom printed lists of all works of Fine Art, in which the registered copyright shall be subsisting, and of which the registered proprietor shall have given them notice, stating when such copyright shall expire.

Section 13 authorises the registered proprietor of any copyright to demand full information of any person who shall offer for sale any unlawful copy of any work, as to the name and address of the person from whom he obtained the same, and in default of such information shall forfeit for every offence to the person aggrieved a sum not exceeding £20, and not less than £2, for the first offence, nor less than £5 for every subsequent one.

Sections 14 and 15 enact that, on information

original, and if the original design is made the foundation of the new work, although the natural object represented is before the artist at the time, and small and unimportant changes of position, dress, or detail be introduced for the purpose of giving a colour or appearance of variation and originality, the work will be a colourable imitation. (See *Romarth v. Wilkes 1 Camp., 91*.)

* The 5 and 6 Vict., c. 45, sec. 2, has a similar enactment as regards wood-engravings in a book, though the 8 of Geo. II. as to engraving has not been complied with (*Boyne v. Houston, 5 De Gex. and Sm. 267*).

laid before any justice of the peace, he shall grant a warrant to search any house or shop for piratical copies, and that on discovery they shall be forfeited to the registered proprietor of the copyright thereof. Moreover, that piratical copies in the possession of hawkers may be seized, without warrant, by any peace officer, or by the proprietor of the copyright, and taken before any justice of the peace, when they shall be forfeited to the proprietor.

These penalties may be recovered by action or by summary proceedings, before any two justices having jurisdiction where the offending parties reside, that is, in England or Ireland. In Scotland relief may be obtained either by action before the Court of Session, or by summary action before the sheriff of the county where the offence was committed, or where the offender resides; power is likewise given to levy in default.

The 18th Section provides that no action for recovery of any penalty shall be commenced after the expiration of one year from the discovery of the offence. And that no recovery of any penalty under this Act shall affect the remedy which any person aggrieved may be entitled to, either at law or in equity.

Sections 21 and 22 empower the Superior Courts of Record, in which any action may be pending, to make an order for an injunction, inspection, or account; and in any case in which judgment shall be obtained in any action for any of the above penalties, to give the successful party all the costs of the suit, and full indemnity for costs.

Sections 23, 24, and 25 provide that three separate registers shall be kept. The first, for the register of proprietors of copyright in new and original drawings and pictures; the second, for those in photographs and engravings; and the third, for those in sculptures. That therein shall be entered a memorandum of each copyright, and any subsequent assignment; and that the Registrar shall make out an index, in which shall be contained the names of all persons appearing in the entries, together with a reference to the page, with such particulars as will afford full information to the public as to the copyright work to which such entry relates. And, moreover, that he shall furnish copies of the entries at a charge of sixpence per folio, but that no list shall be evidence of the title in any court. The act makes it a misdemeanour to place a false entry on the register, and empowers the superior courts to vary or expunge any entry; and to control and enforce the performance of the Registrar's duties on application made to them on that behalf.*

Looking carefully at all the provisions and amendments before us, we must admit that our best thanks are due to Lord Westbury for the able measure which he has already introduced to the House, and which we trust may before long receive the sanction of Parliament.

1. *Hints to an artist desirous of securing his copyright.*—If the artist wishes to retain the copyright, for himself, he must on the sale, of such work, or prior to the time of delivery, reserve it by a memorandum in writing. For a *partial reservation* by the author the following form may be used:—

Having purchased a Painting [or Drawing or Photograph or Work of Sculpture] from you at the price of [£ or for valuable consideration] being [here very shortly describe the subject]. I admit that at or prior to the time of the same being delivered to me, I agreed with you that all copyright thereof for the purpose of making all Photographs and Engravings therefrom should be your property. [If any additional terms agreed upon, they may be added here.] A. B.

To C. D. (Address).

For an *entire reservation* by the Author the following form may be used:—

Having purchased a Painting [Drawing or Photograph or Work of Sculpture] from you at the price of [£ or for valuable consideration] being [here very shortly describe the subject]. I admit that at or prior to the time of the same being delivered to me, I agreed with you that all copyright in such work, including the making repetitions thereof, should be your property [any additional terms add here.] A. B.

To C. D. (Address).

* These sections are in effect similar to those of the 12th and 14th sections of the 5 & 6 Vict., c. 45.

2. The registration is very simple. The artist must fill up a form which he can obtain from the Registrar of the Stationers' Company. It must contain his name and address, a short description of the drawing or painting, accompanied either by an outline sketch, or photograph, the date of the note or contract (if any) whereby he has reserved the copyright, and the name and address of the person claiming the copyright registered. The charge for registering shall be one shilling.

3. In some cases it is of consequence to register as early as possible, especially, where access can be had during the progress of the work; for the eighth section fixes the *date of registration* as the period when the right, even if existing before, can be for the first time enforced; so that all copying, by any process before registration, cannot be proceeded for against the copyist in the summary manner provided by the Act under consideration.

W. A. COPINGER.

22, Essex Street, Strand, W.C.

MR. MORBY'S GALLERY, CORNHILL.

A WATER-COLOUR drawing by Birket Foster, which for magnitude, and minute finish is one of the most remarkable drawings ever produced, may now be seen in the above gallery. It measures without the frame, 5 feet long, by 2 feet high; but the figures and objects are small, and it shows, consequently, a vast expanse of country, the whole worked in as carefully as in a small drawing. It is called 'The First Meet of the Season.' In the same collection, is a wonderfully elaborate picture by Maclise, containing not less than a hundred figures. The subject is from "Ivanhoe," a scene in the forest with *Le Noir Kainéant*, Robin Hood, the Clerk of Copmanhurst, and the other celebrities of the greenwood, whose acquaintance we have all made long ago. Mr. Maclise has followed the great master of fiction in depicting the career of the professional outlaw a pleasant, not to say a jovial, life. With these are also some other works of great merit. 'The Ordeal by Water' by P. F. Poole, R.A., is founded on one of our vulgar superstitions: a young woman accused of witchcraft is about to be plunged into a pool of water to sink or swim as it may be. There is more of physical reality in this work than in any that Mr. Poole has recently painted. By *Le Jeune* is a charmingly finished study of a little girl, and opposite to it a picture of a very different character, the now well-known 'Rent Day,' by Erskine Nicol. In 'The Tutor's Torment,' E. C. Barnes shows an excited dominie complaining bitterly of his idle and refractory pupil; and in 'The Parting,' J. D. Watson, appears an injured husband, quitting an erring wife who has cast herself imploringly down before him. By Jules Goupil, is a very simple group, a Mother and Child, treated with much fine feeling; and by another foreign painter, Israels by name, two coast subjects, rendered with excellent effect. 'The Wood,' by J. Linnell, is a close sylvan scene; it is a work so masterly, that we leave it with the persuasion no living artist could do the like. The collection is rich in pictures by foreign painters, as 'Faust and Margaret in the Garden,' by Gisbert, the director of the Museum at Madrid; a group of some nude children at a cottage door by Campotosto; 'The Violet Girl,' A. Delobbe; 'The Canary,' Bischoff; and others. There are also pictures of much excellence by Müller, Miss Mutrie, Goodall, Roberts, Frith, Horsley, Frost, &c.

THE DESERT WORLD.*

M. MANGIN gives, and very properly, a wide signification to the term "Desert World;" he includes in it not only those parts of the earth which are ordinarily called "desert," but also the regions that man has not made his permanent abode; "where nature has maintained her inviolability against the encroachments of human industry;" the sands and

materials for the admiration of the artist, the meditations of the thinker, the researches of the naturalist and the physician. Theirs is that kind of beauty which borders on the sublime, and which impresses us so powerfully in the ocean."

From the point of view taken by M. Mangin every country, even the



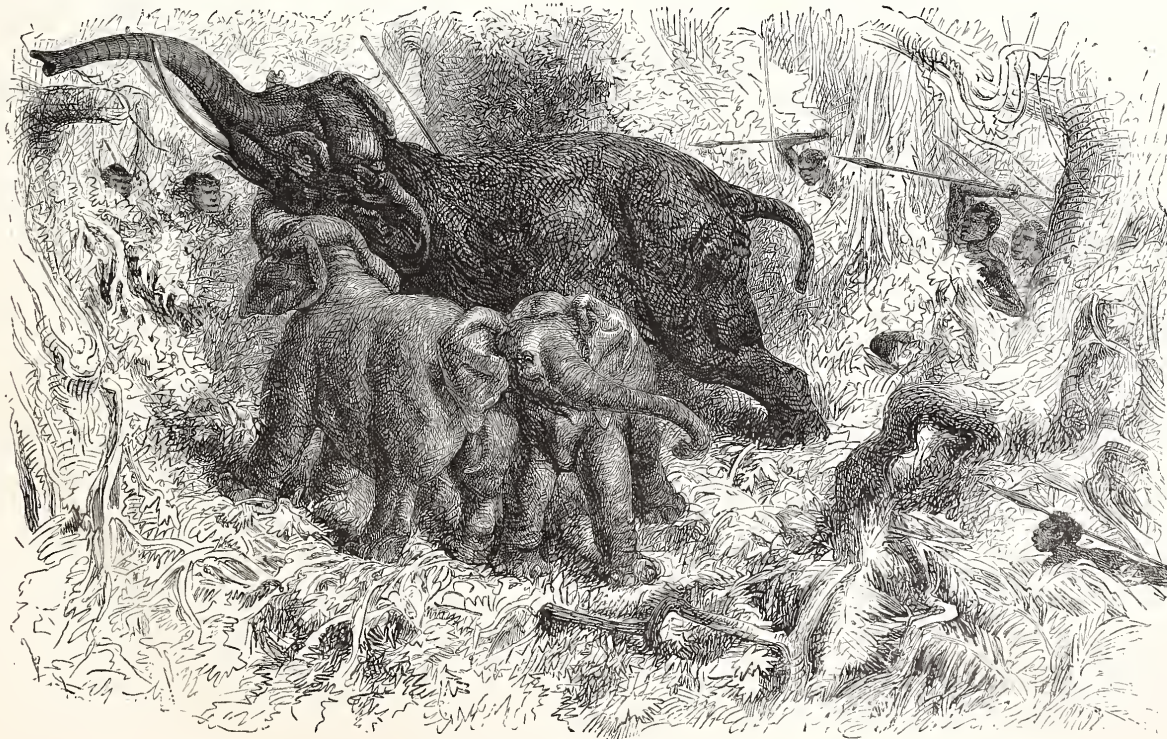
CAPTURE OF A WOLF BY A KIRGHIZ HUNTER.



KAMSCCHATDALES.

ice-rocks, the solitudes and prairies, penetrated only by the hunter or the enterprising traveller, whose footprints are lost long ere another being traverses the ground. This extended range of subject affords the widest scope for the author's use, and he has employed them most fully, pleasantly, and instructively. "These true deserts," he says, "offer ample

most civilised, has its desert regions; England has her Dartmoor, and France her Jura and other rocky fastnesses. He takes the reader over the Old World and the New, and points out to him the solitudes of both, with the life, animal and vegetable, that exists there. Sitting quietly by



HUNTING THE ELEPHANT IN AFRICA.

the fireside, subject to none of the perils awaiting those whom a love of adventure or the pursuit of science has carried into near or remote

regions, pathless and uninhabited by our species; we gain from these interesting pages a vast amount of knowledge conveyed in a popular form, and adapted to both young and old. The book contains a very large number of illustrations,—for the most part well engraved,—of which specimens are introduced here, and it is sent out in "gift-book" style.

* THE DESERT WORLD. From the French of ARTHUR MANGIN. Edited and Enlarged by the Translator of "The Bird," by Michelet. With 160 Illustrations by W. Freeman, Foulquier, and Van Dargent. Published by Nelson and Sons.

THE ROYAL ACADEMY.

Mr. COPE, R.A., Professor of Painting, at the Royal Academy, delivered, on the evening of the 7th of January, a lecture on Composition, illustrated by diagrams and engravings in which were set forth leading principles deduced from the works of the great masters. The primitive form of arrangement—the symmetrical—the lecturer instanced by reverting to the early employment of the art to stimulate the zeal of assemblies called together for devotion. It was considered that the most favourable situation for placing a picture representing some great event in the history of Christianity was over the altar—that spot to which all eyes were directed; and the form which this sacred memorial first assumed was that of a single picture. But to this centre-piece, in order to assist the narrative, and give completeness of form, supporting wings were added, on which were painted complementary figures of saints. These figures were painted on one plane, and with a perfect accordance and balance of quantities, in accordance with the rule of symmetry which possessed the minds of the painters of those days.

In the National Gallery are works composed according to this principle, and it will be observed that in these, and other remarkable contemporary productions, there is one commonly prevailing sentiment of calm and reverential devotion. The symmetrical arrangement was much practised by Raffaele, even to the end of his life. It is exemplified in the famous picture at Dresden, the Madonna di San Sisto, one of the last pictures he painted, although long before this time more picturesque forms of composition had been adopted. After the discovery of the antique marbles the principles of composition were entirely changed, and the study of perspective placed new resources at the disposal of the painter. A searching comparison of the feelings which governed respectively Michael Angelo and Raffaele in their compositions would be immensely valuable to the student. The ancient *bassi-relievi*, exquisite as compositions, suggested that it was not necessary to adhere to the dry rigidity of the primitive painters. In pursuance of their example backgrounds were established, and painters vied with each other in perfecting the different planes of their compositions. The lecturer reviewed at some length, the Dispute on the Sacrament, the Heliodorus, the Incendio del Borgo, the Attila, the School of Athens, and others of the works of Raffaele, and pointed out instances of the balance of forms and quantities which exist in those marvellous works, to show that whatever principles the great master acknowledged in his practice, he was yet influenced by a feeling for symmetry. In days when altar-pieces were considered as indispensable to churches as the religious service itself, the architect and the painter worked together—painting was a necessity; and hence the source of these wonderful works, which the world may never again see equalled. But when the architect and the painter ceased to co-operate, Art may be said to have become corrupt and sensual, as we see it in the works of the Dutch and Flemings, which exemplify an extraordinary fall from the glorious standard established by the Italian painters. Composition is that arrangement of figures or objects which expresses most lucidly the idea of the artist. Lines constitute the frame work of composition, and they speak to the feelings in a language as impressive as the more superficial forms of expression. Upright lines are expressive of tranquillity; gentle and graceful curves excite pleasurable emotion; while haste, excitement, and violent action are expressed by angles; and if we consult Nature we find these precepts fully confirmed. The advantages of a low horizon were not understood by the earlier painters; and this is sufficiently shown by pictures in the National Gallery, from which the figures seem to be slipping out, or standing on tiptoe.

Mr. Cope concluded his lecture by insisting that the principles of the great masters rather than their distinctive manner must be considered; and enforced the maxim that no work was ever great that was not original.

STRIKING THE ROCK.

DESIGNED BY JOSEPH DURHAM, A.R.A.

ABOUT three years ago a very beautiful drinking fountain, architectural in character, was erected on the western side of Guildhall Yard as a memorial of certain ancient wealthy citizens, benefactors of the parish in which the magnificent corporation hall stands. The structure is designed in the style of ornamental Gothic, is constructed of stone, the canopy being supported by red marble pillars. On the front and back sides of the upper storey stand small sculptured figures representing respectively Hope and Charity; on one of the other sides is engraved a list of the names of the principal parochial benefactors, and on the other the names of the rector of the parish, his churchwardens, and of other citizens who interested themselves in the erection of the fountain.

In front of the lower division appears a bronze panel—not marble, as erroneously stated beneath our engraving—designed and modelled by Mr. Joseph Durham, A.R.A., who has most felicitously and appropriately adopted for its subject, Moses striking the rock at Horeb, in Replidim, as related in the Book of Exodus, when the Israelite murmured against him for lack of water:—

“And Moses cried unto the Lord, saying, What shall I do unto this people? they be almost ready to stone me.

“And the Lord said unto Moses, Go on before the people, and take with thee of the elders of Israel; and thy rod, wherewith thou smotest the river, take in thine hand, and go.

“Behold I will stand before thee there upon the rock in Horeb; and thou shalt smite the rock, and there shall come water out of it, that the people may drink. And Moses did so in the sight of the elders of Israel.”—Exodus xvii. 4, 5, 6.

It is well when artists engaged on any work which must attract the masses seek to invest it with what is instructive as much as with, if not more than, the qualities of good art. In this *alto-relievo* Mr. Durham has striven after and attained both, so that the wayfarer who would slake his thirst with the refreshing water may at the same time have his attention drawn to the lesson taught by what he sees represented before him; for in the fountain itself the supply issues only from a half-concealed spout in the riven rock at the point where the rod of Moses touches it, whence the water falls into a basin below.

The figure of the great Hebrew leader and lawgiver is imposing: he stands in seeming reverential awe—his hand stretched slightly forward, and his head partially bent down—contemplating the stream which flows forth from the arid rock, and apparently wondering at the miracle God had given him the power to accomplish. On the other side of the composition is a touching group: a young Jewish mother holding a cup of water to the lips of her infant, who, with child-like eagerness, increased by its suffering from the drought, presses the vessel to its mouth, as if otherwise it could not drink fast enough. There is something very true to nature in this action of the child; and doubtless, with characteristic natural love—a feeling for which the Hebrew matron has in all ages been especially distinguished—this mother has supplied the want of her offspring before she has satisfied her own necessity.

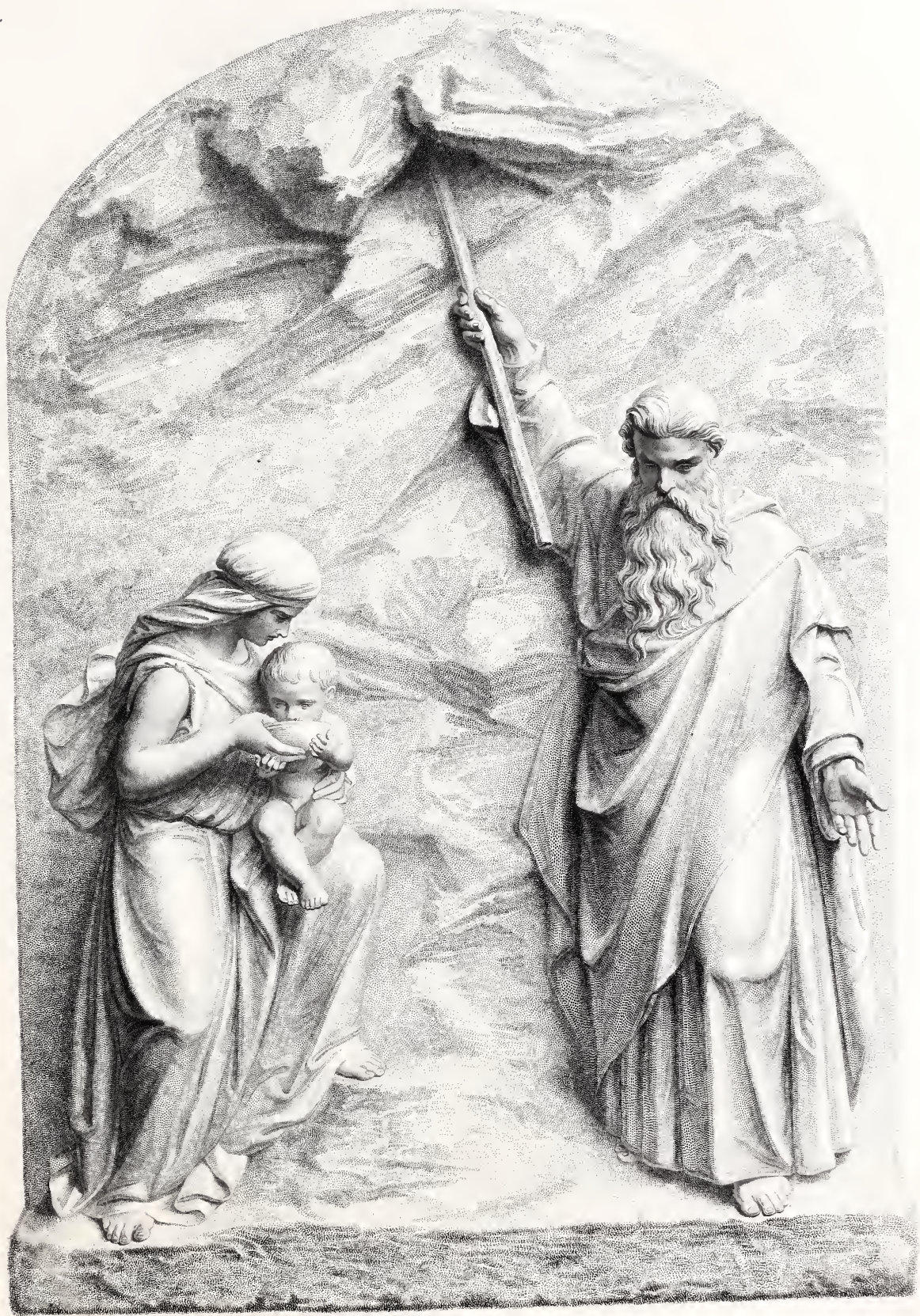
The *alto-relievo* is of comparatively small dimensions, but it is a work of great merit.

MINOR TOPICS OF THE MONTH.

THE NATIONAL GALLERY.—The contemplated removal of the library of the Royal Academy to the new building in Piccadilly has suggested to the trustees of the National Gallery the advisability of forming an Art-library in the latter institution; and, as a preliminary step, it is stated the valuable collection of books belonging to the late Sir C. L. Eastlake, P.R.A., has been purchased for the purpose.

THE SERIES OF HISTORICAL SUBJECTS BY Mr. E. M. WARD, R.A., in the corridor of the House of Commons, has been completed by the addition of the three paintings of which a description was given some time since in the *Art-Journal*. The subjects just added are, ‘Monk declaring for a Free Parliament,’ ‘The Lords and Commons presenting the Crown to William and Mary,’ and ‘The Acquittal of the Seven Bishops.’ When we had an opportunity of seeing these works before they were placed in the corridor, the light did justice to their brilliancy and power; but now, in the twilight of the corridor, their best points are lost. In the notice alluded to, the injuries which the pictures had sustained, as presumed, from gas, were described, and the suggested remedies were mentioned. Two of the pictures are now covered with glass; these are ‘The Execution of Montrose,’ and ‘The Lords and Commons presenting the Crown to William and Mary;’ and this will determine whether the injuries have or have not been occasioned by gas. The series is now complete and consists of: ‘The Last Sleep of Argyle,’ ‘Alice Lisle concealing the Fugitives,’ ‘The Acquittal of the Seven Bishops,’ ‘Monk declaring for a Free Parliament,’ ‘The Landing of Charles II. at Dover,’ ‘The Lords and Commons presenting the Crown to William and Mary,’ ‘The Escape of Charles II.,’ and the ‘Execution of Montrose.’

“OUR LIFE IN THE HIGHLANDS.”—There are, on exhibition, at Messrs. Willis and Sotheron’s, at Charing Cross, some of the pictures which were painted by Mr. Adam to illustrate the Queen’s records of Highland life, and the scenery and localities mentioned in the book. The pictures are rather large. The subjects are Loch Katrine, two views; Glen Ogle, Loch Earn; the Falls of Bruar, and Glen Lyon. These pictures, or some of them, have, we believe, been translated into neutral tint—in order to afford satisfactory photographs to place in the large illustrated edition of the work. As the subjects of these pictures are essentially “Mountain, Loch, and Glen,” they have been studied with a view to display these features as effectively as possible. In the two views of Loch Katrine, Ben-An and Ben Venue figure conspicuously, with that sylvan luxuriance in the lower flats, and sometimes on the sides of the mountains, which is seen in the mountain scenery of no other country. In one of the views the island of the “Lady of the Lake” is shown. For that enchanting romance, the world is indebted to accident. When “Wattie” Scott was a boy, he was a “writer’s apprentice”—*Anglice* a lawyer’s clerk—and in that capacity was sent with an escort of a serjeant and six men to superintend the service of some form of legal notice in that district. Scott was so impressed with the beauties of the place, that the poem was in after years the result. Loch Katrine is about ten miles long, and two in width. Glen Ogle looks cold, bleak, and barren in comparison with the richly-wooded slopes that rise from the brinks of



STRIKING THE ROCK.

(PORTION OF THE FOUNTAIN AT GUILDHALL.)

FROM THE WORK IN MARBLE BY JOSEPH DURHAM, A.R.A. ENGRAVED BY W. H. STONE

some of the lakes. As seen in the picture, it is a long and dreary pass, between rocks and mountains, which bear everywhere striking evidences of some pre-historic disruption of the earth's upper crust. The view of Loch Earn is taken from the foot of the lake, with the beautiful village of St. Fillans on the right and farther up the Braes of Balquidder. From either end of this lake the view is magnificent. In a landscape point of view it is much enriched by the dense copse-wood that grows on the shores. "The Falls of the Bruar" shows the river descending for some distance over a succession of ledges, till at last it is caught in a deep pool below. When this waterfall was visited by Burns, in 1787, it was then bare of trees—a deficiency which he remarked, and added that the effect would be so much enhanced by the addition of foliage. It was to the Duke of Athole, who was then with him, that he spoke, and the duke, feeling the truth of the remark, caused trees to be planted, and hence the present beauty of the spot. The "Pass of Killiecrankie" also forms one of the subjects, the view being taken about five miles south of Blair Castle, in the valley of the Garry; and though last, still most important, there is a view of Balmoral, showing Loch-na-Gar in the distance. We have no space for any dissertation on the points and sentiment of Highland Scenery; it is enough to say that the views have been studied in order to show certain characteristics of the country rather than to make attractive pictures. Much as Highland scenery has been painted, the truth and earnestness of these works excel everything we have yet seen as presumptive views of mountain, loch, and glen.

ST. JAMES'S GALLERY.—In the notice last month of the works of Sir J. Noel Paton, R.S.A., mention was incidentally made of one of his earlier pictures, 'Christ bearing his Cross.' The fact of its now being in the St. James's exhibition-rooms, where it may be seen, induces us to direct special attention to a work of no ordinary character. Our readers may remember we spoke of it as one of the works exhibited by the artist in Westminster Hall, in 1847, for which a prize was awarded him. The picture strikes the observer as having been intended for an altar-piece. It is in form upright, and the figures are of the size of life. More than any other that we have ever seen by its distinguished author, it demonstrates a power, the possession of which has been enjoyed by but few painters. The Saviour is here bending exhausted under the weight of the cross, and would apparently succumb under the burden but for the aid of two men in attendance behind. The features are pale, and sufficiently bespeak the anguish of the sufferer, which, by a refinement of expression, is shown to be more mental than physical. A woman has sunk down in the way, overcome with grief at the sight of the Saviour's sufferings. Most of the artists, ancient and modern, who have painted the incidents of the Crucifixion, have represented women as the chief mourners, and this consists with the text of the Evangelists. To this woman he addresses in passing words of comfort. There are also bowed down with grief before him the three Marys, and, standing beyond them, figures representing, perhaps, St. John and St. Peter, who, although present, do not, like the women, give open expression to their feelings. On the other hand there is, on the left of the disciples, one of those who before the judgment seat of Pilate pronounced for the release of Barabbas, and of Jesus said, "Let him be crucified."

This man is a type of that class that persecuted Christ even to the death, and were willing that his blood should be upon them and their children. At a short distance behind the Saviour is a Roman officer, mounted, and, we may suppose, leading the soldiers who were present at the Crucifixion. The gallery (the St. James's) in Regent Street demands a word of comment. It is small, but fitted up with exceeding taste, and may be accepted as a fine example of interior architecture, where all the parts are in perfect harmony, the materials being of an excellent order, and arranged with judgment and skill. The architect, Mr. W. A. Carter, is, we understand, young in his profession; he is sure to occupy in it a very prominent place.

MR. F. GOODALL'S two pictures, 'Mater Purissima' and 'Mater Dolorosa,' have been exhibited at the gallery of Messrs. Hayward and Leggatt, in Cornhill. These, as far as we know, are the first sacred subjects that Mr. Goodall has painted; although, since his return from Egypt, all his works have shown a tendency in this direction. The head of the 'Mater Purissima' is a proposition entirely apart from the currency of our conventionalities. She is advancing, holding before her two doves, of which she is about to make an offering. The Mother of our Lord has been painted as a Greek, as a Roman, and painters who repudiate the academic versions of Greek and Roman have painted her as a Jewess; but the type presented here seems never to have occurred to any painter before. In the other picture she is also alone, and is lamenting the crucifixion in an agony of grief. We do not complain that in these pictures there is somewhat of the tincture of a foreign school. If we compare these pictures with similar works of Ary Scheffer, the studied elaboration of the latter is painful, while the apparently unstudied simplicity of the former is most captivating.

THE ART-LIBRARY of the late President of the Royal Academy has become, it is understood, public property, and will, as soon as arrangements can be made, be accessible under the usual conditions to artists and students. It contains, we believe, every authentic work on the history of the Fine Arts.

THE CLARENDON PRESS at Oxford has lately issued—we believe to subscribers only—a very curious work, which is neither more nor less than a reprint, in a noble-looking folio of the largest size, of a century and a half of the Oxford University sheet almanacks, from 1716 to 1865 inclusive. Like the almanacks of the London Stationers' Company, each of these Oxford sheets has a large engraving at the head of the almanack-matter, properly so called. And very curious these engravings are, and in their collective character they form a remarkable group of historical illustrations. Many of the earlier engravings are allegorical, probably with a political significance now obscure, if not forgotten altogether. Others, which are architectural, show both what changes have been brought about by lapse of time in some of the academic buildings, and also the *escapes* that in more than a few instances the Colleges have had; for there are many views of designs for rebuilding, and so forth, the absolute atrocity of which must be seen, as is said, to be believed; happily, funds appear to have been wanting, and the *improvements* in question went no further than the almanack plates. The volume is a valuable, as it is an exceptional, illustration of much that is interesting in the history of Art among us. We should be glad to see a com-

panion volume from the sister press of the University of Cambridge; and we also should like to know that copies of both works had found their way into our public libraries, and particularly those that are connected with societies of artists or are consulted by students of Art.

THE BRITISH MUSEUM. We understand it is proposed to lengthen the Elgin Gallery in this building, for the reception of the sculptures from Halicarnassus, which have hitherto remained in the dark sheds under the portico of the Museum.

A PORTRAIT OF ADMIRAL SIR AUGUSTUS CLIFFORD, painted by Mr. Charles Mercier, is being engraved by Mr. T. W. Green, whose print of Ex-Governor Eyre we lately noticed. As "Usher of the Black Rod," the gallant admiral has rendered himself, by his courtesy and affability, very popular among those with whom his official position brings him into communication: these and his own personal friends will be pleased to know that the engraving promises to turn out faithful as a portrait and excellent as a work of art.

DIAPER BRICKWORK is the title given to a kind of brick now manufactured by the process of the patentee, Mr. H. Pether, of Belvedere Road, Lambeth, who has shown us several examples, and informs us that by his machinery the most elaborate designs can be executed, either in delicate or bold relief, and at a moderate charge; certainly many of those submitted to our inspection are most commendable, and when introduced into buildings, either as surfaces, or as ornamental portions, must have a rich and beautiful effect; as they who are acquainted with ancient architecture know from existing specimens. Attempts at reproduction have been made ere this, but have hitherto failed, to a great extent, on account of cost. Mr. Pether undertakes to bring this within reasonable limits.

MR. W. CAVE THOMAS is, we understand, preparing for the press a work on "Mural Painting, its Aims and Methods;" treating of Fresco, Encaustic, Water-Glass, Mosaic, and Oils. It will be published by Messrs. Winsor and Newton.

ART-UNION OF LONDON.—The large chromo-lithograph of Mulready's 'Choosing the Wedding Gown,' which the Council of this society has prepared for its subscribers of the current year, is a favourable specimen of Mr. Vincent Brooks's colour-printing. No fewer than thirty-four stones were used in obtaining the result which has been reached—one remarkably rich in colour, with a delicacy in the flesh-tints but rarely seen in works of this kind. The print will be ready for delivery early in the present month.

THE INSTITUTE OF PAINTERS IN WATER-COLOURS announces for the end of March an exhibition of the works of the late E. H. Wehnert, a member of that body. This, on the part of Art-societies, is a graceful tribute to the memory of deceased members, and a more impressive monument of the powers of men of eminence than even the ultimate compilation of years of progressively advancing reputation.

THE GRAPHIC SOCIETY.—At one of the recent meetings a selection of the works of the late George Cattermole was exhibited, in which were shown many of the very best productions of that eminent artist. The number of framed drawings alone was not less than between sixty and seventy, besides portfolios of sketches and designs for book illustrations, with drawings of rare quality simply mounted. The collection comprehended many of Mr. Cattermole's most spirited charcoal sketches, and examples of

his taste and power in oil were not wanting, though his fame rests on his works in water-colour. The mention of the titles or subjects of a few of these wonderful works will instantly recall them to the remembrance of all who may have seen them, as among the memorable productions of the respective years of their exhibition. There was 'Grace before Meat,' 'The Conspirators,' 'The Holyrood Conspirators,' 'Macbeth and the Murderers,' 'The Battle on the Bridge,' 'Benvenuto Cellini and the Robbers,' besides an entire catalogue of subjects, as well from imagination as a variety of sources. The exhibition consisted of contributions from private collections, and the works of Cattermole alone were valued at £20,000.

VALENTINES.—Mr. Rimmel has submitted to us several specimens of the notes, letters, envelopes, *sachets*, fans, and perfumed cards of various kinds he has prepared for the coming fourteenth of February. They are all the produce of France, and defy competition in England. As designs, many of them, if not all, are of great excellence; but such graceful trifles are often the works of true artists, who do not consider it beneath them to minister to the minor requirements of society; and

"Teach a lesson in their very play."

Mr. Rimmel has thus, year after year, been a public instructor; his almanacks, Christmas cards, and valentines, may be accepted by the young student of Art, especially the art of designing, as pure and practical Art-teachers. We look at any one of these stamped surroundings of charming groups or wreaths of flowers; think of a score of ways in which it may be applied to branches of Art-manufacture; and believe that all classes of designers would do wisely to collect the series for suggestions. Those who contrast them with English productions of the kind will feel a sense of shame to think how wide is the difference between the one and the other. Yet the good cost no more than the bad, to either producer or purchaser; for the impressive truth cannot be told too often, "Beauty is as cheap as deformity" in Art. Our young friends may, therefore, duly honour St. Valentine, while presenting gifts which will be valued, not for the moment merely but as models of grace and beauty to be retained for their own worth, as well as to become loving memorials of fortunate givers and receivers. However humiliating the admission, we must confess that Christmas cards and valentines must still be "imported" by those who cannot be content with the miserable specimens in chrono-lithography supplied to them by the presses of England.

PHOTOGRAPHY.—Several photographs by the Misses Bertolacci have been submitted to us. They are of rare excellence: as copies of engravings, pictures, and statues they have not been surpassed—these ladies combining thorough Art-knowledge with matured judgment and skill in arranging lights and materials. To their photographs of the works of Turner—England and Wales, the Coast Scenery, and others—we have heretofore accorded justice. They have since produced many of the Vernon Gallery (by special permission) and, recently, photographs from several bas-reliefs, statues, &c., by John Bell; the accomplished sculptor, having accorded to them an exclusive right. In the hands of the Misses Bertolacci the art becomes a more than commonly faithful copyist, and, we are assured and believe, each print receives so much manipulative care as to dispel all apprehension of fading. We are enabled to

speak from experience, for during the past five years nearly all our aid in this way has been obtained from these ladies.

THE HOLMESDALE FINE ARTS CLUB held its eighth *soirée* towards the close of last year, at the Public Hall, Reigate, when the high popularity of this local Art-body was sustained by a large gathering of works of excellence and value. Numerous portfolios, by some of our leading water-colour painters, were contributed by their respective artists, together with fine examples in oil by Messrs. Linnell, Holland, Duverger, Topham, Teniswood, Hall, Leader, &c. The exhibition remained open to public inspection during several days.

MR. COX'S GALLERY.—The gallery at No. 19, Change Alley, Cornhill, formerly occupied by Messrs. Hayward and Leggatt, has been opened by Mr. Cox, and among the collection which it contains are many works which, although produced years ago, still hold their place among more recent paintings. The walls abound in suggestions of reminiscences of painters whose names will always shine out in the history of our school. There are pictures by Landseer, Roberts, Etty, Sir A. Callcott, Turner, Bonnington, G. S. Newton, Stanfield, Mulready, and others, who achieved high reputation. Those by Sir E. Landseer are 'A Norwegian Bloodhound,' and a portrait of the lion, Nero, one of the last of the inhabitants of the dens at the Spur Gate of the Tower. Etty's picture is 'A Bivouac of Cupids,' originally a French idea; and in another picture, Etty and Landseer have painted together—the one a lady and the other her dog. A fine picture painted by F. and E. Goodall many years ago, shows the interior of King Henry VII.'s Chapel. Mr. Millais' gold-medal picture, 'The Tribe of Benjamin seizing the Daughters of Shiloh,' is, in its essential quantities, a finer example of Art than very much that Mr. Millais has painted since. Turner's subject is 'Rivaux Abbey,' and among those by Roberts, are some of his most recent works, especially very effective views on the Thames. 'Village Coast Scenes' is the title given to one of the class of subject which Stanfield always set forth with such fascination. There are also 'The Pier at Ostend,' George Chambers; 'Interior of St. Stephen's at Vienna,' James Holland; 'Boys Quarrelling,' F. P. Poole; 'View near Hastings,' W. Collins; 'View in Carmarthenshire,' J. W. Oakes; 'The Pursuit of Pleasure,' J. J. Chalon; 'Girl Feeding Chickens,' W. Mulready; 'Sheep in a Landscape,' T. S. Cooper; besides other interesting works. The number of pictures exhibited is 181.

MR. B. S. COHEN, who has established high repute as a maker of lead pencils, has sent us some of his later productions. They are peculiar; the points being protected by a light metal shield, easily moved backwards and forwards, and effectually covering the point when not in use. We were made acquainted with them at the Paris Exhibition, where they attracted much notice and marked approval—a medal being awarded to the manufacturer. The pencils are made not only of lead, but of various coloured chalks—the latter being used for drawings, the marks being indelible; the chalks are strengthened by some special process. The lead pencils, of varied hardness, are of great excellence, the writing being singularly clear and dark; we believe the lead is unsurpassed in value—at least we find it all we can desire. In recommending these pencils of Mr. Cohen, we are rendering a service to the many of our readers to whom they are necessities.

REVIEWS.

PAINTING IN FRANCE AFTER THE DECLINE OF CLASSICISM. An Essay by P. G. HAMERTON, Author of "Contemporary French Painters," "Etching and Etchers," &c. With Fourteen Photographic Illustrations. Published by SEELEY, JACKSON, and Co.

This work may be regarded as a sequel to the author's "Contemporary French Painters," reviewed in our columns about a year ago. "The classical discipline" he says, "having been vigorously resisted by Romanticism, was no longer able to maintain its authority, and various other forms of Art arose independently of it. Of these, the most militant and aggressive has been Realism; and the most popular has been that kind of Art to which contemporary French criticism has assigned the barbarous neologism, 'Modernité.'" The influence of David, Ingres, Ary Scheffer, and two or three others, among whom, perhaps, Delaroche may be included, failed in upholding Classicism in the French School of Painting; and in our own country, with the exception of Haydon, it has never been attempted: in Germany, alone, has it been able to maintain its footing. And what is the result everywhere but in the last-named country, and even in Italy? "It is impossible to conceive," writes Mr. Hamerton, and the truth cannot be denied, "a condition of anarchy more absolute than that which exists at present in the world of Art. The Classical doctrine is dead; the pre-Raphaelite doctrine is dead; the movement of Romanticism was spent long ago, and is now seen to have been a mere temporary enthusiasm, useful as a solvent of Classicism. Even Realism is dead also, or at least gains no new supporters; and the influence of Ruskin, which at one time promised to become dominant in the English school, has ceased even to be perceptible." Yet no one need marvel at this; the entire fabric of society has been for some time past, and still is, in a transition state, carrying us, we know not where, with an impulse altogether irresistible; it is not therefore to be expected that Art could remain unaffected by the movement, or that she should be permitted to look back, as did Lot's wife, regretfully on the pleasant objects left behind. Society requires Art to follow in the footsteps of Society, and to bear the impress of the times, and this is only repeating the practice of periods long gone by. No Art can be popular which does not in some way or other conform to the spirit of the age, whatever that may be. Mr. Hamerton points this out forcibly in the opening pages of his book: painters, he intimates, are often now compelled to work, not according to their own ideal, but to satisfy the ideal of somebody else, if they wish to "find a market;" but so soon as they begin to do this, their career as true and original artists may be considered at an end.

The prominent French painters to whom we are now introduced, are Courbet, E. Manet, Jules Breton, De Jonghe—a Belgian, by the way, though domiciled in Paris—Bonnat, Mme. Henriette Browne, Jalabert, Calix, Otto Weber, Didier, Le Poittevin, Tissot, Compté, Cabanal, Landelle, Lanze, and a few others. As we remarked in our notice of Mr. Hamerton's former volume, so also in this, his criticisms are discriminating, while his gossip about the men themselves affords pleasant reading. "Painting in France" would be found interesting even to those who care little about Art-literature; it contains a few brilliant "gems" photographed from the works of several of the artists whose names are introduced.

THE HAND-BOOK OF HERALDRY. With 350 Plates and Woodcuts. By JOHN E. CUSANS, Author of "The Grammar of Heraldry." Published by J. C. HOTTEN.

Clever and sharp as they are—and during the last five weeks they have given abundant evidences of keen wit and versatile genius—the pantomime-makers have still one "hit" which, if they are not purposely keeping it in reserve

for the time to come, remains untried, because even by them it has been overlooked. The *edition-trick* has not been tried. The change which he undergoes, in order that harlequin may become his proper slim, lithe, many-coloured, and glittering self, is not more wonderful than what can be accomplished by a peculiar process of transmutation, known to experts in book manufacture. Enter (for, even now we have scarcely shaken off Boxing-night associations) a dwarfish, very plain duodecimo, habited in a suit of dull red cloth; on the back its name in the most commonplace of letters, and having "contents" to match; this is the "first edition." Suddenly, nobody can tell why, like the apparition of him of the supple sword, a more enterprising publisher interposes:—little red-cloth is little red-cloth no longer—but stands erect, a well-developed octavo in brilliant blue, richly adorned with gold and varied colouring—a splendored-looking "second edition," a book to be regarded (at a little distance) with respectful admiration. Sometimes, indeed, in order to make the transformation appear to be the more complete, the resplendent No. 2 may assume a new name, so ignoring poor No. 1 altogether: this, however, is so transparent a device, that it is not frequently attempted.

We know not how to deal with this *Hand-book of Heraldry*, except as a truly characteristic example of the process that we have been describing. It certainly does not profess to be a "second edition" at all; and the author on his title-page styles himself "Author of the Grammar of Heraldry;" yet, in very deed, the "Hand-book" is the second edition of the "Grammar." The "get-up" is fresh, except that by far the greater number of the illustrations are the miserably bad woodcuts of the "Grammar" worked over again; several fresh chapters have been added, the best of them being the one which deals with "Genealogies and Family Histories," containing some useful fac-simile specimens of Heralds' Visitations, designed to initiate students into the mysteries of Visitations' Calligraphy. The book contains several illustrations that were not in the "Grammar;" but we suspect that we have seen most of them before, while there are several that we do not care to see again. The frontispiece is the wood-cut, here partly coloured, of the Canterbury effigy of the Black Prince, which same cut may be found in Hewitt's "Ancient Armour" and in the *Gentleman's Magazine*; the vignette on the title-page was published in 1847, in Boutell's "Brasses and Slabs;" and the Staunton helm (Cussans, No. 329) appeared in "Christian Monuments," by the same author; the initial from Edward III.'s grant to his eldest son is another old friend; and, in like manner, the cuts at pp. 203, 204, would not require any introduction at South Kensington; and, once more, the initial at p. 19 is a palpable adaptation of the initial at the beginning of Chapter I. of Boutell's "English Heraldry," which has been "made up" from one of the illustrations of the larger work by the same author. All this might be very well, very laudable even—for fresh examples of high authority are not always to be had—had there been in Mr. Cussans' text a single word of reference or acknowledgment.

And so also with his other illustrations, which, when repeated (and always without reference), almost invariably are but little better than burlesques of the originals; witness the head of the effigy of Henry III. (No. 288), "adapted" from Planché's "Pursuivant," and from Stothard; and the arms of the Prince of Wales, from Boutell's "Heraldry, Historical and Popular." A plate of diapers, printed in colours, is equally bad. One of the five examples is copied from the incorrect representation of the shield of William de Valence, given in the first edition of Boutell's "Heraldry," and subsequently corrected in the second and third editions.

A more unsatisfactory book than this rarely comes under our notice. Why was it published? Is it expected that the knight in mail armour, standing like a Frenchman, and holding a crested helm which, if he is supposed to be an Englishman, possibly might have been

his grandson's—is it expected that *this* figure in gold and red on the cover will sell the book, or stamp a value on the inside of it?

PICTURES FROM NATURE. By MARY HOWITT.
Published by GEORGE ROUTLEDGE AND SONS.

We cannot describe this, the latest work of one who has been long among us, yet who retains the freshness and vigour of youth so as to make us forget the lapse of years—better than by quoting the motto of her "Pictures"—

"Behold, as in a gallery of Art,
The twelve great pictures of the circling year,
Each linked to each, all kindred yet apart,
Of which this book is the interpreter."

And a very charming "interpreter" it is. There is no writer more genial, more tender, more eloquent, than Mary Howitt; not only are her sympathies awakened by the sweet spring-time and glowing summer, and by the harvest months that bring plenty to our homes and hearths, but she finds beauty and hope in our commonly called "dreary" winters. She makes the sun shine on the snow, and steeps the leafless woods in gorgeous sunsets. It is pleasant to read what she writes, for you feel she was pleased to write it; every subject is, so to say, sanctified by her geniality, and she brings human interests and characters into her "Pictures," as Birket Foster introduces figures into landscapes—they cannot help being there.

Writing of the Christmas decorations of our churches during this Holy time, Mrs. Howitt says:—"Women and children have worked at it, but chiefly women, who, as they ministered to the Lord when on earth, minister now in the decoration of His temple in this memorial season of His birth; singing aloud, in their beautiful mosaics of evergreens and scarlet berries, 'Gloria to God in the highest;' calling us to worship Him who is holy, the creator of all natural beauty, and the dispenser of all good things; who sent His MESSIAH to give an immortal name to this season, and to kindle the warmth of eternal love in the very heart of frost and desolation, and to breathe through the shadows of the departing year God's eternal benediction, 'Peace on earth and good-will to men.'"

PERSONAL RECOLLECTIONS OF ENGLISH ENGINEERS, AND OF THE INTRODUCTION OF THE RAILWAY SYSTEM INTO THE UNITED KINGDOM. By a CIVIL ENGINEER, Author of the "Trinity in Italy." Published by HODDER AND STOUGHTON.

This is in every way an amusing book. A generation has sprung up since the first sods were turned for the introduction of that vast system of locomotion which has at length penetrated into the farthest extremity of the land. The chief men who planned and carried out our principal railways have departed from us, but there are some, if not many, still living who rendered more or less valuable aid in the great work. Among these is the author of this book, whose stories of the infancy of the railway will interest not a few who were cotemporary with its birth, and yet more the thousands to whom the commencement of these gigantic operations must appear, to speak figuratively, lost in the darkness of ages—so familiar have they now become as to seem co-existent with the growth of our national life.

The "Civil Engineer" was, when a young man, an artieled pupil to one of the chief engineers employed in the construction of the London and Birmingham Railway, and, subsequently, was engaged on other lines. His book is a record of his "experiences" during his varied labours, and, as we just intimated, a most amusing record it is of the scenes and incidents with which he and his companions were associated, sketched with a graphic, and often humorous, pen, and full of anecdotes of all kinds. It reveals the history of early railway-life, and shows the difficulties with which the engineers and their staff had to contend, not only in the construction of their lines, but in the opposition with which they were often met by landowners and occupiers. There is many a novel running the round of fashionable and popular reading

far less worthy of perusal than these "recollections" of facts.

But there is something more to be gleaned from the narrative than mere amusement. The author has scattered through his pages information valuable to other "civil engineers" who may hereafter be similarly employed—for it is reasonable to presume that the railway system of England is not finally completed—combined with reflections on the advantages accruing to the country from the labour of the "navvy" and his spade. The holders of railway shares may not—thanks to the lavishness with which the money of subscribers was too often expended—have much cause to rejoice in their possession, but everyone else is reaping solid advantages, in some shape or other, from the genius and indomitable energy of George and Robert Stephenson, Brunel, Telford, and the hosts that served under them—men whose names are written indelibly in the chronicles of the age.

GEMS OF ENGLISH ART OF THIS CENTURY.

Twenty-four Pictures from National Collections; printed in colours by LEIGHTON BROTHERS. With Illustrative Texts by FRANCIS TURNER PALGRAVE. Published by ROUTLEDGE AND SONS.

Mr. Palgrave has done his work well: sensibly, justly, and, occasionally, with enthusiastic warmth. He selected examples only of first-class men, to whom praise is more applicable than censure; consequently, his biographies, criticisms, and opinions, are—for the most part, if not all—creditable to his judgment and good taste. Thus he passes under review a large number of the great painters of the epoch—Mulready, Leslie, Constable, Turner, Wilkie, Etty, Stanfield, Roberts, &c.; while of living artists, his comments concern Webster, Cooper, Redgrave, Linnell, Cope, and Maclise. There are many yet to do, and probably the volume will be followed by a sequel. We may differ from him on some points; but we bear willing testimony to the general fairness and accuracy of his views, regretting that our limited space prevents our rendering sufficient justice to his agreeable and instructive book. The coloured engravings—which are well printed from wood-blocks by Messrs. Leighton—are, most of them, from originals in the Vernon Gallery: the readers of the *Art-Journal*, therefore, know them well; and we do not disparage works of this class, if we say they cannot be compared for interest or value with line-engravings on steel. Neither the connoisseur nor the public will be content with the former when the latter can be so easily procured.

GOLDEN HOURS. A Monthly Magazine for Family and General Reading. Edited by W. MEYNELL WHITTEMORE, D.D. With Illustrations from Designs by Eminent Artists, engraved by BUTTERWORTH AND HEATH. Published by W. MACINTOSH.

Dr. Whittemore has brought his first year's venture in monthly literature to a successful close. He has sought to instruct no less than to amuse his readers, and the contents of the volume show that the editor has adopted throughout a moral, sometimes reaching to a serious, tone, yet without any undue impulsion of the latter. Several well-written and interesting tales run through the whole or a portion of the numbers, as "Dare to be Wise," by Franc Mari; "Madame Prosní and Madame Bleay" by the author of "Mary Powell;" "Nelly Penrose's Diary," and "The Old Farm of the Lowenberg," by Kate Powell; and Dr. Martin Tupper has contributed a new series of his "Proverbial Philosophy." The numerous illustrations, from drawings by J. N. Lee, Wimperis, Houghton, Miss E. Edwards, W. J. Allen, R. Baines, Scott, and others, are admirably engraved by Butterworth and Heath. We can heartily recommend "Golden Hours" as worthy of support by those who would avoid the sensational magazines that form, unhappily, so large a portion of the periodical literature of the day, to the exclusion of what is really sound and of "good report."

THE HUDSON, FROM THE WILDERNESS TO THE SEA. By BENSON J. LOSSING. With Three Hundred and Six Illustrations by the Author. Published by VIRTUE AND Co.

Most of our readers will, doubtless, remember the series of chapters published in the *Art-Journal* six or seven years ago, illustrating by pen and pencil the course of the mighty American river. The author and artist, Mr. Lossing, has carefully revised his text for publication in its present form—a handsome volume of nearly five hundred pages, with more than three hundred wood-cuts, right worthy of companionship with the story of another great river, one nearer home, Mr. and Mrs. S. C. Hall's "Book of the Thames." Mr. Lossing has admirably discharged the pleasant duty he undertook, and has thus made the Old World familiar with one of the marvels of the New.

A TREATISE ON OPTICS; or, Light and Shade Theoretically and Practically Treated: with the Application to Fine Art and Industrial Pursuits. By E. NUGENT, C.E. Published by VIRTUE & Co., London.

It was Benjamin Franklin, we believe, who wrote a short story, that we remember reading in our boyhood, entitled "Eyes, or No Eyes; or, the Art of Seeing;" the import of which was to show how many people walk through the world all their lives long without making any, or but little, use of the faculty of sight; in other words, that thousands do not see at all, or see imperfectly or wrongly. Now to avoid all this, which may be called voluntary blindness, it is not absolutely necessary to have a complete knowledge of the laws of optics; but an acquaintance with these laws is most desirable in every way; and when applied to the discoveries of science, or to other pursuits, professional or manufacturing, such knowledge cannot but prove most valuable. As a help to its attainment we can commend Mr. Nugent's plain and practical treatise, which appears to have been written specially for popular use. He tells us he has spared no pains to embody all the most important discoveries in the science down to the present period, and to render the work as complete as possible, both in regard to the principles of optics and their application to the practical purposes of life. The book contains numerous engravings illustrative of the subject discussed.

THE LOVES OF ROSE-PINK AND SKY-BLUE, and other Stories told to Children. By WILLIAM FRANCIS COLLIER, LL.D. Published by WILLIAM P. NIMMO, Edinburgh.

This is, from first to last, a pleasant little volume of amusement; the tales, both in prose and verse, are blithely told, and rattle on merrily—all varied, yet all full of the fun, and spirit, which the young are supposed to enjoy more at Christmas than at any other season. The book is brilliantly bound, and no prettier gift could be bestowed on any little master or miss still far away from the "teens."

STORIES OF THE KINGS OF JUDAH AND ISRAEL. Written for Children by A. O. B. Published by WILLIAM P. NIMMO, Edinburgh.

This little volume is beautifully "got up," and being a third edition, sufficient proof is obtained of its popularity. For ourselves, we would not—for reasons that would occupy too much space to give here—place every story of the Kings of Judah and Israel in the hands of children. We would make them well acquainted with the New Testament; but there is much in the Old so entirely historical—history of the most painful and revolting kind—that we are certain many children would repeat an observation once made to us by a young intelligent child, "How could God make the Jews His chosen people?" We would fill the youthful mind with the teachings and history of our Lord, so beautifully set forth in the Gospels; but not until time had developed the reasoning faculties would we be their guides through the labyrinths of the Old Testament.

DOCTOR SYNTAX'S THREE TOURS IN SEARCH OF THE PICTURESQUE, &c. By WILLIAM COMBE. Published by J. C. HOTTEN.

More than half a century has passed since this book made its way rapidly to public favour. Nothing was then known of its author. In this edition we have a brief yet comprehensive history of his chequered life: it presents a sad picture, not alone of the eccentricities of genius, but of the pains and penalties incident to a career, miscalled, of pleasure, and frightfully illustrates the poet's verse:—

"But ne'er to a seductive lay
Let faith be given;
Nor deem the light that leads astray,
Is light from Heaven."

The vicious habits of William Combe do not, however, appear in his Tour of Dr. Syntax: it may be read with pleasure and, indeed, with profit by the "rising generation," and may delight the young of to-day as it did those who were in their youthhood when it gained the popularity it has ever since maintained.

The illustrations, of which there are seventy-nine drawn and coloured, are not those that first accompanied the Tour; they are not *by*, but *after* Rowlandson; they are, however, very agreeable accompaniments to the volume, and satisfy those who cannot recall the originals.

THE GOLDEN GIFT. A Book for the Young. With Illustrations by Eminent Artists, engraved on wood by R. PATERSON. Published by William P. NIMMO, Edinburgh.

The season has produced no better volume than this; perhaps none so good, for the engravings are all of a high order, and do infinite credit to Mr. Paterson; he may take his place among the best of our British wood-engravers. The drawings are by eminent Scottish artists—Halswelle, Lawson, Cameron, Stanton, and McWhirter; some are by Harrison Weir. They are all charming; they may delight, and certainly teach the young. The poetical selections are principally gems from the wealth-stores of Longfellow, Southey, Campbell, Wordsworth, Wilson, and others; with a few brief bits of prose from standard writers. A higher mind might, we think, have been employed to arrange that portion of the beautiful book: there are some pieces here out of place; it would have been easy to have suggested others far more appropriate. To edit a volume for the young is never an easy task.

THE CHILD'S PICTURE-BOOK OF WILD ANIMALS. Published by ROUTLEDGE AND SONS.

A series of coloured prints, with sensible and accurate descriptions; the former are well drawn, the latter brought to the easy comprehension of children. The book is, therefore, one that may be warmly recommended.

PICTURES OF ENGLISH HISTORY; FROM THE EARLIEST TIMES TO THE PRESENT PERIOD. Printed in Colours by KRONHEIM. Published by ROUTLEDGE AND SONS.

We have here four prints on a quarto page, numbering altogether ninety-three; they are exceedingly well drawn and coloured, and the children who receive the interesting and instructive series may gratefully thank the artist who has prepared it for them. To write history for children is a difficult and dangerous task; the difficulty has been here overcome, and the danger averted, by the writer giving a bare outline of facts, and putting forth no opinions. The young reader may be thus made easily and pleasantly acquainted with the leading events in British history.

NOTES ON VENETIAN CERAMICS. By WILLIAM RICHARD DRAKE, F.S.A. Published by JOHN MURRAY.

This is a useful companion to Mariyat's volume; giving us much information upon a subject very little known. As a contribution to our information concerning ceramic Art, it is of great interest and value.

THE HEROES; OR, GREEK FAIRY TALES FOR MY CHILDREN. By CHARLES KINGSLEY. Published by MACMILLAN & Co.

It is needless to offer remarks concerning this interesting and instructive book. It has taught and delighted tens of thousands of young people, and will continue to do so for many years to come: having the excitement of fiction and the value of history. Our only business is with the "getting up." The small volume is beautifully printed and charmingly illustrated. There is not, nor can there well be, a better gift-book for children; but it may be (as we have found it) pleasant and profitable reading for children of larger growth.

THE LANCES OF LYNWOOD. Published by MACMILLAN & Co.

This is another of Macmillan's charming issues of "Books for the Young," and this also has stood the test of time, taking a firm hold of the public, and keeping it. It is a beautiful example of printing, and is well illustrated by several coloured engravings. We hope this admirable series will be largely extended.

THE LANGUAGE OF FLOWERS; OR FLORAL EMBLEMS OF THOUGHTS, FEELINGS, AND SENTIMENTS. By ROBERT TYAS, LL.D., &c. Published by ROUTLEDGE AND SONS.

A very graceful book, eloquently written, charmingly illustrated, and beautifully printed and bound. It is one of the gift-books of the season that we should select as a fitting present to the young, the happy, and the good; for it will give them much knowledge—the knowledge that teaches to "look from Nature up to Nature's God." There is sufficient learning in the details—the history of each flower is here—but it is judiciously mingled with illustrative passages from the poets. Dr. Tyas has evidently given heart as well as time to his subject. The volume will satisfy those who know much, and will delight, while interesting, those who know little, concerning the treasures of the field, the garden, and the conservatory.

STUDIES FOR PICTURES. A Medley. By J. MOYR SMITH. Published by MOXON & Co.

We have here twenty-five outline-etchings, of very great merit, full of point and humour, occasionally bordering on the grotesque, but by no means on caricature. They are excellent as drawings, some of them admirable as pictures, and, together, form a most pleasant book.

THE CORNISH BALLADS, AND OTHER POEMS OF THE REV. R. S. HAWKER. Published by JAMES PARKER & Co.

Few of the minor poems of our language are more widely known than the song of the western men:—

"And shall Trelawney die?
Here's twenty thousand Cornish men
Will know the reason why."

It has long been regarded as one of the ballads of the perilous time of the trial of the seven bishops, of whom Trelawney was one. Thousands will learn with surprise that, excepting the three lines we have quoted, it is the composition of a Cornish clergyman, written so recently as 1825. It was considered and treated as an old ballad by Sir Walter Scott, and other "authorities," including Lord Macaulay and Charles Dickens, who had each quoted it under that impression; it was contributed anonymously to a Plymouth newspaper, and the author little dreamed of the renown obtained by lines with which now, for the first time, his name is associated. The ballad is but one of a volume of rare excellence and great beauty; many of these poems are of merit more than sufficient to place the name of R. S. Hawker high in the honoured list of British poets.

THE ART-JOURNAL.



LONDON, MARCH 1, 1869.

ON THE VOLCANIC CHARACTER
OF ITALIAN SCENERY.

BY D. T. ANSTED, M.A., F.R.S., &c.

NEITHER the artist nor the lover of Art should visit Italian scenery without some little preliminary knowledge of the peculiarities of structure of the curious country of Italy. The character of the scenery of the whole of Europe south of the Alps is so different from that of the land to the north, that the eye accustomed to the one needs special instruction and adaptation to understand the other. It is easy to run through the country and visit the towns, but it was never easy, and is now more difficult than ever, to study the characteristic landscape illustrating an important chapter in reference to the history of the earth and the causes that have produced the present conditions of the surface. Italy is not only a country almost exceptional in Europe, but its peculiarities are clearly indicated in the scenery. All the rocks, with very few exceptions, have either been formed at a comparatively modern period, or have been so far altered and so completely brought into their present position within that time, that the influence of existing causes can still be traced upon and among them. The Apennines themselves and the igneous and metamorphic masses that have been thrust up through the plains to form the skeletons of volcanoes all agree in this. There are, it is true, in Italy important groups of rocks of the age of our chalk and oolites, but they are no more like our chalk and limestone hills in appearance than the Apennines are like the South Downs or the Cotswolds. In Italy it is easy to recognise both the nature and the immediate effect of those upheavals which have converted rocks that were once at the bottom of the sea into mountain peaks. The whole chemistry of nature is laid open before the student, so that he may observe and measure the mechanical results as well as connect them with the picturesque features of the country. Thus it is that these physical features are not only interesting to the chemist and the geologist, but influence largely the picturesque, and produce marked results on landscape, to an extent that renders it impossible even for the passing traveller to fail to notice them. Italy is a strange mixture of limestones and clays recently deposited, and yet more recently altered, with other limestones and clays of more ancient date, and a multitude of mineral substances melted together under great pressure, thrust up from below, worn and altered by hot acid vapours and destructive gases which are still forcing their way through. Besides these, are slags, scoriæ, and ashes; some consolidated

and cemented together, others half hardened, others still loose and soft; and lava in all its forms and in every conceivable variety of condition and position. Nor are these striking and apparently exceptional features limited to small districts. Volcanic forms, and the results of volcanic action, are not only to be seen around Vesuvius and Etna; they may be traced in one shape or other into the heart of the Apennines, and even on their northern and eastern flanks. They surround Rome; they affect the whole country between Rome and the Valley of the Arno. They are exhibited on the farther side of the Apennines, with large deposits of sulphur and bitumen, all intimately connected with the same peculiar action, which is always ready to show itself—always close at hand, and yet only finds vent at one or two points which are isolated and apparently disconnected from the general physical outline of the country. Everything in Italy reminds the geologist of the recent date of those causes of change that are connected with the reaction of the interior on the surface. In other parts of Europe we study so exclusively the action of water on the surface that we are apt to forget the counteracting influence of fire. Landscape always and everywhere exhibits the result of weathering, and all valleys as well as hill-sides have been modified, if not produced, by the action of air and water. The upheaving force is rarely indicated, even by the form of the hill, and the masking of the natural features of a rock by a coating produced since the whole was elevated so as to be beyond the reach of running water, is a thing unknown. All the hills, as well as the smaller mountain-chains of the north are of comparatively ancient date, and the softer materials that once clothed the mountains have been generally removed, exposing a core of hard rock. It is not easy to understand the extent of this influence upon landscape without a careful and direct study of the physical features and structure of a large district, and in this respect a visit to Italy is especially instructive. In that country we see as a prominent feature in every landscape the great backbone of the Apennines, a mountain chain of considerable importance, and consisting for the most part of secondary limestones. At various points, chiefly on the western side, are marked and striking indications of those volcanic disturbances which now find vent in Vesuvius and Etna. At other points between these, and also on the other side of the chain, are geological indications of the close vicinity of subterranean action operating within a comparatively recent time; but these proofs are not always quite clear to the eye of the unscientific traveller, who believes the result as shown in the scenery to have nothing to do with scoria, ashes, and lava. At the same time there are peculiarities distinguishing this scenery and by no means difficult to recognise. They are indeed the characteristics of Italian landscape, and it is to illustrate them and explain their nature and value that I propose to devote a few paragraphs.

The plains of Lombardy and Venetia, including under this name the wide and flat valleys of the Adige and Po with their numerous tributaries, are shut in to the west and north by the great chain of the Alps, and to the south by the main chain of the Apennines. For the most part the scenery is tame, except for the glorious views obtained of the high mountains. The plains extend through Lombardy and Venetia, reaching Parma and Modena and

the former "States of the Church" on the northern flanks of the Apennines, thus characterising all parts of the country. Except the spurs of the Alps, which reach down at various points a long distance, the only important exception to the generally flat scenery of this part of North Italy occurs near Vicenza and between Padua and Rovigo. The Euganean hills here rise rather abruptly out of the plains, and being disconnected from the spurs of the Alps, are the first indications of direct volcanic action met with by the traveller coming from the north. They are striking—partly from their form, which is rounded and flattened, and partly from their rich covering of vegetation, due to the fertility of the decomposed volcanic rocks. They differ entirely from the hills to the north, and well introduce the scenery of the south. They are volcanoes and lava masses, ancient and extinct, but not the less real or characteristic.

Advancing from the Valley of the Po towards the Apennines other results of volcanic action are soon recognisable. In the Duchies of Parma and Modena, the northern flanks of the Apennines exhibit numerous indications of petroleum, which has been obtained in quantity from small depths below the surface. There are here also very numerous *volcanitos*, or small volcanoes, and *salses*, or spots from which mud and hot water, often saline, are erupted. The scenery of these districts is very peculiar. The mud volcanoes themselves are small, but sufficient to affect the appearance of the country very distinctly. The hills adjacent are the results partly of recent disturbance from below, and partly of the action of water and rain from above. These little phenomena are steps, and very important steps, in the chain of events. As volcanoes they are small and speak rather of decay and exhaustion than of nascent growth, but they not only connect themselves with other volcanoes by the circumstances of their eruption, but with volcanic districts by the forms they assume and the effects they produce. The mud emitted from them spreads over the surface, floods other rocks with a flat, dirty film, which cracks as it dries, and it is long before vegetable growth renders it in any way picturesque. But though mud volcanoes are by no means pleasing in a landscape, they indicate changes which have helped to lift the Apennines themselves. The beautiful and lofty peaks, the serrated ridges, the broken rocks, and the exquisite glens and gorges adjacent owe much to them. They are also the last remnants of chemical changes that have greatly modified the various rocks. The hot springs of the baths of Lucca, the beautiful hills behind and in sight of Pisa, and even the singular outline of the mountains of Carrara, although on the opposite side of the Apennines, are at no great distance, and prove that there are connecting links under ground, and that the volcanic fires, though not approaching near the surface, and quite unable to produce earthquakes and volcanic explosions on a large scale, have yet the power to influence the rocks overlying them, and admit the passage of gases and hot steam sufficient to modify their substance.

As we advance to the south-east and gradually approach the Apennines on the side looking towards Bologna, Forli, and Rimini, the existence of large quantities of sulphur in the rocks forming the flanks of the principal chain again points to the recent influence of volcanic action. The physical features of the country are either

produced by the movements that accompanied the former development of this force, or the rocks originally deposited from water have been so completely altered by the chemical changes induced that they have lost their original nature, and acquired the peculiar forms and features they now possess. All down the east coast of Italy near the mountains, it is certain that petroleum and sulphur exist. They are sometimes discoverable at the surface, but more frequently are only shown by the character of the scenery and the forms of the secondary hills.

A recent visit, and some inquiry among those resident on the east coast of Italy, convince me that there is no part of this coast between the mountain-chain and the sea along the whole distance from Bologna to Brindisi in which indications of the near vicinity of petroleum, bitumen, and sulphur are not to be found. In certain places, as near Pescara, I have ascertained by my own observations the presence of enormous quantities of these minerals. In other places are important beds of bituminous shale, and in or near the mountains everywhere there have been changes produced which prove chemical action on a large scale among tertiary rocks. The close relation of sulphur, bitumen, and petroleum with volcanic phenomena need not be discussed here, but every observation of petroleum I have been able to make serves to render it certain that it is a natural and invariable alliance.

That the eastern and northern flanks of the Apennines owe much of their peculiarities of form to comparatively recent subterraneous influence, that the rapid and enormous atmospheric and water action to which they have been subjected has been greatly due to the disturbances connected with their upheaval, that the chemical change so generally apparent in all of them is due to the same cause,—these are conclusions that no geologist can question. A far greater amount of change has, in fact, been produced here within the latest geological epoch than can be traced in any part of northern Europe since the commencement of the tertiary period.

Except in the Monto Volturi, which is in the line of the great volcanic district of Vesuvius, there is no actual cone and crater on the eastern side of the chain of the Apennines. Among the Apennines themselves there are also few places where volcanic rocks of the ordinary kind, lava and tufa, have been detected; but it is not unlikely that a further search might bring to light much neglected evidence on this head. Unfortunately the political state of the country in the Abruzzi and in Calabria renders it at present, as it has long been, too dangerous to personal liberty and property to justify a minute and careful search by a competent geologist. The artist may sometimes venture safely, for his position is understood and he runs little risk, but it is not so with others. In other respects, too, the accommodation in the mountains is not such as to tempt the traveller to remain longer than necessity requires. But without minute investigation being made it is sufficient to cross the main chain to observe the great extent of metamorphic action in all the rocks, and the modern date of all the principal changes. It is easy and safe to do this in various places.

The principal seat of volcanic action in Italy has always been and still remains on the western side of the Apennines, and it is very visible throughout the country both by land and sea, from the Valley of the Arno to the southern extremity of Sicily. It

may be observed even at the very entrance of Italy from the north-west in travelling along the Riviera, where in many places hot springs arise. Towards the south the volcanic region extends beyond Sicily to Africa. A volcanic island also formerly rose in the sea between Pentellaria and Sicily, and this was entirely the result of a submarine eruption. Throughout the large and interesting part of Italy here indicated the marks of recent change due to volcanic eruptions, upheavals, depressions, and earthquakes, are to be seen easily enough, and the rocks erupted cover no small part of the country. Thus the vast quantity of sulphur found in Sicily, though often far from volcanoes, is still derived from volcanic action, and where the sulphur is not native it appears as gypsum. The whole aspect of Italy and Sicily on the western side of the mountain chain is indeed entirely due to the volcanic fires beneath. Even the mineral wealth of the country is no less connected with the same cause, and the large supplies of sulphur drawn from Sicily have long been known as among the most valuable products of the island. All that is most interesting in the landscape, the numerous hills that tempted the early inhabitants to select them as natural fortresses, and plant upon them their towns, the fertile soil that is so rich in corn and wine and oil, the slopes covered with vast forests of ilex, beech, and chestnut, the picturesque and broken line of the country, all these exhibit a strict relation to the volcanic phenomena.

On entering the country once occupied by the Etruscans, who inhabited a large part of Italy long before the days of the Roman kings, and where a high degree of civilisation imported from the East had for centuries existed, probably in a stagnant condition, it is impossible not to be struck with the position of the old towns. They all occupy the summits of hills more or less completely isolated. The largest and most important towns are generally on the most completely detached hills. Around are other hills. Between these hills are valleys where the cemeteries were placed; near them are other hills—some of them isolated ridges, others connected chains. Such, for example, is the case with Fiesole, the ancient capital of Tuscany. Such also are Volterra, Chiusi, and Perugia—three of the most remarkable and most picturesquely placed of the whole group. Such were the old colonies on the seven hills of Rome. Such were many other towns familiar enough to those travellers in Italy who are not content with the mere beaten track, and who do not think they know Italy when they have looked at the capitals on their way from France or Germany to Rome and Naples. The hills on which the old towns were built owe so much to the ancient volcanoes of Italy that their very existence as distinct physical features may be said to be hence derived. But it must not be supposed that the towns are always perched on lava currents or other rocks derived from volcanic outbursts. Many of the hills, such as those on which Rome was built, are formed of tufa or volcanic ash, cemented more or less completely into stone. These are instances about which there is no question; yet in many others not only the hills but the surrounding country have been certainly affected by the result of volcanic action so far as to exhibit something of it still, either in their shape or in the nature of the material of which they are composed.

Volterra and its adjacent hills in the north, Perugia and its lakes in the north-east, Rome itself in the centre, and the whole country around Naples in the south,

all afford familiar examples of this condition. Few objects are more remarkable, few landscapes more characteristic, than that of the copper-bearing hills of Monte Catini on the one hand, and the plains in which the borax is made on the other hand, as seen from the town of Volterra, which is itself perched upon the summit of a detached hill, strictly volcanic, rising abruptly from the plain of the Cecina. There is, however, no active volcano nearer than Vesuvius, and there has been no eruption of any kind from any part of the district within human knowledge. There is not even lava or tufa, neither volcanic stone nor volcanic ash, but the rocks are still so far volcanic that they exhibit unmistakably the result of intense chemical action.

But marked chemical action, though occasionally producing grand effects, by no means necessarily conduces to the picturesque. The *salses* that cover the plains of the Cecina with mud, and yield so much borax, are as forbidding in their first aspect as the mountain-chain of Monte Catini, with its rich copper vein buried in a mass of serpentine and *breccia*, is satisfactory and beautiful. The whole mass—now so picturesque, with its veins of hard and soft rock, its indurated *breccia*, and its copper veins—is an altered pile of coarse gravel and clay, through which magnesian and other vapours have passed, filling up crevices and fissures with many curious, and some rare, minerals. It is impossible that rocks so formed and so altered should not have some distinct and characteristic features. Where the great change thus produced has not been brought about, owing to the absence of crevices and the vapours passing through them, the result is different, but still peculiar. The rocks then are often in their original state—elevated, indeed, but little consolidated. They are very readily washed away, and in a country generally dry but subject to occasional torrents of heavy rain the destruction produced during one wet season is little modified during the rest of the year. There is thus a strange air of desolation; vegetation has no time to establish itself and produce an improved soil before the whole existing soil is washed away and everything thrown back.

Nothing in Europe north of the Alps until we reach Iceland can enable one to realise fully the conditions of an active volcano; but in France, on the Rhine and elsewhere, are examples of volcanic districts where the fire has burnt out. We may find there the volcanic cone and crater, the flat-topped fragments of former high plains now crowned with lava, the various kinds of composition of which volcanic dust and ashes form the basis, and which are worked up into strange forms. All these belong to events in the earth's history that have affected comparatively small tracts of land at one time, and that seem to have continued for a long time haunting the same neighbourhood. But when they are frequently occurring they produce a greater impression, and ultimately mask all other peculiarities, reducing them to their own strange level. As in everything else in nature, the results are infinitely varied; but there is a certain impression of monotony, in spite of this, for the general features of volcanic scenery are necessarily the same in all parts of the world, and have been so at all periods of the earth's history. This monotony only extends to the scenery actually volcanic—that is, in which volcanoes properly so called enter. Such is the scenery near Naples, that near Catania in Sicily, that of certain places near Rome (Albano and others); the volcanic islands, as the Lipari islands,

are also of this nature. But it will be evident that the parts of Italy named are exceedingly small and even unimportant so far as mere scenery is concerned. Being historically interesting in the highest degree, they are familiar, and the ideas of many who have visited Italy are formed upon them. But there is nothing of this kind round Florence or any of the cities of the great Valley of the Po, neither are the lake districts of northern Italy in any way affected. There are many Italian lakes, as those of Thrasymene, Albano, &c., occupying old craters, but in all these cases, and wherever much time has elapsed since the last eruption, the growth of vegetation has so greatly softened and modified the character of the scenery that hardly a trace of it is left except the general outline, which, however, is easily recognised by a practised eye.

It is not always, of course, that the most striking features of the scenery are in any way due to volcanic action. Thus, the southern arm of the Bay of Naples, including Sorrento and Capri, and the glorious scenery among the cliffs and valleys on the southern side of the mountain of St. Angelo between Salerno and Amalfi, and beyond Amalfi, owe their beauty of outline to the limestones of which they are formed; but even in this limestone district very extensive tracts are composed of volcanic tufa, and it is to these that the rich luxuriance of vegetation is due. So also in the Abruzzi are many districts in which volcanic influence cannot be traced, but where it has really modified the landscape very essentially. This peculiarity of scenery may be noticed especially in the fine bays whose sweep forms the southern termination of Italy. It is impossible to sail round the shores of the grand Gulf of Taranto without noticing it. So also, in going up any of the numerous valleys that open out from the Apennines towards the Adriatic, the traveller cannot fail to be struck with the singular grandeur of the limestone scenery on approaching the mountains. A very little study of the geology of the district will show that in these valleys are large deposits of bitumen, indicating clearly enough the vicinity of volcanic action.

Although, therefore, it is perfectly true that the volcanic character of Italian scenery is sometimes absent and often masked, and although it may happen in many cases that only the accustomed and educated eye of the geologist recognises this character, still it is beyond a doubt that it is singularly prevalent, and that where least seen, its influence has existed, or still exists. And it is where the peculiarities are least obvious that a knowledge of this fact is perhaps most useful to the student who would, as far as possible, understand scenery and trace its influence. No one should visit Italy with a view to scenery without bearing it in mind; and being there, this peculiarity of structure should always be referred to.

I might here point out also the influence of the volcanic scenery on the moral and intellectual qualities of man, and in this way also on Art and its development. But this, however enticing, would carry us too far at present. It is, however, an aspect of the subject that ought not to be neglected, and it is in many ways calculated to be useful. At any rate, I hope to have afforded a few suggestions as to the mode of viewing Italian scenery that may be useful and practical, and assist the artist in his understanding of a class of scenery with which, in northern Europe, he cannot become familiar, but which is so real and influential elsewhere.

THE INFLUENCE OF CHARACTER UPON ART.

IN the consideration of the question "How does a man's character influence his Art-work?" two distinct lines of thought present themselves in at least an apparent antagonism. On the one hand, we observe "character," true to the etymology of the word (from *charazzo*, to cut out, or imprint), not only as that which cuts out, or distinguishes, one man from another, but also as that which, in its turn, is stamped or imprinted on all his belongings, marking his gait, his gestures, nay, his very clothing, and the dwelling in which he lives, with some indefinite but distinctly perceptible sign of his own personality. Seeing all this, we are disposed to decide summarily that a man's Art-work, pre-eminently the outgrowth of his inmost being, must, above all things, bear the stamp of his individuality. But, on the other hand, presenting hindrances to so summary a conclusion, we have two questions presented to us. How are we to explain on this hypothesis, in the first place, why the most perfect Art is that which has the least trace of the artist's characteristic style? as, for example, the works of Shakspeare, where individuality is lost in universality; we learn what we know of the man in a way more negative than positive, finding his greatness in the absence of the limitations which characterise the works of lower men. And secondly, if character does of necessity so stamp itself on Art-work, how is it that men of low moral attainment can produce work of high artistic excellence?

This last consideration is of so general an application, that it inclines many persons wholly to question the influence of character on Art, and hence to decide that Art must be beyond the range of what we may call *direct expression*; for wherever this directness of expression is possible, the influence of personal characteristics is inevitable in a greater or less degree. Some would possibly except poetry and literature generally, whilst deciding thus about music, painting, or the formative arts; believing that words must be a means of direct expression to an extent impossible to colour or sound. The fallacy of this distinction is obvious when we remember that, strictly speaking, we have no direct expression, or even possibility of direct expression, for anything beyond our most merely physical wants. Even words, as the etymologist knows, are of themselves no more expressive than the forms, colours, or sounds in nature, of which they are only the images or echoes. For the needs of the body we have a direct expression, but for those of the soul are obliged to content ourselves with "matter moulded forms of speech;" having here only signs borrowed from the outer world, and fitted by some inherent correspondence between things external and things internal to be the symbols of thought and emotion. What, for example, in any language, is the spirit itself? Everywhere the one type in all words indicating "spirit," "mind," or "soul," is that of the "wind," "blowing where it listeth;" a type used, as we know, by the highest authority, for the operation of the highest spirit, but existing also as the root idea for all our expression of the unseen part of our being. "Life," too, is always "breath;" "aspiration" and "hope" are a "breathing out" towards the desired object; "Heaven" is only the "lifted" or "heaved" up; "purity" is that "passed through fire;" and so on with all our most refined and spiritualised conceptions.

Language itself, therefore, the chief expression of the soul, must, like the Fine Arts, be defined as the "indirect expression of what cannot be expressed directly." And remembering this, we arrive at a true estimate of the value of Art, not as a mere ornament or adjunct of our intellectual life, but as one adequate expression of all that is beyond our merely physical life. And this thought of impossibility of any direct expression of any abstract idea, is one reaching to the very centre of things, helping us to the solution of the great mystery of our Christian faith. In every phase of Art-expression the effort of the artist must be to embody his idea, and the mode in which he thus

gives it form, must be a secondary matter. Art itself is one, and is divided only as to the form of expression. Poetry, painting, music, and the formative arts, what are these but varied modes of saying the same thing?—man's perception of truth and beauty, and of his inspirations from, and aspirations after God, who is truth and beauty. That Art is often made merely external and imitative, and artists often rest in the sensuous instead of reaching the spirit through the form, are considerations beside the mark; for clearly these are not the end of true Art.

Considering that all men must stand in the same position with respect to Art itself, we must conclude that the field for the display of individual character will be in the choice of the medium of expression, and, still more, in the manner in which this medium of expression is used. Given the idea, or ideal, in his mind, a man is influenced by his peculiar "genius" or "temperament" as to his choice of his mode of embodying that idea. One man chooses *words*—symbols of spirit and images of nature—and he is termed a poet; another takes visible form and colour, and is called an artist; another is a musician, and utters his soul through harmonious sounds. Sometimes, as in the brightest days of artistic culture in the Italy of Michael Angelo and Raphael, we have many-sided men who are at home in every branch of Art. Essentially every man of genius is always the poet, or "maker," in relation to his thought; and the artist, "or worker," in relation to its embodiment. The artist in words must familiarise himself with the medium of expression as absolutely, even if with less of conscious effort, as the artist in form, colour, or sound. Consciously or unconsciously the artistic power must be cultivated ere the poetic faculty can be exercised.

We are very apt, in considering the Arts as to their power of expression, to forget this identity, and to imagine that one may be more direct than another, instead of being only more adapted to some special kind of thought, or of emotion rather, since the sphere of Art is more completely of the soul than of the mind. In the names we give our "seers" or "speakers," those who utter for us what we cannot see or say for ourselves, we seem to recognise more consciousness of labour in the worker in visible forms,—the artist, *par excellence*,—and more of unconscious creation in the name of the poet, as applied specially to the worker in words. And as words, the medium used by the poet, are in a greater degree than the medium of artist or musician the common inheritance of the race, we often suppose that character is more clearly expressed in literary than in artistic work, and, still granting that the realm of the artist and musician may be somewhat beyond our range, we all claim to understand the words with which we are so familiar. How far the claim is justified is perhaps another matter; for if words were to all men transparent as they are to the poet, then all men would also be poets. In drawing any parallel between the Arts for the purpose of tracing the influence of character this point must be kept clear in our minds; and another also, that we have to do with results only, separating the man from his work, and not giving to the work of the artist in words any of the advantages of our familiarity with his medium of expression, or of the added influence of voice, gesture, or other personal qualities, which we deny to the artist or musician. Taking the poem or drama, the picture, statue, or building, the sonata, oratorio, or opera, just as it stands, we have then to examine it for the marks of the artist's character. Looking thus, and never forgetting that we are seeking, not the circumstances of life common to all men, but the essential characteristic of the one man, can we examine and contrast the works of Shakspeare, Milton, Tennyson, Byron, or Martin Tupper, those of Michael Angelo, Raphael, Rubens, Turner, Holman Hunt, or George Cruikshank, or those of Beethoven, Mozart, Handel, Mendelssohn, Schumann, Strauss, or "Claribel," and after even the most superficial observation deny the influence of character on Art-work? Must we not conclude that here, as everywhere, a man's doing is only the expression of his being?

So far, we only prove the one side of our question. Can we apply anything of these thoughts to the other side, and explain why the highest Art should not show individual character, or why Art does sometimes apparently show a character which is not that of the artist? That a good man should do good work, or a bad man bad work, would be simple enough; but that men neither good nor noble, as judged by our ordinary standard of morality, should yet do good Art-work, certainly requires something more than we have yet advanced before we can understand it. We may find, in a further analysis of these thoughts, that the artist sustains a double relation to his work; to the idea as well as to the form of its expression. Does not the idea influence the man as much as the man may influence his representation of the idea? Is there not a region of pure thought, pure beauty, pure truth, aptly defined as the "characterless," into which it is the privilege of genius to enter as with open eyes, where ordinary men are blind, or see but dimly? Penetrating to this region, must not genius leave behind it all its ordinary egotisms and limitations, and, passing through the deformities of its own surroundings, bring back, even into the outward form of its utterance of the things seen, something of this illimitable perfection? The poet, or "genius," is a man specially endowed with power of perception, or "taking hold of the thing through sense;" of looking below the appearance at the underlying fact. Being only a man, he is of course subject to the limitations of humanity; but there is also about him a something defined by one of our great thinkers as "a certain *unendlichkeit*, or infinitude," in virtue of which he may rise not only above other men, but, even in these times of inspiration, above himself. With power of expression given in equal measure with power of insight, he not only sees more than his fellows, but says it out for them in ways they recognise as true. The poet thus includes in himself the sum of the power of many men; of a class of men, it may be, or of an age, or even—as when a Shakspeare, Beethoven, Michael Angelo, or Raphael, is sent to us—of all mankind. Thus, though he may, and indeed must, express himself in his work, he will also express far more than himself, bringing out into speech the silent thought of his time.

And the same thought must also be applied to the second consideration, why men of low moral attainment may apparently, or even actually, do good artistic work. If genius means simply universal sympathy, openness of vision, or receptivity of soul; if a poet is a man born free of the universe, is he not of necessity in sympathy with the low as well as the high? open to earth as well as heaven? exposed in a peculiar way to the temptations of a susceptible imagination? We have no right to ask that genius should be considered synonymous with goodness: we know perfectly well that it is not so. And here we see that although highest Art-work may be above the influence of personal characteristics, yet here especially the influence of character must come in to save or lose the man. We may assume the influence of character on the form of the work, for we can see that the qualities of an orderly or a slovenly man, a patient or an impatient man, a loving or a selfish man, will show in the very construction of his work. And on the higher plane also we must admit the influence of character. The truth a man sees, the beauty he portrays, must have a relation to his moral sympathies, as well as to his powers of insight and power of execution. A man determinately gross and low cannot reach an ideal of high purity; nor, even if he could reach it, could he render it truly and worthily.

In judging of Art-work we have always to remember that in the work of the artist, as well as in the life of his soul, a high ideal may be combined with low attainment. The poet is "born, not made" as we know; but to see and to do are not the same thing. He is a seer by right, but he must make himself an artist, or he will only see and be mute. He must take possession of his kingdom, and master it as best he may by instinct or industry. He must have the skill to set his inspiration free, or it will

be only a sealed treasure. And just as we have inspiration without power, so we may have power of hand without inspiration. Great executive skill may simulate the possession of an ideal, which does not exist in the mind of the artist. This will account for some of the good work of bad men. But it need not lead to the conclusion of some among us who say, "Let us only have the great skill, and we can do without all your sentimentalisms of 'love,' and 'inspiration,' and 'high ideals;'" the thing we want is power to do, and we do not believe in the power of the ideal." Now, greatest skill, even without an ideal, may do more apparent work than comes of an ideal faithfully followed through with less skill. Yet we are justified in the assertion that greatest skill combined with greatest insight must produce greatest results. That, in short, a bad man can never do *best* work of any kind.

And, spite of appearance to the contrary, it is doubtful if a bad man ever yet did any really good work—a man, that is to say, determinately bad by choice as well as by habit. The deliberate choice of the man must, after all, be the truest test of character. Action is often the result of unregulated impulses, and is the test of weakness rather than of downright viciousness. Weakness of will-power is the secret of the inconsistency of the lives of so many artists; and hence it is from this cause, in conjunction with their wide sympathies, that we find them often so much worse in their lives, and so much better in their works, than they are actually in themselves when we know their real character.

In illustration of these points we may take Raphael's Madonnas, the embodied ideal of our time as well as of his. These were not necessarily the expression of his own mind alone; by his sympathy he took to himself the ideal of his age, or, if that was grown too vile for any ideal of purity, of that of all time. Raphael reached this ideal by force of insight, and embodied it by force of skill—a skill all his own. And this quite naturally, although for his own daily life he could be content with a Fornarina. But do we know what *might* have been possible, lovely as these Madonnas are, if there had been power of might equal to the power of execution? On the other hand, those who know the works of Fra Angelico find in them the expression of a more than human ideal—a divine purity; and we could believe this, knowing that the artist painted with most reverent care only those visions given him in his ecstasies of prayer. Inadequate power of execution here mars the perfect result.

There is still another consideration to account for the want of harmony in the life of men of genius: the remembrance of the almost infinite power of any true love. It will never be denied that any man who has done good work, has at least loved his Art; he may have loved it fitfully, loving himself between times to any extent of vicious self-indulgence; but at some time, and in some way, he must have loved Art, and loved faithfully, caring for his work more than for its success or its reward. What is the power of the one highest love, which alone is strength as well as inspiration, but this, that it lifts a man up from the old level of selfishness and of sin, and fixes him on the heights of a new life of self-renunciation and self-sacrifice? And this, in its degree, must be the working of every lower affection. There may be a passion for Art so intense as to swallow up the man's lower individuality, and to lift him for a season to a purer height, giving him glimpses while there of that pure white light of truth which he brings back to us in the broken rays of beauty; broken light, at best, to all our Art-work—dimmed reflections only of the light we seek. But if the time comes when our artists are inspired by the highest love, as well as love for Art, strengthened thus to keep faithfully the beauty they now see fitfully, there may yet be a future as well as a past for Art. Then character may truly make its impress, and not mar the loveliest forms which clothe the poet's vision, for he will grow into the likeness of the one perfect character which the world has seen; which embodies to us "the characterless," being stained by no sin, and being without limitation, even when most human.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

THE DEFENCE.

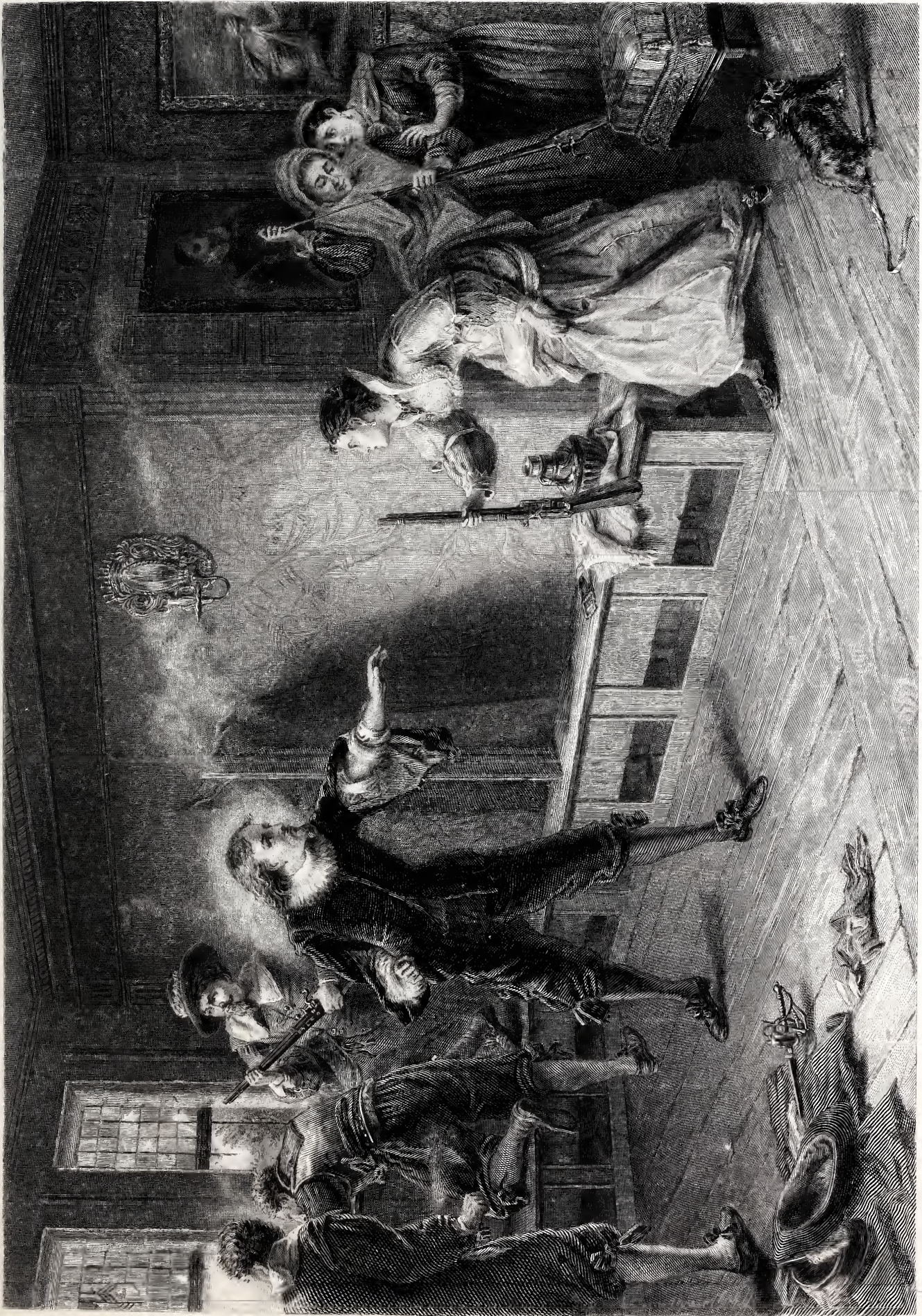
L. J. Pott, Painter.

W. Greatbach, Engraver.

THE painter of this picture is an artist who within the last five or six years has contributed to the Royal Academy works, some of which have received favourable notice in the columns of this journal. Such, for example, as 'Puss in Boots—Behind the Scenes,' exhibited in 1863, showing the characters and properties of a Christmas pantomime; among the former is an actor placing the mask of a huge cat over the head of a little child: hence the title of the picture. An incident from Scott's "Ivanhoe" furnished Mr. Pott with a subject for his next year's contribution, that where Rebecca describes the fight to Ivanhoe, as she watches it from the window of the chamber in which the latter lies, unable to mingle in the game, played out by others, that is to give him freedom or death. 'Old Memories,' exhibited in 1865, is a picture interesting in subject, and of merit in its artistic qualities. Last year he sent two pictures, entitled respectively 'The Minuet,' the figures somewhat exaggerated in their action, and 'The First Success.'

'The Defence' was exhibited in 1867. It is the real or imaginary representation of a scene of the time of the Civil War; and was probably suggested by the story of the gallant defence of Lathom House by the Countess of Derby against the Parliamentarians. The Earl had gone over to the Isle of Man to defend it from the threatened attack of the rebels; when Fairfax brought his forces before Lathom House, and demanded its immediate surrender. To this summons the Countess replied, that she "had not forgotten what she owed to the Church of England, to her prince, and to her lord; and till she had lost her honour or her life, she would defend the place." For several weeks she defeated every attempt to take it, till Fairfax, wearied and vexed with his repeated failures, quitted the command, and resigned it into the hands of Colonel Rigby, an inveterate personal enemy of Lord Derby. The new commandant on his arrival did what his predecessor had done—he called upon the besieged to surrender. The Countess's answer was worthy of her and of the task she had undertaken:—"Tell that insolent rebel Rigby," she said to the envoy, "if he presumes to send another summons within these walls, I will have his messenger hung up at the gates." And she held out, though the garrison was reduced to the direst straits, till the appearance of Prince Rupert, who had hastened to her assistance with the royalist forces, compelled the rebels to instantly raise the siege and decamp.

Mr. Pott's picture might to some extent do duty for an episode in this exciting passage of history. The composition has life and energy and natural movement; it is, moreover, painted with great care, and evidently had much thought and time expended on it. Its fault, artistically considered, is the entire separation of the two groups, leaving the centre of the canvas, where ought to be the chief point of interest, almost a blank; this is opposed to all recognised rules of pictorial composition, and it might have been easily obviated, and without any sacrifice of circumstantial truth, by bringing the two principal figures a little closer together.



T. J. POTT. PINXT.

THE DEFENCE.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS

W. GREATBACH. SCULPT.

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

NO. LXXX.—JOHN ALEXANDER HOUSTON, R.S.A.



ANOTHER painter whose works confer honour on Scotland is Mr. Houston. His family for more than two centuries resided on a small property in Renfrewshire, where a manufacturing business was carried on. Early in life his father left Scotland, and settled in North Wales; there the future artist was born, on Christmas Day, 1812, at Gwydir Castle, near Llanwrst, the seat of Lord Willoughby D'Eresby. At a suitable age the boy was sent to school at Dalkeith, where he completed the ordinary education of the time. Though his father was a tolerable draughtsman, and had a taste for Art—to which, from his being related to the family of the Nasmyths, he might be said to have a kind of inherent right—he was not, at first, inclined to allow his son to adopt the profession of a painter; hence some time was unprofitably spent ere the latter was permitted to enter as a student in the School of Design under the management of the trustees for Art-manufactures, wherein so many Scottish painters have acquired the rudiments of their art. In the third year of his attendance he obtained a prize for drawing, and then left Edinburgh for London.

In 1836 Mr. Houston exhibited his first picture, at the British Institution, the subject 'Don Quixote in his Study': it met with a favourable reception. With the exception of a short interval passed in Paris and Germany, where he studied and sketched landscape and figures, he remained in London several years, chiefly occupied in painting portraits, but, in 1838, he sent for exhibition to the Scottish Academy a small picture, 'French

Goatherds;' in the two following years he also contributed to the same gallery other works of minor importance. In 1841 family matters compelled him to take up his residence in Edinburgh. In the same year appeared, at the Scottish Academy, the most ambitious work Mr. Houston had hitherto attempted, 'The Watch-fire; Soldiers of Cromwell disputing on the Scriptures.' The best testimony to its merits is given in the fact that the picture was purchased by the Association for the Promotion of the Fine Arts in Scotland. He contributed at the same time some water-colour drawings, a branch of art in which he always took delight, and has cultivated with great success. In this year also he sent to London, and exhibited at the Royal Academy, 'The Prisoner—an Incident in the time of Philip and Mary.' His principal works of the year 1842 were—'An Incident in the Crusades,' and 'Releasing the Protestant Prisoners from the Tower on the Accession of Queen Elizabeth,' both exhibited at the Scottish Academy; and in London, 'A Swiss Soldier of the Sixteenth Century on the look out.' His election as an Associate Member of the Scottish Academy took place in the same year.

The greater part of the year 1844 was passed by Mr. Houston in Paris, and while there he accepted an engagement as draughtsman to a proposed scientific expedition to the East, which was afterwards abandoned. The following year he exhibited, in Edinburgh, whither he had returned, 'The Good Samaritan' and 'The Jew Curiosity Dealer,' and was elected Member of the Scottish Academy. His principal work, exhibited in the gallery in 1846, was 'The Secreting of the Regalia of Scotland.' 'The Disobedient Prophet,' in the Royal Academy of the same year, attracted our special notice on account of some originality of treatment.

Passing over the intervening years, which, nevertheless, were not unproductive of good fruits, we find him, in 1849, exhibiting in Scotland 'The Deserted Hall,' an old mansion most carefully drawn, and painted under the effect of a calm, golden sunset; and 'The Prodigal Son,' a work of very high character both in sentiment and style of execution. To the Royal Academy he



Drawn by W. J. Allen.]

PROSPERO AND MIRANDA.

[Engraved by Stephen Miller.

contributed 'Isaac of York in the Vaulted Chamber;' the scene is skilfully treated, with a lamp-light effect. His pictures in the Scottish Academy in the following year were a very fine landscape, 'Scene in the Forest of Arden,' 'The Moated Grange,' and 'A Border Raid,' a spirited representation of a night attack on a lonely Peel-tower of olden time.

A landscape and a figure-subject were again contributed to the

next exhibition of the Scottish Academy, in 1852; the former 'Grafenburg, on the Moselle,' a fine and vigorous composition; the latter 'The Trysting Tree,' under which is seen a group of the chivalry of the Border: it is a most attractive picture. 'Roslin Glen' and 'The Promenade' were exhibited in Edinburgh, in 1854, and 'An Incident in the Desert' at the Royal Academy the same year; a dead horse mourned by its rider.

In 1855 he exhibited at the Royal Academy 'Sunday in the Highlands,' but in the autumn of the year the state of Mr. Houston's health compelled him to leave the country, and, by the advice of his medical attendants, he arranged to pass the coming winter in Italy. Accompanied by his wife and young daughter, he proceeded to Pisa, where they remained several months. The ensuing summer and a part of the autumn were spent in Tuscany, the time being divided between Florence and Siena—the former city, however, having the greater portion, from its artistic attractions. He was not, however, absent from the picture-galleries to which he was accustomed to contribute, for in the Scottish Academy appeared 'Lucy Gray,' from Wordsworth's poem, and in the Royal Academy 'The Fern-cutter,' a young girl resting by the

wayside with a basket of ferns at her back; and 'The Fisherman's Daughter;' all three charming little cabinet pictures.

Towards the end of 1856 the travellers returned, by the way of Switzerland, to Edinburgh; and though suffering much during the winter from his old malady, a bronchial affection, Mr. Houston prepared for the exhibition of the Scottish Academy in the following spring some results of his sojourn in Italy—'Un Giorno Magro,' 'Duck Shooting in the Maremma,' and 'One of Garibaldi's Men;' and he also sent to the Royal Academy 'Vintage-time.' The summer and autumn of 1857 were passed by the artist in the Highlands, a locality that probably suggested to him 'The Will-o'-the-Wisp,' a poetically-treated theme, which he exhibited, with 'The Music of the Shell,' in Edinburgh the following year;



Drawn by W. J. Allen.]

GALLANTRY.

[Engraved by Stephen Müller.

and in the Royal Academy 'Catch,' 'Festa-time—Florence,' a female figure, coloured with much sweetness, looking from a window on the crowd below; and the 'Lucy Gray.'

It had by this time become quite apparent to the artist that the climate of Scotland was unsuited to his health; he therefore left Edinburgh and settled down in Kensington, where he has since resided, though annually contributing his aid to the exhibitions of the Scottish Academy, to which, in 1859, he sent with other works of somewhat minor importance, 'The Shadow on the Casement.' In the Royal Academy the same year he exhibited the elegant little cabinet picture here engraved, entitled 'GALLANTRY: two village children on their way to school, the boy

holding a huge dock-leaf, as a parasol, over the head of his companion, who trips along raising the short skirt of her dress with a coquettish grace that would become a young lady of "quality." 'The Shadow on the Casement,' just spoken of, was exhibited at the British Institution in 1860, and in the Royal Academy the same year 'The Sea-shell,' a group of children on the sea-shore, one of whom places a shell to the ear of an infant; it is a brilliant little picture.

It is, as we stated in a former paper, the custom of many of the Scottish artists who have taken up their residence in the south, to exhibit the same works both in London and Edinburgh; Mr. Houston, we have already shown more than once, has adopted

this plan. 'LIGHTS AND SHADOWS OF THE WAYSIDE,' which is one of our engraved illustrations, was exhibited at the British Institution in 1861, and in Edinburgh the following year. The title bears a double meaning—one as regards the relative condition of the two figures; the other, with reference to the manner in which they are painted. The incident is sufficiently plain, and is well placed on the canvas. To the Royal Academy he sent in the former year 'A Portrait'—the head of a child, very beautifully painted, and 'The Skylark,' a picture that elicited from us at the time the highest commendations we could bestow upon any work of its class. 'The Burgher Watch,' exhibited at the British

Institution in 1862, is a picture small in size, but large in manner—a citizen-soldier of the olden time doing duty on the ramparts of a castle by night.

In the Scottish Academy exhibition of 1864, Mr. Houston showed a charming little rustic subject, which he called 'What's o' Clock?'—a young and pretty peasant-woman holding the flower of a dandelion for her child to blow, an amusement common among country juveniles; with this he exhibited a small landscape, 'The Castle of Assynt,' very brilliant in colour. A work of very different character, but no less meritorious, is his 'Interview between John Cabot and Henry VII.,' exhibited the



Drawn by W. J. Allen.]

LIGHTS AND SHADOWS OF THE WAYSIDE.

[Engraved by Stephen Miller.

same year at the British Institution. 'PROSPERO AND MIRANDA,' which we have engraved (page 69), was exhibited in Edinburgh in 1865, and was purchased by the late John Phillip, R.A., for a friend, Mr. Collie. The composition is simple enough, but the materials are arranged with true artistic taste and feeling, and the colouring is rich yet quiet. Of his more recent works we may especially mention 'The Morning Watch,' 'The Foragers' Bivouac—Prince Rupert's Lambs,' 'Hans Snaphaus,' 'The Captured Banner,' 'Crying the Coronach'—this last was never exhibited—'Early Sorrow,' with others: all of a good order.

The merits of a picture are not to be estimated by the size of the canvas whereon it is painted: Mr. Houston's works are in general of small dimensions comparatively; and in thus limiting himself he has not done justice to his own powers, which in one less ambitious—it might be said, more modest—would have tempted to higher flights. He possesses refined and poetic feeling; his "manner" of painting is decisive yet delicate, and his colouring brilliant, harmonious, and quietly effective. His aim has evidently been to do well rather than much.

JAMES DAFFORNE.

A JEWELLED CASKET.

In the month of September last the magistracy of the county of Monmouth presented to the Marquis of Worcester, eldest son of the Duke of Beaufort, a congratulatory address, richly illuminated, on his coming of age. The document was contained in a costly and mag-



No. 1.

nificent jewelled casket made by Mr. Brogden, the eminent goldsmith and jeweller, who has a European reputation for works of this kind. The engravings introduced here will convey to our readers some idea of the artistic value of the casket, which is of ebony, ornamented with lapis-lazuli, carbuncle garnets, *plaques* of blue



No. 3.

enamel, and grisaille groups, enriched with decorative designs and modelled figures in silver-gilt; and is surmounted by the arms of the Marquis. The four figures are conventional representations of Edward III. with a sword and two crowns, typifying his holding two kings in captivity, of John of Gaunt, Cardinal Beaufort, and

Henry, fifth Earl of Worcester. No. 1 shows the presentation of a gold cup by William, third Earl, who was sent with it as a present from Queen Elizabeth to Charles IX. of France. No. 2 represents Henry, fifth Earl, defending Raglan Castle against the Parliamentarians in 1642-46. Two other oval *plaques*—not introduced here—show respectively views of Raglan Castle and Chepstow Castle; these



No. 2.

are painted on enamel. No. 3 represents the marriage of Charles Somerset, with Elizabeth of Huntingdon; an alliance by which the two feudal castles and estates of Raglan and Chepstow came into the possession of the Beaufort family. No. 4 has for its subject Henry, second Earl of Worcester, receiving knighthood from



No. 4.

Charles Brandon, Duke of Suffolk, 1526 to 1549. No. 5 is the marriage of Blanche of Artois, with Edmund Crouchback, Earl of Lancaster, in 1276; by which Beaufort Castle passed into the Somerset family, and gave the latter subsequently its hereditary title. No. 6 represents Cardinal Beaufort crowning the young monarch



No. 5.

Henry IV., then only nine years of age, at Paris, in 1431.

These historical incidents have been well chosen, and the artists employed to design them have executed their task with skill and gracefulness. The casket, both as a whole and

in all its details, is a singularly beautiful and chaste work of Art, a fit gift for the young noble of ancient and princely lineage to whom it was presented, while it reflects great credit on the taste and judgment exercised by the Art-manufacturer, Mr. Brogden.

THE MONASTERY
OF
MONTE OLIVETO, NEAR SIENA.

MUCH as the length and breadth of Italy have been explored for the sake of the study or illustration of artistic treasures, there is one sanctuary (as we might call it), both of piety and Art, which yet remains almost unknown to foreigners in this land, is scarcely noticed by guide-books, and visited but by the exceptional few among tourists—I mean, the once famous and wealthy cloister and mother-establishment of the Olivetan order—Monte Oliveto, about seventeen miles from Siena, and not nearer to any other town except the once fortified, now half-ruinous, Buonconvento, only known to history as the place where the Emperor Henry VII. met with premature death, vaguely rumoured at the time to have been caused by poison administered in the holy Eucharist.

In the Art of the fifteenth century that Olivetan monastery is rich indeed, and a visit to it suggests reflections upon the tendencies manifest in painting, sculpture, and literature also, during that transitional epoch. The school of painting whose productions belong to the second half of the century presents striking contrasts with that of the first half. After the death of Fra Giovanni Angelico (1455) the purely devotional may be said to have passed away; and different indeed from the ecstatic mysticism, the tenderness and purity of that Dominican friar, are the qualities that command admiration in Ghirlandajo, the two Lippi, Boticelli, and Signorelli. Turning to Italian literature, we find, during the same period, many analogies with the spirit announcing itself in the contemporary arts. The theories of Machiavelli, the poetry of Lorenzo di Medici, the metaphysics of Marsilio Ficino, the bold theses maintained, even at Rome, by the youthful Pico di Mirandola, seem the indications of correspondent effort to emancipate mind from the trammels of the past. What the artist instinctively followed, the *savant* and poet thoughtfully pursued; and these *collaborateurs* alike display the energies of renewed vitality, activities in conflicts of power, not perhaps always guided by good taste, but with aims certainly noble. One of the artists I have named—a shining light of the fifteenth century—left noble monuments of his genius to the monks of that cloister in the Siena province, which I lately visited. The name of Luca Signorelli is sure enough to attract multitudes to a centre enriched by his genius. But I may premise something about that Olivetan order, which has not been spared in the late sweeping edicts against monastic institutions in the Italian kingdom.

In the fourteenth century there lived at Siena a member of the patrician Tolomei family, whose name was Giovanni, and who lectured, as a Doctor of Law, at the university. One day being perplexed for the solution of some knotty question, he requested his scholars to wait till another occasion, when he might resume the theme and bring it to satisfactory conclusion. Being a pious man, he prayed for enlightenment on that question. His prayers were granted, but in a manner far indeed from what he had hoped or intended to ask of Heaven. Before the appointed day arrived, he was visited by a malady in the eyes which reduced him to total blindness. He vowed to God and to the Blessed Virgin that, should he ever recover sight, his future life should be dedicated to religion; and that vow too was heard, for almost immediately afterwards his sight came back. He met his scholars according to the appointment, but, instead of lecturing on any theme of human science, he narrated to them the miracle (as he deemed it) wrought in his own person, counselled to them the profound contempt for worldly things, and announced his intention of abandoning the life of worldlings; taking leave of them, as one about to die to the society he had hitherto moved in, with solemn admonition and blessing. Two of his most intimate associates, of the aristocratic class like himself, Patrizio de Patrizi and Ambrogio Piccolomini, inspired by his words and example, resolved to accompany him in the

religious state which the trio hastened to enter upon. They left Siena, and settled on the Monte d'Accona, a wooded height, isolated by deep ravines on all sides except one, where a tongue of land connects its summit with that of a sister hill; this solitary region, south-east of Siena, was known as the Val d'Ombone, from the name of the river that flows through it. Here the trio of eremites dwelt in a hut of clay, on ground that belonged to Giovanni Tolomei, and built for themselves a chapel, also of clay, where they spent most of their time in devotions, dividing their days between such duties and the manual labour by which they supported themselves, for they lived on the produce of that plot of ground. To beg was no part of their system; and herbs and fruits sufficed for their nourishment. After a time the fame of their sanctity extended far, with the usual attractiveness so potently exercised in these times by masters of the ascetic life. Admiring visitors and converts flocked to Monte d'Accona. Especially were those of the aristocratic class, who came hither from distant cities, impressed by the example of self-denial in men of birth equal to their own; and Siena, we must remember, was at this epoch a city of saints—not but that it was also a city of sinners. The holy community of laborious hermits on the mountain increased, recruits being now eager to join them; a village of devotees arose, and the Monte d'Accona became another Thebaid, peopled with ascetics, who spent their innocent life in labour and prayer. But rumours, sent far on the barbed dart of slander, were also busy on the subject of this new association. At this period religious innovations were looked on with suspicion and alarm, whatever the form they took.

The Inquisitor for Tuscany made report, in an unfavourable sense, to the Papal Court at Avignon. John XXII., the reigning Pope, desired to investigate for himself, and at his summons two of the rising community were sent by Giovanni to Avignon, and there rigorously examined by his Holiness, who at last, satisfied of their orthodoxy, dismissed them with his blessing, enjoining on them the adoption of some approved monastic rule, and referring them to the Bishop of Arezzo, to whose diocese the Val d'Ombone pertained. They repaired to Arezzo, and were paternally received by that prelate. The latter, whilst meditating on the subject of the hermits and the rule to be chosen for them, saw a vision of the Blessed Virgin, who displayed to him the symbol of three mountains, a cross on the summit of the central; on the others, olive-branches; at the same time declaring her own gracious purposes towards the new order. The bishop determined for the Benedictine rule, and announced this to the obedient applicants; then, after singing high mass, attended by all his clergy, in the cathedral, he gave the monastic habit, entirely white, to Giovanni, Patrizio, and Ambrogio; and at the same time imposed on the former a new name, Bernardo—by which we may henceforth call him. After returning to his flock, the now professed monk gave the same habit to all, and ordered the election of a Superior. Two others filled the office of Abbot, each for one year, before Bernardo himself would consent to hold it; but when once elected, he continued to be so, year after year, for the rest of his life. The choice, colour, and fashion of the habit had been a serious question with these recluses; as in other instances of monastic experience, where things the most trivial were magnified into principles or mysteries. Before the profession of the Benedictine rule, Bernardo was one day walking and meditating in the forest, when he beheld—whether asleep or awake, who can say?—a glorious vision: a silver staircase reaching to Heaven; and, at its radiant summit, the Saviour of the World, with His Mother and choirs of angels, all robed in white; while he looked on, the angels descended and ascended those silver steps, leading with them, to the feet of the King of Kings, several monks, who also wore white habits. The celestial Mother herself interpreted this vision to him: the costume of those beatified monks was the one he should adopt for his followers. On the site where that revelation had been made to him

was built the new church—an edifice of some importance we may suppose, as the friendly bishop laid the first stone with ceremonial, A.D. 1319.* Yet we are told that when the enlarged community built their first cloistered home, contiguous to the church, they made it of clay, like their original hermitage. Thus did they, by natural development, pass from the eremite into the cenobite state; and wealth, renown, secular privileges ensued, with the usual evolutions of monastic fortune in these times. The symbol shown in a dream to the prelate of Arezzo—the three mounts with cross and olive branches—was chosen as the device of the new order, and also suggested the name by which it became known as a reform of the Benedictine—"Olivetan." It seems that the above-named bishop had been actuated by the hope that this renovation of an ancient religious institute, with novel forms, might prove a germ of nobler life; a focus of wide-spreading influences for the revival of sanctified observance, in the midst of the corruptions and worldliness that had inundated the church, and become more than ever alarming in Italy since the ill-counselled withdrawal of the Papacy to Avignon. The Benedictine rule was carried out in its strictest acceptation during the earlier stage of this order's life; and the example of agricultural activities was so efficiently given, that the hills and glens around their new home became productive, yielding corn, and oil, and wine in increasing abundance, where till lately all had been sterile waste:—

"Paradise was opened in the wild,"

thanks to monastic industry. Bernardo lived to see nine cloisters of his order founded. In the year of the terrible visitation of plague, 1348, that disease proved fatal to many lives in one of those new Olivetan monasteries, S. Benedetto, at Siena. Not forgetting the highest duties of charity, Bernardo and his two devoted friends repaired thither to assist the sufferers; and it is certain that he—it is believed that those two companions also—died of the plague at Siena, in 1348; Bernardo being seventy-six years old. He was beatified by Innocent X.; but has not yet been canonized. In the last century were discovered, in a vault below a vestibule between the church and cloisters at Monte Oliveto, three skeletons without epitaph or symbol; and the peculiarity of such interment, apart from the resting-place of other dead, convinced the monks that the relics here found must be those of Bernardo Tolomei, Patrizio de Patrizi, and Ambrogio Piccolomini. In Art the Beato Bernardo is distinguished by his white habit with cowl, the crozier in his hand, and sometimes by the act in which he is represented, receiving an olive-branch from the Madonna. The finest picture of him, as a single figure, that I can call to mind, is one life-size by Razzi, in the Communal Palace at Siena. His order never became conspicuous beyond the Alps, but in Italy won new titles to fame by the splendour of its establishments, particularly at Naples, Bologna, and in Tuscan lands. At Rome they occupy, at the present day, but one cloister, with a church of ancient origin and modern architecture, S. Maria Nuova (*alias*, S. Francesca Romana), between the Forum and Colosseum. At Monte Oliveto hospitalities and charities used to be bountifully dispensed; every visitor was welcome to remain from one to three days; paupers were never sent away unfed. The buildings could accommodate 300 inmates—the number that used to assemble on occasion of general chapters of the order—and in the immense range of outhouses and stables I have seen the lodgings provided for man and beast, sufficient for periodical visitations, when guests from the *eighty-seven* Benedictine monasteries of Italy used to be entertained here.

On one occasion the Emperor Charles V., returning northwards from his campaign in Africa, was a guest here, together with all his

* A legend almost identical with this accounts for the origin of the Gamaldulose habit, still more picturesque in its ample white folds: namely, the vision beheld by St. Romuald on the Tuscan mountain when he founded his first establishment: it is the subject of a picture, the masterpiece of Andrea Sacchi, at the Vatican. The vision of Bernardo Tolomei has also been treated, but not in any celebrated picture.

suite, 1,500 military and attendants, and 1,000 horses. In expectation of this visit, the Abbot had caused new roads to be formed, and streams bridged over. The arrival was towards evening, and all remained till the morning of the third day, when, on taking leave, Charles asked the Abbot what compensation was due, and that Father Superior answered that he did not receive guests like an innkeeper, but for the sake of exercising a Christian virtue. Notwithstanding such generosity, Charles insisted on the acceptance of 1,000 gold ducats. Another illustrious visitor at Monte Oliveto, in 1459, was the learned and literary pope Pius, II., who has left in his writings a lively description of the scene and situation, describing the peculiarly formed mountain headland on which this monastery stands above deep wooded ravines, as in shape like a chestnut-leaf. The beauty and solemn seclusion of this scene are the more impressive from contrast with the monotonous succession of cretaceous uplands we have to traverse, in long series of ascents and descents, on the road hither from Buonconvento—from which place I started for a walk of about seven miles, so as to reach Monte Oliveto before the hottest hours of a July morning. When I obtained my first view of the vast buildings from a distance, their long irregular structures rose, darkly defined, through veils of bluish mist—the haze of morning sultriness—while the deep ravines and woods below lay in solemn shadow, and the sunlight glittered on the highest points of architecture alone—an effect that invested the sacred pile with something magical and mysterious. We approach through a vaulted archway under a battlemented tower, that serves as a fortified portal to the cloisteral premises, where, in the midst of a grove of cypresses, densely closing around the lofty walls, the church and monastery stand. A terracotta of the Della Robbia school, representing the Madonna and Child with Angels, greets the traveller from the front of that feudal gateway. On nearer view we do not find much that is remarkable in architectonic features, except the exterior of the church, built early in the fifteenth century—a good but unpretending specimen of the Italian style of that time, with graceful tower and spire, Gothic portal, a wheel window above, with terra-cotta ornamentation on a red-brick façade. This church's interior has been altered—disfigured indeed—in the showy modern Italian fashion, and the entire section, comprising the tribune, is an adjunct of date 1772. It seems that the walls must have been covered with fresco-paintings, now barbarously concealed under stucco or other incrustation; for, on the removal of that modern coating in one part above the stalls, was, not long ago, I believe, discovered an interesting picture ascribed to Pietro Lorenzetti (1317—1355), of three figures—the Beato Bernardo and his two inseparable friends, represented with all the individuality of portraits, which they may well be. A later Art-work, first-rate of its kind, is the *intorsio* of the forty-eight stalls, in walnut-wood, representing various subjects, altars, vessels, fruits and flowers, architecture and symbols, besides finely-conceived figures of S. Benedict and Bernardo: a series begun about 1503, and all completed by the same hand, that of a lay brother in this cloister, Giovanni da Verona, whom Vasari mentions as an assistant of Raphael in the decorative paintings at the Vatican. About twenty choir-books were dispersed from this church, after the suppression under the French government; but fortunately all these treasures found their way, I know not how, to the cathedral of Chiusi, where I have seen them, and admired the exquisite miniatures they contain; the best of these illuminations being ascribed to the artists who painted the precious codes in the cathedral library of Siena.

But it is in the principal cloister—a great quadrangle surrounded by arcades of brickwork, with a pleasant garden in the midst—that superior Art has contributed most for the adornment of this monastery. The lateral walls, within those porticoes, are covered with frescoes, thirty-four in all, illustrating the entire life and legends of S. Benedict, by two artists of great but contrasted genius; Luca Signorelli (1439—1521),

and Gian. Antonio Bazzi (1474—1549).^{*} The first nine of the series, by the former artist, have been most damaged, but, what is satisfactory, have never been retouched. Their subjects are of the more awful and mysterious character—miracles, visions, acts of ascetic devotion; and the annotators of Vasari (Lemonnier edition) mention the sketches of several in this series which they had seen in a collection—now unfortunately dispersed—possessed by the Piccolomini Bellanti family at Siena. Lamentably injured as they are, these frescoes display the originality and power recognisable in all the works of Signorelli. They were commenced about 1497, and therefore present to us a mediate stage of his career between that brought to our cognisance in the frescoes of the Sistine Chapel, finished by him in 1484, and the date of his grandest works, the Antichrist, Resurrection, and Judgment, commenced 1499, in the Orvieto Cathedral. Both that church and the monastery here in question should be visited by those who desire to appreciate, or attain any just idea of, the glorious opulence of genius possessed by Signorelli.†

In 1505 was undertaken the continuance of this series, completed in twenty-five pictures by the eccentric and brilliant Bazzi, who, Vasari tells us, strove hard before he could persuade a lately appointed Father General of the Olivetans to give him this commission; and who, during his stay here, proved an amusing but very troublesome guest, acquired the nickname, "Il Mattaccio" (the mad fellow), and by his various *pazzie* did his utmost to disturb the decorum of monastic life. He executed his task, says Vasari, for the slightest payment; but at last complained of this low rate, and apprised the Father Superior that if he wanted him to paint better, he should pay higher. The reverend Mæcenas acquiesced; and the three pictures executed subsequently surpass all the rest in merit; their subjects, being S. Benedict, when a boy, parting from his father and mother; Maurus and Placidus, two noble youths (eventually illustrious Saints) presented by their fathers to S. Benedict for tuition under his care; and the burning of Monte Cassino by the Goths. Though we do not see in these pictures such high qualities or sentiment as distinguish the master-pieces of Bazzi at Siena, where he produced his best pictures between 1517 and 1539; yet is the Olivetan series admirable for vigour of imagination, for brilliancy—the tints seem fresh as of yesterday—and complex dramatic grouping. Their peculiar merits, their numerous and effective accessories, cheerful landscapes and architectural backgrounds, still more, the general aim here manifest, announce not only the individual taste and skill of an artist, but the tendencies of an epoch—those also of a school departing, further and further still, from the inspirations and traditions of the past. The sacred theme is here but a pretext, or motive, for the display of special powers in a favourite direction. The religious meaning intended to be conveyed in certain actions becomes subordinate, at least in many instances, to the accessorial and fanciful. Bazzi, whose career pertains to two centuries, may be classed among the representative men of his time, who were animated by the life peculiar to a transitional period, and who, participating in the spirit of the age, uttered, whether by word or by other means, the thought, or bias, then predominant in many minds. I may particularise, among his frescoes here, the meeting between S. Benedict and the conqueror Totila; the shepherds presenting their offerings of fruit, vegetables &c., to the Saint at Subiaco; the saint causing a cup of poisoned wine, given him by

the monks at Vicovaro, to break by the sign, made over it, of the cross; and the obsequies of S. Benedict. The last of the series was originally painted in a manner that scandalised the monks, representing the immodest dance of loose women who were sent to the retreat of the young Saint by a jealous priest, Florentinus, with the desire to deprive Benedict both of his sanctity and his reputation. This group the artist had made so indecent, that when the monks saw it for the first time their Superior ordered the entire picture to be destroyed, and Bazzi could only rescue his work, or appease that merited wrath, by adding to his figures the drapery that now saves appearances.*

Another picture worthy of note by Bazzi (but repainted by Riccio, his most successful scholar), is the 'Woman taken in Adultery,' in the *Sala del Consiglio*, a large hall with a throne, in which the monks used to assemble for counsel or discussions. By the same artist is a 'Coronation of the Virgin,' and also a 'Pieta,' both painted above a staircase leading to the dormitory. In the ancient refectory (long unused) a 'Last Supper,' a large fresco of the Siena school, of the fourteenth century, was sacrificed to give place to an indifferent modern picture of Belshazzar's Feast. And in the same apartment was perpetrated the additional Vandalism, soon after the suppression of this monastery under the French, of destroying very fine specimens of *intarsio* in wood, by the above-named Fra Giovanni da Verona, who was the architect of the library, the best specimen of building on these premises, and who is supposed to have been the sculptor of the Madonna statue (date 1490) in the chapel of the Noviciate. The Sibyls, some Scriptural subjects painted in the refectory by another lay-brother of the order, Fra Novello (1620), display talent. Earlier and more deeply religious Art is represented on these premises by a beautiful fresco above an altar, ascribed by some critics to Pinturicchio, by others to Perugino, in a chapel built over the original hermitage of the Beato Bernardo: this fine picture representing, in the upper part, the Assumption with floating groups of Angels; in the lower, the Virgin Patronesses, S. Agnes, S. Apollonia, and S. Scholastica, alike majestic in serene beauty; and, laterally to these figures, S. Benedict, Bernardo, and two other Benedictine Saints. An adjacent chapel occupies the site of the cavern to which Bernardo used to retire for penitential seasons, and which is here imitated, with questionable taste, in a construction of black marble behind the altar. Its walls are painted in fresco by an artist of some ability, Rosini (18th century); and in that artificial cavern is an expressive kneeling statue of the Beato, in terra-cotta, substituted for a marble sculpture, said to be well-conceived, by Rocciardi of Genoa, whose original is now in some palace at Siena. This monastery never recovered from the shock of the suppression and spoliation in the days of French government. The library, which filled a spacious pillared-hall of imposing architecture, was totally dispersed, together with 165 codes kept in a separate compartment, and which latter were sold as waste-paper by ignorant despoilers. When the late edict against monasteries was enforced here, the community was reduced from fifty (monks, novices, lay brothers) to five; the residuo I found in occupation of these vast buildings. Among that number was the Prior, an intelligent and cultivated ecclesiastic, who obligingly gave me his company during the whole of the morning I passed here, and went with me over every part of the premises, thoroughly explaining all that could interest the visitor.

Happily, regulations have been made by the parliament at Florence for the proper care and future conservation of all valuable Art-works, as well as monuments of superior architectural character in the establishments of the suppressed communities.

Florence.

CHARLES J. HEMANS.

* The artist's portrait, in gray dress, is introduced in a picture of the miracle wrought by the boy Benedict (the making whole a broken vessel) in presence of his nurse, a good woman who long followed and took care of him after he had left his parents. Here Bazzi portrays himself with some of his numerous pet animals at his feet—the *bestiaccio*—his attachment to which is ludicrously described by Vasari.

RECENT IMPROVEMENTS IN MINOR BRITISH ART-INDUSTRIES.

'COCOA-NUT FIBRE.

One of the most interesting of our recently introduced manufactures is that which utilizes the cocoa-nut fibre. It may be said that the products of this manufacture are of a humble order, but so indeed are many of those which minister to our necessities and comforts. Its use by the natives of tropical countries began probably in times pre-historic; but from that dark period to the present it does not appear to have ever been employed for any purpose beyond the making of yarn and ropes, which are by no means so strong as those made of hemp.

It is mentioned by Gibbon (chap xl.; date, A.D. 532) that the Indian and Chinese navigators passed the space between Sumatra and Ceylon, a distance of about three hundred leagues, assisted by the flight of birds, in their square-built ships, which were held together by the strong thread of the cocoa-nut, instead of iron.

The *Cocos nucifera*, or common cocoa-nut tree, is the most interesting of all the species of the Palm genus. We shall not, however, even refer to the writings of those eminent men, Dr. Royle, Sir W. Hooker, and others, who have made known to the world many new materials more or less available in commerce, none of which have grown into such importance as the *coir* of the Cingalese, popularly known in this country as the cocoa-nut fibre, of which, in the establishment of Mr. Treloar, 8,000 tons are manufactured annually into articles of common usefulness.

There are several firms now occupied in the manufacture of articles from cocoa-nut fibre, but as principally in these cases, the fabrication is conducted in connection with other trades, we are thus bound to limit our notice to the originator of the manufacture, to whose enterprise and energy is due the great merit of having satisfied a want in the domestic economy.

Although the material itself suggests the uses to which it may be put, the domestic wants of nations, barbarous or semi-barbarous, are not such as to demand new and ingenious applications of common produce. And were it otherwise, the means and appliances of such peoples being limited, and of the rudest kind, their products could never form any remarkable feature in their commerce. But it is matter of surprise that the Chinese, whose ingenuity in certain directions is extraordinary, should not have applied it to any purpose beyond twisting it into rope yarn. This, it would appear, is the only use made of it in China, India, and the islands of the Indian Ocean.

The manufacture of cocoa-nut fibre has been in operation in England rather more than thirty years. Mr. Treloar, of No. 67, Ludgate Hill, is indisputably the originator of this industry, to the improvement of which he has devoted his entire life. The suggestion of this application of cocoa-nut fibre, like that of so many other materials which form articles now indispensable in the household economy, was accidental. The fabric—for it is in reality a textile—had its origin thus. Captain Wildey, a gentleman who had been long resident in Ceylon, on his return to this country, in 1836, brought with him a mattress stuffed with the fibre of the cocoa-nut husk. This he had used as a bed on the voyage home, and found it so agreeable that on reaching England he loudly proclaimed the comfort and refreshment he had derived from it; but, above all, it recommended itself by being so obnoxious to insect life that vermin could not harbour in it.

The result of Captain Wildey's experience was a partnership between him and Mr. Treloar; to the latter was confided, as the acting partner, the conduct of their depot establishment. At this time the only means of obtaining the fibre was by picking to pieces the cordage and cables of Indian manufacture. To this end the ropes were sent to different prisons, and parish work-houses; and the material thus obtained was sold in large quantities to asylums, hospitals,

* A name commonly, but erroneously, spell as Bazzi, and to which has been affixed an opprobrious epithet that had better be forgotten.

† Unfortunately for the student of Art, the works of this great master are confined to a limited range of Italian cities, and none that rank as master-pieces are seen in the Italian capitals. The Florence Accademia contains two, not among his best; those in the Sistine are inferior to his later works, and want proper light in that chapel. At Siena, Orvieto, Arezzo, Perugia, Gitta, di Castello, and Cortona (his birthplace) we may acquaint ourselves with the high powers of Signorelli, who in technical skill and science reminds us of Michael Angelo—in the religious dignity distinguishing his conceptions, of Fra Bartolommeo. He seems to me to carry the power of expressing emotion and meaning through action to the furthest extent. His fresco-colouring is usually well preserved, and still vivid.

prisons, and other public establishments, to be used for bedding, at prices varying from 7d. to 9d. per lb.

As this source of supply was tedious and precarious, it was determined to import the fibre directly from the lands of its growth, and as it was removed from the husk. With this view one of Mr. Treloar's partners proceeded to Ceylon and other places in order to establish agencies for regular consignments to London. The principal of these was that of Messrs. Albrecht and Co., of Colombo, who at once entered into large contracts with the natives, and established a depôt for receiving yarn spun by hand for shipment to Mr. Treloar's establishment in England. The fibre when dressed feels in the hand very much like horsehair, and is so elastic that it was found necessary to send out to Ceylon hydraulic presses, as a measure of economy, in order to reduce the bulk and, consequently, the freight.

It may be supposed that the enterprise shown in the introduction of the cocoa-nut fibre would be seconded by corresponding energy in its application and the development of its uses. Like every novelty bringing with it a challenge to articles established in public use—not from their excellence, but for want of better—this material has done battle with the opposition of the "trade" and the prejudices of the public so successfully that, could we suppose its sudden disappearance from the list of our utilities, there is nothing left to us that could replace it in its various uses.

Mr. Treloar's manufactory is established in Holland Street, Blackfriars. The street was known of yore by name to the hundreds of thousands who passed to and fro over Blackfriars Bridge, simply from seeing the name written on the corner house. But all that is now changed; the street debouches upon Blackfriars Road through a railway arch, which offers anything but an agreeable perspective. The district, like all those that lie near the river, is densely populated, and although the houses are such as are commonly found in similar quarters, there are distributed in these localities hives of busy industry, representing hundreds of thousands of pounds in value. The entrance to the manufactory is so unpromising that it might be passed again and again without a suspicion that it leads to any establishment of importance. The first impression of a visitor on entering any manufactory in the populous districts of London is that of want of space; here the close packing is more than usually felt.

The fibre comes from India in bales weighing about 2½ cwt., and of different colours; each bale being worth about £7. It is also delivered in another form, called a "doll," which consists of a coil of the yarn closely tied up. Of these dolls a thousand are required for a ton weight. The lighter the colour of the material, the more valuable it is to the manufacturer. But many of these dolls which bear a fair outside appearance, on being opened are found inferior in quality and colour—the usual complaint against the Oriental trader. The first operation in preparing the fibre for the manufacture is to untwist and pick the yarn, and to sort it with regard to its colour and quality. All this is done by women; but much of the fibre goes to the loom as it is received from the ship, especially for the weaving of the cocoa-nut fibre into the matting now so extensively used for covering floors.

The demand for Mr. Treloar's manufacture gives employment to about a hundred looms, among which are divided the different branches of the work. It is the common carpet loom that is used, the shuttle being passed by the hand; the treadles are not consequently worked so quickly as by the cotton or linen weaver. When, however, we examine the texture of one of the finest mats, considered as a composition from the husk of the cocoa nut, it is a marvel of ingenuity, with a claim to be regarded even as an elegant extract, as definite as that of productions yet more prominently ornamental. It will be understood that the surface of these fabrics would be much disfigured by the introduction of fibre of different colours, and hence the necessity of a perfect match.

On removal from the loom, the surface is

dressed by clipping and shearing. The former operation is performed by scissors, but the latter by a machine set in motion by the hand; indeed, in this manufacture no machinery is employed other than can be worked by manual labour. The cutting principle of the shearing machine is the application of three spiral blades to a spindle, which acts when the shaft is set in motion by the hand. The surface to be shorn is brought under the action of the blades by the revolutions of a cylinder to which the fabric is attached. The result is, the most even, close, and elastic texture that has ever been produced in the form of matting or floor covering.

As a substitute for horsehair to be used as bedding, the fibre yielded by opening the yarn is not used, but selection is made of the clean, loose material imported from the Colombo agency, which is curled in the same manner that horsehair is prepared for filling mattresses. By this means the natural elasticity of the coir, or yarn, is greatly increased, and the manufacturer is enabled to sell it at a reduced price.

An estimate of the utility of the material, formed by competent judges as far back as the Great Exhibition of 1851, may be gathered from the following extract from the Jurors' Reports (page 549) on the award of a medal to the introducer of this new industry: "The use of Treloar's cocoa-nut fibre for bedding presents many advantages. It never becomes knotty or hard, it does not harbour vermin, and it is recommended by the great cheapness at which it can be produced."

Mr., now Sir Matthew Digby Wyatt, in his report on Furniture and Decoration at the first Paris Exhibition says, alluding specially to Mr. Treloar's exhibit: "The curled cocoa-nut fibre, when dyed and properly prepared, resembles horsehair to such perfection that none but a practised eye can detect the difference." The same authority adds: "Perhaps there are few commodities which have had to contend against so much opposition as the cocoa-nut fibre. A really good, useful, and cheap material, it still had for some years to contend against the interested opposition of what is called the 'trade,' or middlemen who come between the manufacturer and the public. Even now, the cocoa-nut fibre is not so well known to the public as it should be, from its being extensively used, we must not say for adulteration, as it improves while it cheapens, but for mixing with horsehair. Owing to the recent advance in the price of raw hair, the use of cocoa-nut fibre has increased to such an extent that scarcely any curled hair, even of the best quality, is brought into the market without having a large proportion of cocoa-nut fibre mixed with it."

The matting became first known to a limited but distinguished section of the public at the christening of the Prince of Wales. On that occasion a large quantity of it was laid down in St. George's Hall and its approaches, and the public press, and notably the *Times*, having commented very favourably on the comfort and clean appearance of the new floor-covering, Mr. Treloar found the demand for his manufacture rapidly increase. The matting continues, as at first, to be woven from the yarn spun in Ceylon. This may be surprising when our resources in machinery are remembered, and when even the utmost cunning of the human hand in manufacture is equalled by a machine. In the application of machinery to the twisting of the fibre into yarn the vital question of price is involved. Machinery has been tried, but the results were not more advantageous than those of the method of working by hand practised by the natives of India. Thus the yarn continues to be used as it is imported.

When coir was first introduced in manufacture by Mr. Treloar, his name was the only one which appeared in the "London Directory" in this branch of trade, but the Directory for the present year gives a list of at least a dozen names engaged in it more or less. We find, however, the business generally carried on in combination with some other branch of trade.

Inasmuch as the vegetable fibre is infinitely cheaper than horsehair, the substitution of a portion of the former for a similar quantity of the latter is nothing short of a fraud, when the

purchaser is taught to believe that the article which he or she is buying is entirely horsehair. Moreover, it has been attempted, by bleaching, to give a false value to material of inferior quality. A case was lately reported from the court of the Vice Chancellor, in which the question of bleaching cocoa-nut matting was the main issue. It was shown, however, by an elaborate report of a practical character drawn up by Mr. Treloar, as also by the professional testimony of Dr. Letheby and other eminent chemists, that bleaching destroys the matting, and is resorted to only to hide defects, and to make the inferior article look like that of good quality.

The common kinds of mats are made principally by convicts, whose labour is available by contract with Government and county magistrates. By the inmates of one prison alone, during the year 1868, a very large amount of work was done.

Another very important branch of the manufacture is the preparation of the longest and strongest samples of fibre as a substitute for bristles for making brushes and brooms. For this purpose the material is partly prepared in this country from the dry cocoa-nut shells. It has, however, been found much easier to separate the fibre when the nut is in a green state. A company has therefore been established at Singapore, for the especial purpose of preparing fibre for brush-making.

A few of the less important uses for which the material is used may be mentioned—as netting for sheepfolds, a cheap and efficient substitute for hurdles, easily moved from place to place by the shepherd, and not liable to injury from exposure to changes of weather; yarn for thatching, of which from 50 to 60 tons are annually disposed of; hassocks, cushions, and kneeling-mats for churches; cider-cloths, mats for stearine pressing, and bags for seed-crushing; in short, for most of the purposes for which horsehair is used. Even the dust or refuse which falls from the machines that separate the fibre has its especial use. This refuse is in great demand by florists, as it has been found to be a valuable agent in the propagation of plants. Rhododendrons are said to grow in it better than in the peat mould, and as top-dressing for hyacinth and strawberry beds its properties are invaluable.

Thus many of the utilities formed of the material, although all indispensable, do not come conspicuously under the observation of the great public; but who has not seen the reproduction of the famous Pompeian house-dog, with the needful warning *Cave canem*, all reproduced in the lightest-coloured fibre? But we are more frequently met by a word of goodwill, copied from a Roman threshold, and doing duty for the master of the house by a universal greeting—*Salve* we meet with more frequently than the friendly caution conveyed by the other words. But the Roman salutation has by no means the heartiness of the good old Saxon *Welcome*, with which we are also greeted on some of these products. But it is impossible even to mention the various directions which the ornamentation of this material may assume, for it will take any colour. Arms, crests, and a variety of ornamental designs have been worked in it, and there is no reason why it should not be enriched by designs and compositions as accurately outlined and shaded as those seen in carpets.

We have to acknowledge, with thanks, the interesting communications of Messrs. Treloar on the subject of this manufacture, and the courtesy shown by them on the occasion of our visit to their establishments.

The popularity of the "Treloar cocoa-nut fibre matting" has, as we have already remarked, induced many competitors to enter the same field of enterprise. Competition, in so far as it operates as a stimulant to the manufacturer, is a benefit to the public. In this case it has been advantageous not only to the public, but also to the original producer, who, as far as we are able to judge by a comparison of different products, has far transcended the pretensions of all competitors. And still, it is understood, further improvements are practicable.

H. MURRAY.

ART IN CONTINENTAL STATES.

ARACCO.—The Corsicans, who have already erected sculptured memorials of their illustrious dead—for example, an equestrian statue of the first Napoleon, a statue of Cardinal Fesch, and a splendid monument to Charles Abbateucci, the hero of Huningue—are about to add to these a statue of Joseph Bonaparte, elder brother of Napoleon, who bestowed on him the crown of Spain. The work has been entrusted to M. Vital Dubray, a French sculptor of celebrity, who executed the Abbateucci monument, and whose works adorn many of the cities and towns of France; notably among them are a statue of the Empress Josephine, the fine front of the *Théâtre de Gaîté*, Paris, the bas-reliefs at Orleans representing episodes in the history of Joan d'Arc, with sculptures of various kinds ornamenting the Louvre.

FLORENCE.—Among the various studios we have visited here, we have found that of Cav. Alessandro Castelli very interesting. He is already somewhat known in England, where several of his compositions were begun, but he could not finish them under our sombre sky; and though he has not returned to his beloved Campagna and the warm South, he has found in Florence sunshine enough to complete his landscapes and to diffuse over them the breezy and delicious atmosphere of his native land. We had the advantage of examining portfolio after portfolio of laborious studies, made chiefly in the south of Italy, on the Roman Campagna or in the neighbourhood of Albano. These are no hasty "effects," or sketches made at a dash; but carefully selected and faithfully computed studies. Day after day has been devoted to the minute detail of the rich vegetable life of the Campagna in spring and autumn; not a thistle-down has been omitted in the studies taken, at great personal risk, in the arid midsummer heat. A life of loving labour has enabled him to produce some landscapes of wonderful beauty and truth. It is nature as it is, not dressed up, but seen through the eye of Art; the figures are few and unobtrusive—real human beings, not standing to be drawn, but pursuing their usual avocations. The eye leaves them to rest on the rich foreground, on the distant towns half ruined and perched treeless on the hill top; above all, on the sky and mountains—sky so full of life and motion, mountains where one can breathe so well. Cav. Castelli has also been so ambitious as to depart from being a simple landscape painter, and has given three scenes from the history of Our Lord, in which inanimate nature is made the chief agent in telling the wonderful tale. The first is the supreme moment of His death. All the light and interest of the picture is concentrated on the distant Mount Calvary, on which the three crosses and the mourning women are visible. Small as it is, the one figure rivets attention with wonderful reality; a green and lurid light, or rather darkness visible, covers the whole scene; all nature seems rent and mourning, the leaves of the palm-trees are scattered in the blast, above all the sky is magnificent, and suggests the words, "The Heavens declare the glory of God, and the firmament sheweth his handiwork." The two companion pictures are less grand, but let us congratulate any artist who has succeeded in impressing the beholder with the magnitude of this scene—a subject in which not to fail signally is success. G. E. F.

MISSOLONGHI.—The inhabitants of this town propose to erect a statue to the memory of Lord Byron, who died there in 1824. The poet's services in aiding the cause of Greek independence will thus at length be honourably, though somewhat tardily, recognised.

MUNICH.—Kaulbach, we hear, is at present engaged on two large pictures. One is entitled the 'Dance of the Dead,' and represents the Empress Marie Louise, with her infant son the King of Rome, on her knees, receiving the homage of the German princes, at whose head is Death, in the costume of a nuncio of the Pope, preparing to place on the head of the young king a crown decorated with skeleton-bones, while the princes are waving in the air their own crowns to evidence their joy. In

order to carry out more effectually the political allusion, Kaulbach has introduced Prince Talleyrand close to Death, but behind the platform, or step, on which the latter stands. The second picture is a subject from the beautiful poem of the old German bard, Walter de la Vogelweide, called "Under the Linden-trees."

PARIS.—The death of M. Charles Odiot, the eminent goldsmith of this city, occurred in the month of January. "The Odiot family," a contemporary remarks, "have been the Benvenuto Cellinis of successive kings of France from the reign of Louis XV. to that of Louis Philippe." And we may add that from this later date to the present time the house of Odiot has maintained the high reputation throughout the world which it has enjoyed from its earliest establishment. Our own columns have frequently borne testimony to the artistic beauty of the works it has produced. At all the great Industrial Exhibitions their gold and silver have been among the leading examples of manufacturing Art: at the last exposition in Paris the "court" of M. Odiot was constantly filled with admiring visitors. At the time of his death he had nearly reached his eightieth year.—It is reported that the directors of the *Académie des Beaux Arts* propose to form in the Louvre a gallery of works of Art that once belonged to the ancient Jewish people; the principal portion of which will be some sculptures discovered, in 1851, by M. de Saulcy, at Redzom-el-Aabed, near Schigan, and which were presented to the museum of the Louvre, about two years ago, by the Duc de Luynes. These works are assumed to be by Moabitish artists; it is well-known the Mosaic law forbade the Hebrews sculpturing or making graven images, of any kind, though they "set up a calf in Horeb;" nor was this the only instance of their disobedience of the second commandment.—Paul Huet, one of the most distinguished landscape-painters of France, died suddenly in the early part of January. He was born in Paris in 1804, became, in 1820, a pupil of the *Académie des Beaux Arts*, and at the same time was admitted to the studios of Paul Guérin and Baron le Gros. His works are to be found in some of the best galleries in France, including that of the Emperor.—A statue of Voltaire, erected by public subscription, will shortly be placed near the Institute. It will be cast in bronze by Barbidienné and Co., from the model by the sculptor Houdon.—The *Académie des Beaux Arts* has elected M. Dupré, a sculptor of Florence, Foreign Associate in the room of Rossini the composer.—At a somewhat recent sale of pictures, the following works merit special notice:—'In the Wood,' Cabanet, £380; 'River-scene in Morvan,' Daubigny, £168; 'Oaks and Rocks in the Forest of Fontainebleau,' Diaz, £388; 'Returning from the Watering-place,' E. Delacroix, £508; 'Recollections of the Landes,' Jules Dupré, £200; 'The Boat,' Jules Dupré, £240; 'Halt in the Desert,' Fromentin, £320; 'The Zingara,' Hébert, £268; 'Child playing with a Crab,' H. Merle, £156; 'Greek Travellers preparing for Departure,' Ziem, £238.—At the sale of the collection of paintings belonging to the late Count d'Haubersart the most important were: 'The Torrent,' Ruysdael, £328; 'Sea-view,' Backhuysen, £320; 'Interior View of a Dutch Town,' Gerard Berkheyden, £200.—The Marquis Maisons, one of the most liberal patrons of modern French artists, died suddenly in the month of January. About two years ago he sold a large portion of his valuable gallery of pictures to the Duc d'Anmale, for £30,000.—The following list of painters has been presented by the section of Painting of the *Académie des Beaux Arts*, to select one name as "Corresponding Painter":—Messrs. Podesti, of Rome; Rosales, of Madrid; and F. Leighton, R. A., of London. To these the Academy itself has added the names of Messrs. Daeger, of Dusseldorf, and J. C. Herbert, R. A., of London.

THE HAGUE.—An International Exhibition of the Fine Arts is to take place here from April 20th to June 6th. The municipal council has voted a sum for the distribution of four gold medals to be presented to native artists, and three to foreigners.

SELECTED PICTURES.

THE KISS OF JUDAS.

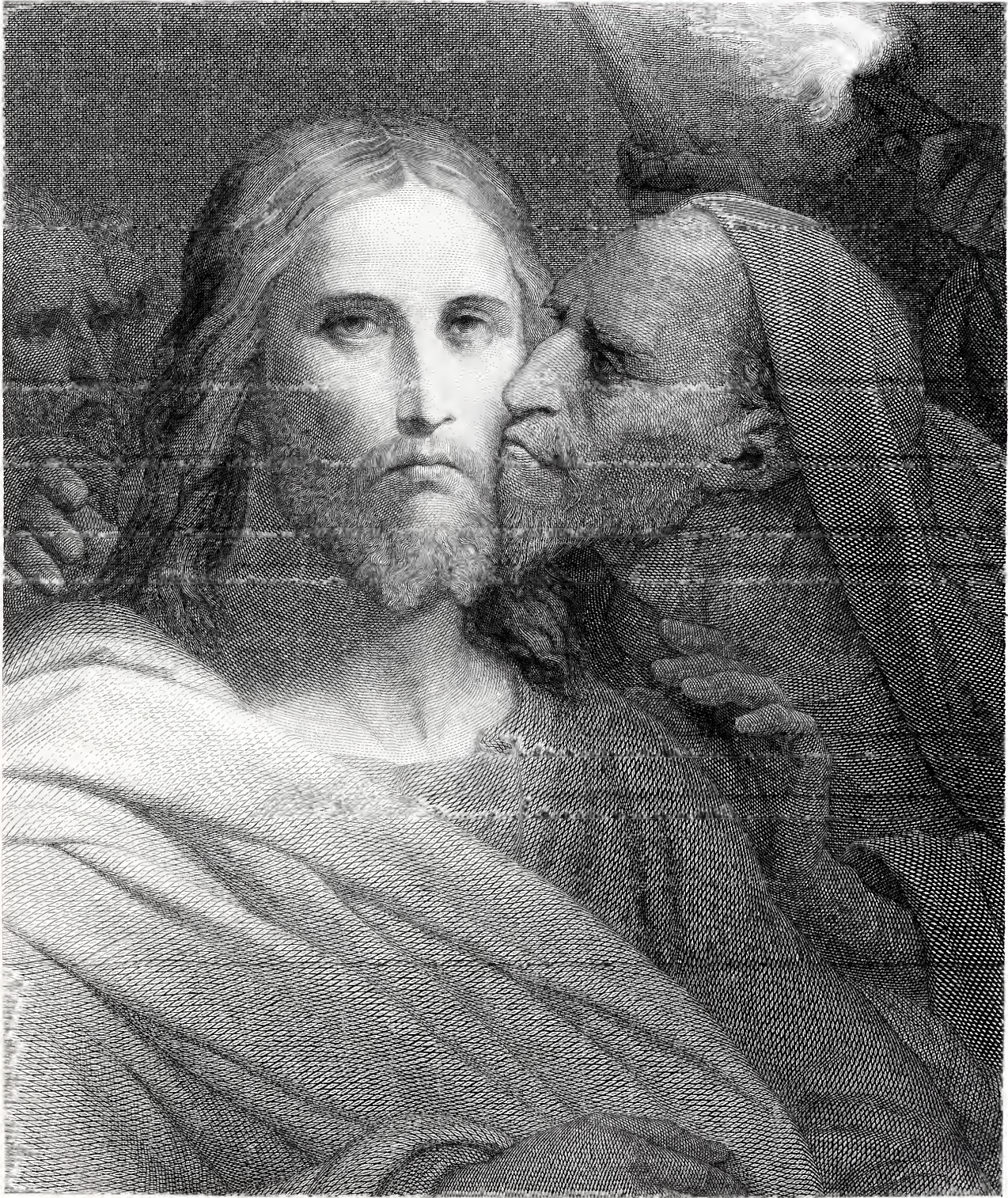
Ary Scheffer, Painter. — Chevron, Engraver.

It may be presumed that this picture was painted as a "companion" work to the 'Christ and St. John,' by the same artist, of which an engraving appeared in our last publication. No two subjects could by any possibility be more dissimilar; yet the painter has treated each of them with perfect propriety. Fully to appreciate the contrast, the two prints should be looked at side by side, and it will then be seen how carefully Scheffer studied the characters and the circumstances of the figures—that of Christ especially—ere he placed them on the canvas. In the former subject, the scene in the 'Last Supper,' the face of the Saviour, though "sorrowful," as the sacred narrative expresses it, is tender and gentle, to the extreme of pity, even in the remembrance of all He has to endure within a few short hours. In this subject He has passed through that terrible agony in the garden of Gethsemane, and it has left its traces on the attenuated visage, which now seems overshadowed by the force of deep mental suffering, as He quietly submits to the hypocritical salute of the traitor Judas; for we read that "His visage was marred more than any man, and his form more than the sons of men." As if to render the contrast between these two figures more striking, the painter has given to the countenance of the latter an expression of ugliness almost, if not quite, repulsive; it is the Hebrew type exaggerated to the form of a demon's, for "the devil had entered into the heart of Judas," ere he bartered away his allegiance for thirty pieces of silver. There is no authority in Scripture for the age of this renegade from the faith he once possessed—though there are data that give some clue to the ages of the other disciples; but Judas is almost always represented both by ancient and modern painters—the latter, it may be presumed, following in the wake of the former—as an old man; probably because covetousness, which was the root of his sinful act, is the growth of years, and increases in strength as its possessor advances in life.

Were we disposed to write a homily upon this picture, we might point out, among other matters for reflection, the presumptuous familiarity with which Judas approaches and kisses his Divine Master, as if he could deceive Him by this act of apparent love and reverence. The face of the Saviour testifies sufficiently to his knowledge of the motive that prompted the deed, yet is there no reproach in it, no turning away from the unhallowed greeting; it is received with quiet submission as an incident in the fearful drama of which it formed a part, and which had been foreseen from the beginning. Each of them is admirable, regarding both artistically, in its diverse and striking expression.

The contrast noticeable in the two faces of Christ is also no less apparent in those of the subordinate figures in each picture respectively. Compare that of Judas with St. John's, the sweetness and loving devotion of the one—who seems to have imbibed much of the gentleness and resignation of his great teacher and exemplar—with the hideous and Satanic expression of the other.

There is a fine effect of light and shade in this picture, produced by the flickering flame of the torch-bearers behind the principal group.



ARY SCHEFFER, PINX^t

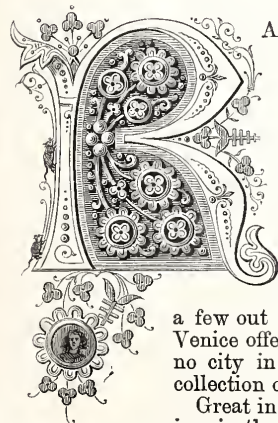
CHEVRON SCULPT

THE KISS OF JUDAS.

PICTURE GALLERIES OF ITALY.—PART III. VENICE.



TITIAN.



RADIANT, even in her decay, with the glories of pictorial and architectural Art stands "Venezia la Bella," a city whose name alone summons up thoughts of all that is magnificent in the works of man; a city which for long years has been the theme of poets, prose-writers, and painters; yet neither pen nor pencil, nor both combined, have exhausted a subject that reveals new material the more it is looked into. Our task, however, is limited to the examination of

a few out of the very numerous pictures which Venice offers to the notice of travellers; there is no city in the world that contains so noble a collection of native works.

Great in the annals of the old schools of painting is that of Venice; foremost of them all in the one distinguishing quality of colour. Living among a people renowned for their wealth and luxurious habits, Venetian artists appear to have worked in the spirit of the magnificence by which they were surrounded; the splendour of the commonwealth was reflected in the productions of the studio, and it extended even to representations of sacred subjects, which, as a rule, are treated with as much richness of composition and gorgeousness of decoration as those taken from secular history, or that are purely ideal. Glancing along the list of Venetian painters, from the Bellinis, in the early part of the fifteenth century—who may be considered the founders of the school—down to Tiepolo, who died about the middle of the last century, we find among them men whose works are of those most treasured up in every collection; yet it is in Venice alone that these paintings are to be seen in all their abundance and their brilliancy.

The only picture-galleries, properly so called, in Venice, are those of the Palace of the Doge and the Academy; but the churches contain many noble paintings. There is, for example, an altar-piece in the church of S. Maria dei Friari possessing such

merit that we have introduced an engraving of it into this chapter. The picture is by TITIAN, whose portrait appears on this page; it bears no special title, but is known as the 'PESARO VOTIVE PICTURE,' from its being the gift of a member of the family of Pesaro, one of the most distinguished in Venice. There is a grandeur united with simplicity in this composition that is most striking. Under a kind of lofty portico, St. Peter, signalled by the keys at his feet, is seated, in the act of reading from an open volume. On his right, also seated, but at a greater elevation, is the Virgin Mary, with the child Jesus; she is listening to the apostle, while her infant's attention is fixed on St. Francis and St. Anthony standing below. The group of figures in front of St. Peter includes several of the Pesaro family, whose banner is carried by a man in armour, probably intended for the celebrated Venetian general, Benedetto Pesaro. In the upper part of the picture, resting on clouds, are two cherubs holding a cross, and looking down upon the infant Christ. So far as the painting can be seen in a very unfavourable light, it is very rich in depth and splendour of colour.

Following this, in our engraved illustrations, is another work by Titian, of a more elevated character than the last, and which ranks among the most celebrated of his productions. It is 'THE ASSUMPTION OF THE VIRGIN,' formerly in the same church as the "Pesaro" picture, where it had become almost indistinct from smoke and dust, and was removed thence in the early part of the present century to the Academy, where it now is placed. Count Leopold Cicognara, a distinguished Italian connoisseur, after a close examination of the picture, and cleaning a small portion of it, discovered its great value, of which the brethren of the Friari church appeared altogether ignorant. The Count, to whom the Venetians are indebted for rescuing other fine works from their obscurity, presented the Friari fraternity with a modern and brighter picture in its stead, and transferred the valuable acquisition to its present locality. Every writer on Italian Art has spoken in the most eulogistic terms of this grand composition, referred to by some as one of the "pictures of the world." The Virgin, surrounded by a multitude of cherubs on a belt of clouds, is borne rapidly upwards towards the Deity, who

is also attended by angelic beings, and appears descending as if to meet her. In the lower part are the apostles in a variety of



THE PESARO VOTIVE PICTURE.

attitudes, but all significant of astonishment. Raffaello (Titian.) elevated expression than Titian has done; but the latter would undoubtedly have given to the Virgin a more spiritual and belonged to the school of realists, and studied form and colour

before all else. Yet even Raffaele could scarcely have imparted greater diversity or more elegance of arrangement to the cherubic host which attends Mary than are seen here, while the group of apostles below is composed in a most masterly manner. The picture is very large, the figures being of colossal size.



THE ASSUMPTION OF THE VIRGIN.

Our third illustration is taken from a large picture, (Titian.) of Sta. Maria della Salute. Tintoretto was contemporary
 'THE MARRIAGE AT CANA,' by Tintoretto, in the noble church | with Titian, in whose studio he was placed, but continued there

for a very short time; it is said that the master soon became jealous of his pupil's talents, and sent him home again. There could, however, have been little cause for such a feeling, inasmuch as at no time of his life could the works of the latter be put into competition with those of the other. Tintoretto's pictures show a breadth of execution that amounts frequently to carelessness; he seems to have disdained anything like an approach to finish, and painted with so much energy and rapidity, as to have acquired the *soubriquet* of *Il Furioso*. "He was," says Kugler, "one of the most vigorous painters that the history of Art exhibits; one who sought rather than avoided the greatest difficulties, and who possessed a true feeling for animation and grandeur. . . . His off-hand style, as we may call it, is, it is true, always full of grand and meaning detail; with a few patches of colour he produces sometimes the liveliest forms and expressions; but he fails in that artistic arrangement of the whole, and in that nobility of motives in parts, which are necessary exponents of a high idea." His best works, for careful execution and general treatment are undoubtedly, his portraits. The 'Marriage at Cana'

is, certainly, not deficient in animation; the figures have liveliness, but none of that grace of form and purity of drawing seen in the pictures of the best Italian masters. The element of dignity is notably wanting throughout the entire composition, which, moreover, is too scattered in its parts to be effective. One can readily understand, after examining this subject, that Tintoretto, as has been said of him, was often accustomed to paint a picture without the slightest preparation. A remarkable contrast to this work is Paul Veronese's version of the same sacred story that formerly ornamented the refectory of St. Georgio Maggiore, in Venice, but is now in the Louvre.

We have stated that one of the two picture-galleries in Venice is that in the palace of the Doge, or the Ducal Palace as it is now more generally called. But the paintings, chiefly, partake more of the character of wall-decorations than what we are accustomed to see in picture-galleries generally; they are, nevertheless, oil-paintings on canvas, and, in the principal room, formerly the Grand Council Chamber, and now converted into a museum and library, they represent a series of subjects illustrating important



THE MARRIAGE AT CANA.
(Tintoretto.)

events in the history of the powerful Venetian republic. Here Paul Veronese is seen in all the magnificence of his luxurious imagination, and Tintoretto in his bold and dashing conceptions. Here, too, are works by L. Bassano, Calvart,—the Fleming, surnamed Fiammingo,—Palma, Giulio del Moro, and others of less note. An interesting pictorial feature of this saloon is the frieze of portraits of the Doges from the year 804; they number seventy-six. In a corner of the room the visitor's eye is attracted by a small black curtain; this is the place which should have been filled in the frieze with the portrait of the Doge Marino Faliero, who was beheaded in 1355, for conspiracy against the state; the curtain bears this inscription in Latin:—The Place of Marino Faliero, beheaded for his crimes. The majority of these portraits are by Tintoretto.

Independent of these *decorative* pictures—to give them a distinctive, but not a correct, name—many other paintings are scattered about the apartments of the palace. Battista Zelotti, of Verona, the fellow-pupil, and, subsequently, the rival of Paul Veronese, appears in a fine work, 'Mercury and Venus.' In the

Auli Collegio, are four allegorical pictures by Tintoretto, 'The Rape of Europa,' by P. Veronese, and 'The Return of Jacob,' by Giacomo da Ponte, better known as Il Bassano. The saloon called *della Scrutinio* contains several paintings from subjects of Venetian history by Tintoretto, Andrea Vicentino, Santo Peranda, Marco Vecelli, the nephew of Titian, Pietro Liberi, and others. In the Grand Council Chamber is an unusual picture by Canaletto, remarkable because it represents an interior, a class of subject he rarely painted; we cannot, in fact, remember any example but this. It is called 'The Carnival of Venice,' and shows a large and splendid room filled with figures, both male and female, habited in the costumes of the old Venetians; at the farther end of the apartment, seated on a kind of dais, are the Doge and his council. The scene is very animated, and offers a good idea of the manner in which the aristocracy of Venice held their carnivals when the republic was in its glory.

We reserve to the next chapter any remarks upon the picture-gallery of the Academy.

JAMES DAFFORNE.

DUDLEY GALLERY.

FIFTH GENERAL EXHIBITION OF DRAWINGS.

THE present exhibition, though scarcely equal to some of its predecessors, abounds in novelty and interest. The gallery, as heretofore, being open to all comers, is widely representative of the rising talent of the country: here young artists make their merits known, and obtain the timely encouragement which cheers them in their study. The character of the exhibition is naturally determined by the conditions under which it exists. The exhibitors being anyone and everyone, from Royal Academicians downwards, the unity of the collection is chiefly in its variety. Yet has it usually managed to present certain characteristics, not to say eccentricities, which mark its individuality. A large number of the drawings are tentative and experimental, the works of clever tyros who may be pushing their way from the lower to the higher ranks. More than a usual percentage also must be set apart to artists who are not so much on first trial as in the habitual practice of some pet manner which has been fondly forced into mannerism. Thus this gallery may have merits even by reason of its defects; here certainly we hope to encounter works which, for better or worse, cannot be seen elsewhere. What, however, shall obtain a hanging depends, after all, upon the veto of a committee of twenty-nine, which though pretty catholic in its constitution, has a certain infirmity common to humanity—that of looking first to number one. This self-constituted committee seems, however, to have won by its fair dealings the confidence of the profession at large. Thus this "general" exhibition has always, by its wise toleration, tended to universality.

The post of honour is held with good effect by a *tempera* picture on canvas by P. H. CALDERON, R.A. The material and manipulation have somewhat in common with fresco, and the process altogether is suited to mural decoration. It gives off light; in other words it is luminous; it is broad and simple in execution, it is firm in drawing, and in outline defined. We believe there is neither secret nor difficulty in the technical method: the canvas is primed, not with oil but with a vehicle absorbent and suited to water-colours; the pigments employed differ little, if at all, from the ordinary water-colours sold in tubes. We need scarcely add that in this opaque medium white paint is used liberally. The shades are chiefly gained by hatching—one of the disabilities of the process being that the pigments work up with glazing or over-painting.

The works which next challenge notice are the contributions of Mr. SIMON SOLOMON, who has seldom shown in so great brilliance or singularity. The artist stands alone, although signs appear of a new and rising school in which he might shine as chief. 'Sacramentum Amoris' is perhaps the best example of one of the painter's many manners, that of the classic warmed by colour and softened by romance. The drawing and anatomy are more than usually careful, though the forms still want firmness of articulation, as for example at the knee-joint. ROBERT BATEMAN, like Simeon Solomon, divides his affections between the graceful idealism of the classic, and the hard angularity of mediævalism. 'Amor' by this artist pertains to the former, and 'The Story of a Mother and Son' to the latter school, and each is ultra in its way. EDWARD CLIFFORD contributes several drawings, also ultra; 'The Head of an Angel,' which is perhaps the least mediæval, has much of the elevation of Italian Art immediately preceding the time of Raphael. This head compares favourably with another 'Study of an Angel's Head' by EDWARD TAYLER. The latter is modern to a fault; pretty and not divine, refined and smooth but not grand. Miss MARIE SPARTALI is better than heretofore, though still far from nature, except such as may see light and colour in the studios of Madox Brown, Gabriel Rosetti, Burne Jones, and other mediævalists or Pre-Raphaellites. The lady in such

drawings as 'Brewing the Love Philtre,' though lacking in form, gains a certain mystic sentiment, and much ardour of colour. As for Mr. DONALDSON, his works are beyond reach of criticism: his style is so formless, so remote from nature and truth, as to be without hope of redemption. It may be here worthy of note that three drawings come from Fitzroy Square which may be received with gladness as the early promise of three of the children of Mr. MADOX BROWN. That entitled 'Painting,' by Miss LUCY MADOX BROWN, has deservedly obtained by its merits a conspicuous place on the line. The work is thoroughly artistic, well thought out, and carefully executed, without descending to over-elaboration in the details. The style has the merit of being simple *genre*.

EDWARD J. POYNTER has, since the opening of this exhibition, had the good luck of election as Associate of the Academy; upon which well merited honour we congratulate him. This young artist has given unmistakable proof of his talent; moreover, the works he produces are thorough and studious, and show that strict training which is best surety for the future. Mr. Poynter's six contributions to the Dudley are not to be taken as the full measure of his power; they are rather the by-play of a man who fills his life and leisure with study of some sort—if small, never slight or superficial. The 'Portrait of Mrs. Alford Baldwin' is, in its way, capital; true, easy in attitude, pointed in character, firm in touch. 'Four Subjects for Illustrating the Prodigal Son' are not quite balanced in composition; they appear rather as bold attempts in colour, wherein the artist has hitherto been deficient. Certain sketches—spirited and brilliant—upon the canals of Venice, seem to indicate where Mr. Poynter has of late been studying. It may be almost superfluous to praise a draughtsman so masterly as H. T. WELLS, A.R.A. But a head upon the screen, 'Marion,' though small, cannot be passed by without commendation for its simplicity and truth, and for handling at once free and firm, sketchy and complete. A couple of designs by W. CAVE THOMAS are also noteworthy for qualities not common in our English school—Academic drawing, and the expression of high thought through defined form. Neither must we forget to mention a poetic though peculiar composition by WALTER CRANE, as a favourable, because not too ultra, example of the abnormal styles which find local habitation in the Dudley. A poet, stretched to ungainly length beside a tranquil river, falls into reverie, and sees a vision of horsemen with phantom reflections in the silvery stream: thus the picture gives pretty rendering to the lines—

"Such sights as youthful poets dream
On summer eves, by haunted stream."

A. C. H. LUXMOORE shows greater knowledge and maturity than most of this Piccadilly confraternity; he proves himself skilled even when he fails to please. 'The China Shelf' is a work good and true. Several painters, as usual, have found picturesque materials among monks and monasteries; but it often happens that when subjects are good the art is poor. Thus G. POPE, in 'Hours of Leisure,' arrests the eye by costume rather than by skill; the picture is put together with effect, but poorly painted. The same critical distinction applies to the clever drawings of T. R. MACQUOID, such as 'Monks Illuminating—Convent of Valladolid.' The artist is more praiseworthy for care and Art-quality in the well-known 'Cloister of the Certosa, Pavia.' S. F. MILLS contributes, under the quotation, 'Much study is a weariness of the flesh,' a vigorous and individual head after the manner of Mr. Marks. Another vigorous drawing, the intention being well expressed through colour, light, and shade, is 'The Mussel Bank,' by ARTHUR H. MARSH. On the other hand, 'Children of the Sea,' by LAWRENCE DUNCAN, lacks force and character; the drawing is too smooth, pretty, and showy. Restricted space compels us to pass hastily, with mere general commendation, 'Our Best Scholar,' by Mrs. ROWLAND LAWFORD; 'The Fairies of the Caldun Low,' by KATE GREENAWAY; 'The Wish,' by Miss GILBERT; 'Portrait of a Lady,' by N. SCOTT RUSSELL. JAMES HAYLLAR presents a favourite little personage in a new situation:

'Miss Lily's First Dip' is of a sort to which, by this time, we are pretty well used; the character is pert and piquant; the painter, however, will do well to care less for such catchpenny trivialities, and seek for ideas worthy of the pencil he commands. The same rebuke we are almost tired of administering to brilliant Mr. JOPLING. 'The White Rose,' however, is more than usually careful; and it is scarcely a point for objection that the artist has gummed and doctored his pigments to gain force. Very skilful, dexterous, and illusive is the realisation of the pearls, &c., in the ear-rings and other head-gear. J. R. DICKSEE, with somewhat like artificiality, tricks off 'The Fair with Golden Hair,' the head is smooth and waxy, pretty and affected. We regret to observe a drawing by Miss JULIANA RUSSELL, of over-much show and costume, as if form had been neglected for effect, and intrinsic merit for superficial means of gaining popularity. This gifted lady would be wise to submit more and more to such study of simple nature as is indicated by a capital drawing of a couple of rustics gathering 'Blackberries.' Anyone who can throw off so vigorous and true a work, is certain to do well if not misled into false ways. The gallery contains the usual number of *genre* subjects, among which 'During Divine Service,' by JAMES LOBLEY, is one of the most literal, true, and strong; the artist is gaining refinement also. W. SMALL puts purpose and firmness into 'The Mouse,' which indicate that he will do greater things yet. WILLIAM T. MUCKLEY has thrown away and scattered a vast deal of good work upon 'Middle Fellgate Academy.' The drawing would be better with but half this multiplicity of material. It is evident, however, that the artist has a realistic power which must win success.

The Dudley style of landscape is, like the figure-painting, a little peculiar. Much of it is evidently apprentice-work of boys; it wants maturity and mastery. Thus there is little that comes up to the quality of 'The Lake of Morat' by THOMAS DANBY; few drawings, it may be readily believed, are so solid and strong as 'Seaford Cliff' by H. S. MARKS. For the most part, indeed, there is in these Dudley landscapes, dreaminess instead of definiteness, and smudginess in place of sentiment. Yet ALPHONSE LÉGEROS, at any rate, cannot be charged with the debility of a weak hand, or the delicacy of a diluted wash. This artist's 'Souvenir d'Espagne' is fearfully and fearlessly opaque. It may be worthy of observation that his landscapes and figure-pieces have this in common, that they disdain all prettiness, all refinement of finish, all that is merely decorative and pleasure-giving. For power and spirit may be commended a scene in 'The Province of Oran, Algeria,' by Madame BODICHON. Also for vigour and command may be noted a somewhat too highly-coloured drawing of 'Snowdon' by J. J. CURNOCK. Much is to be expected of this rising artist, especially if he can but learn to mitigate the fire of his colour by passages of tender grey. Two drawings by S. VINCENT have usual depth and richness of tone; 'Loch Kishorn,' as common with this artist, is commendable rather for intention than for completeness in the technicalities of execution. Two clever drawings, by JOHN L. ROGET, make us think that he may have a bright career before him. There is much sense of colour and of contrast in 'Sand and Chalk—Swanage Bay,' also 'Peveril Point' is clear in light and clean in touch; the execution is ready, and the effect altogether pleasing. For general commendation may be mentioned the following—'A Scene in the Roman Campagna,' by ALFRED PERRY; 'The Moorhen's Haunt,' by G. F. GLENNIE; 'Llyn Idwal,' by JOHN FINNIE; 'Doorway at Haddon Hall,' by WALTER F. STOCKS; 'A Beech Wood,' by J. O. LONG; and 'Moorland Stream,' by W. EDEN. We transcribe from our catalogue a note made against G. J. PINWELL's 'Calf,' as follows:—"Very clever; much colour and character; perhaps too hot and foxy in background."

Landscapes of a certain peculiar impressiveness, either from a woolly touch or a thin dusky wash, which may be supposed symbolic of poetry,

greatly prevail. Nascent genius, indeed, begins to take kindly to the sickly and the sentimental. In this Gallery there are two Moores, two Goodwins, one Ditchfield, not to mention others who evince by their drawings what in Art has been known as "feeling." 'The Arno,' by J. C. Moore, is lovely; 'The Yellow Tiber,' poetic; 'Chiswick,' sombre, quiet, unobtrusive. HENRY MOORE throws into his scenes on coast and sea a breeze that breaks upon tranquillity, and a sparkle of light which at once dispels monotony. 'Thunder Clouds' is a grand vision in the sky; the clouds are piled high as mountains, misty in rain and riven by thunder. 'Clearing after Rain' has a sea slumbering in the shade and sparkling in the sun. The artist shows wide range through the elements of air and of water. HARRY GOODWIN, under the title of 'Autumn Evening,' exhibits a drawing so low in tone as to be all but invisible on a dark day; while it may be objected that ALBERT GOODWIN'S 'In a soft Summer Gloaming,' is by no means summer-like in any sunny or silvery sense; the shadows are blue enough to suggest the idea that nature, stricken with disease, may be under process of decomposition. ARTHUR DITCHFIELD in 'Sunrise on the Thames,' is also in his own way deeply impressive; dark shades of night are here dispelled by the coming dawn and the awakening day. FIELD TALFOURD exhibits a drawing, 'St. Peter's Port, Guernsey,' which, after his best manner, has rare qualities of quiet, delicate grey. Also for delicious tones, tranquil and true, at once shadowy and sunny, atmospheric and lucent, we again have to commend drawings by EDWARD BINYON, such as 'L'Aranaie la Filatrice,' and 'Republica Antiqua di Positano—Golfo di Salerno.' A very different eye does CHARLES EARLE bring to the study of Italian scenery: 'St. Peter's, from the Doria Pamfili,' is brilliant as a chromo-lithograph; also rather too hot and red is a highly poetic and pleasing drawing, 'Claude's Villa on the Tiber,' this promising artist perhaps does not paint what he sees, but what he deems ought to exist in Italy of the imagination.

Space barely sufficient remains for other works claiming notice. Thus more than cursory commendation is won by the conscientious study which C. R. ASTON has bestowed upon 'Borrowdale'—a drawing remarkable for infinitude of detail dotted with the end of a pencil. In like manner the contributions of Miss BLUNDEN are admirable, especially when, as on 'The Scine at Caudebec,' detail is not permitted to break upon breadth, or dispel repose and serenity. FRANK WALTON'S 'Study in July,' of sheep sheltered from the sun under the cool shade of fir-trees, is faithful, literal, sober, and unpretending. Passing to animate nature, we come upon certain 'Highland Calves,' which have been knocked off with more dash than delicacy by the brilliant pencil of JOHN RICHARDSON. The praise of cleverness must also be accorded to BRITON RIVIERE'S 'Game of Fox and Geese,' though more care has been given to effect than to form. The same objection holds to a very different subject, 'Jerusalem,' by H. PILLEAU; the writer has been upon the spot, and believes that the artist has disposed his buildings with the end of looking well upon paper. PHÈNE SPIERS, as might be expected from an architect, was more true to hard facts when he sketched in his brilliant way 'The Minaret and Mosque of Sultan Kalaon, Cairo.' We cannot better conclude our review than with the names of two brothers, WALTER and ARTHUR SEVERN, who from the first have been associated with the fortunes of this gallery. 'Anstey's Cove' shows more of close study than we have been accustomed to look for from WALTER SEVERN. In like manner 'Oddicombe Bay' has a firmness and moderation which indicate praiseworthy determination to get at Nature in her truth and simplicity. Very opposite in merit is 'The Thames Embankment,' by ARTHUR SEVERN; the scene is made to wear, as a disguise, illusive atmospheric effect.

The Dudley Gallery is certainly "holding its own" among the numerous picture-exhibitions we now annually see in the metropolis.

SOCIETY OF FEMALE ARTISTS.

THIRTEENTH EXHIBITION.

This Society still perseveres in its appointed mission creditably. Partly philanthropic and partly artistic, it has obtained, as it deserves, considerable sympathy and support. Its funds are replenished by subscriptions and donations, its exhibitions receive contributions from both artists and amateurs. An association constituted for these good ends has a claim to be treated with tenderness, and the works sent to the gallery may be received with kindness, rather than judged by strict critical standards. Yet among the 483 drawings and paintings here on view, there are many which need no apology.

Mrs. E. M. WARD favours the gallery with three contributions. 'The Sleeping Children,' prettily sketched in pencil and then tinted with a thin wash of colour, are simple and true. A mother's love and an artist's skill give no less value and interest to a charming little study in oils, 'The Young Sailor.' The touch is firm as it is brilliant. Also may be favourably distinguished for well-trained hand, not often encountered in this gallery, a touching scene—'These were his Toys'—a mother's lament over her lost boy, by Miss ADELAIDE CLAXTON. The sentiment is deep as it is delicate, the drawing well defined in line, and the treatment, if a little forced, does not fail of simplicity. We notice two pleasing subjects by Miss LANE, 'Cinderella' and 'Advice'; there is considerable style and beauty of form in these drawings. 'Convalescent' by Mrs. CHAMBRÉ may also be commended for ease in attitude and generally happy arrangement of lines and materials. 'The Foundling,' by Miss JULIA POCOCK, who, we see, has been trained at "The Female School of Art, Queen Square," is a careful study, quiet in manner. 'A Watched Pot,' by Miss E. TÜREK, is also quiet and true; but little more is needed to make this drawing a complete success. There are two drawings by Miss ALICIA LAIRD, 'A Braemar Fireside,' and 'A Cottage Home on Dee-side,' which are pleasing and well-told stories, and especially agreeable by clever management of transparent light and shade. Different from the *débutantes* who hold large space upon these walls, is Mrs. BACKHOUSE, a lady who has formed and fixed her style with determined purpose. It were well, perhaps, if the strong naturalism of the manner could be a little mitigated. Still, such drawings as 'Father's Dinner,' 'Will you have some Ale?' and 'The Belle of the Beggars at Rome,' produce marked impression by force of hand and brilliance in effect. With a little more of Art treatment, this lady's works would win a position elsewhere. There are other exhibitors, such as Miss AGNES BOUVIER, Miss MARIA SPARTALI, and Miss E. PERCY, who indulge in romance, and give way to ambition; they have been snared aside from the paths of nature. 'Helping Aunty' is a drawing after the refined and soft, careful and waxy kind which the public has long associated, not unpleasantly, with the name of BOUVIER. Visitors also will know what to expect from 'Procne in search of Philomena,' by Miss MARIA SPARTALI; though this strange and startling composition is a little more mediæval than usual. Two fancy heads, of great delicacy and not deficient of power, bear the name of ELISH LE MONTE—a new name, but one that we shall meet again.

Passing to landscapes, we see, in default of proficiency, much that is praiseworthy. There are, indeed, in this gallery several pleasing works contributed by Miss GASTINEAU, Miss S. S. WARREN, Miss KEMPSON, Miss Jane Deakin, and Mrs. Lloyd Jones. 'Castle Rock, Borrowdale,' at once indicates that Miss GASTINEAU has by training attained to knowledge; the drawing gains distance and space, and suggests the scale and massiveness of mountains. Miss S. S. WARREN, who, we learn, is no relation to a well-known family of artists, exhibits several drawings which establish an individual reputation for herself. 'Old Boat House on the Thames'

being a 'Moonrise,' is naturally low in tone and colourless. The lady possesses an artistic sense, and there is something neat and nice in her touch. 'Snowdon, Twilight,' by Miss KEMPSON, is impressive. Why "female artists" are so vaguely impressive in broad generalities we cannot tell, save on the supposition that painting in generalities is like talking wide of the mark—the easiest way to attract attention. Nevertheless this "twilight" is much too wide-awake to imply any twilight in the intellect. 'View on the East Lyn,' by Mrs. LLOYD JONES, is truly conscientious as a study, both in form of the hill-side and in the colour of its verdant clothing. Also to be commended is a pleasing view of sea and cliff, 'Near Shanklin,' exhibited by Miss NICHOLS, under the initials K. N. Madame BODICHON, who figures in the list of "life subscribers," contributes several effective sketches. 'Tlemcen, Oran, Africa,' is, as usual, true to the country and clime; the undulating sweep of the arid and far-stretching plain is depicted broadly and graphically. The execution is bold, and the style has much in common with the French school of landscape. We cannot close this paragraph, set apart to landscapes, without special commendation of Miss DEAKIN'S 'Cold Harbour Common, Surrey.' This is really a truly artistic study. The herbaceous and heathy foreground, leading off into undulating hill distance, is true to the district, and the colour is broken finely into atmospheric harmonies.

Miscellanies are here many and varied, whether be included hunting-scenes, buildings, flowers or fruits. Among flowers and fruits are praiseworthy drawings by Miss Emily Lane, Miss Anna Maria Fitzjames, Miss Walter, Miss Charlotte James, Mrs. Pfeiffer, and Miss Helen C. Coleman. Ladies have always proved aptitude for the painting of flowers, and the pretty art is certainly more within their reach than those ambitious and arduous walks of the profession to which women clamorous for their rights now incline. 'Christmas Roses and Marigolds,' by Miss COLEMAN, are pleasantly sketchy and free in handling: Hunt's method of using opaque is here applied skilfully to somewhat different accessories. 'A Votive Offering,' by Mrs. PFEIFFER, may be taken as an indication how nearly amateurs reach to professional standards. 'Flowers just Gathered' are brilliant; the roses are rounded in form and loose in the petals; they are also free from the stiffness and formality of cut flowers. Like praise is due to Miss A. M. FITZJAMES; there is a freedom in 'Fruits and Flowers,' the colour, too, is clear and brilliant. Also deserving of mention is a 'Convolvulus,' by Miss EMILY LANE; the curves are admirable for grace, the grey shadows for delicacy. Passing to picturesque architecture, we encounter, as usual, several rugged, ragged, and time-worn interiors and exteriors by Miss MARGARER and Miss LOUISE RAYNER. 'Conway Church,' by the former, is a drawing of great power and character. Miss LOUISE RAYNER furnishes one entire screen with graphic views from Chester; the picturesque forms, the broken light and shade, the crumbling wood and stone-work of the old city, are just the materials most favourable to the manner which the Rayners have made their own. The series justifies high praise for thought, industry, and artistic skill. We must not forget to note a small but delightful drawing, 'Vessels in Harbour,' by MARY CORNISH. Neither can we pass unnoticed certain clever sketches by GEORGINA BOWERS, which are known to the public in the pages of *Punch*. These 'Hunting Studies' evidently are after the manner of Leech. 'The Heavy Weight' recalls the broad humour of Leech's *burlesques* of Mr. Briggs. Miss Bowers has acquired the knack of putting materials into telling pictorial forms; altogether the intention is better than the execution.

The oil-pictures show some advance upon those of last year, but they still lag behind the water-colours. One of the best is 'The Nursery,' by Mrs. CRAWFORD; this little picture is really painted as if the artist knew what she was about. We are also glad to give much encouragement to Miss ELLEN PARTRIDGE, who seems to have got into the right

way of study. 'Virginia' and 'The Peacock Fan' are painted with vigour and intelligent purpose; the forms are boldly squared and rounded, and the touch is vigorous. Miss STARR continues as she began; it is clear she will sustain her early promise. 'A Study' is masterly; the head tells out with amazing force; the next thing for the young artist to attend to is detail and delicacy. This 'Study' is left in the rough. Considerable promise is given by Miss ALYCE THORNYCROFT in a pleasing composition, 'The Withered Rose.' The young lady appears as yet to have more ideas in her head than she knows how to manage with her hands. But treatment and execution usually come when there are ideas to start with. Her sister, Miss H. THORNYCROFT, is also a contributor of three excellent works. One or two heads by Mrs. CHARRETTE have style and beauty. A master hand is conspicuous in a rustic composition, 'What became of Father's Dinner,' by Mrs. LEE BRIDELL. There are also pictures, clever, though somewhat weak in colour, by Miss LOUISE SWIFT and Miss KATE SWIFT. The latter, in 'The Happy Mother,' shows the good results of Continental study: deeper and richer harmonies brighten the canvas. The landscapes in oil are mostly poor. We noted, however, some prettily-touched vignettes by Mrs. J. W. BROWN; and by Miss C. F. WILLIAMS are some sparkling, dressy landscapes, after the manner of Boddington—himself a Williams. Miss SIGAND also exhibits scenes, brilliant in colour as in touch, but the fiery reds need toning down. Miss ROBERTSON BLAINE has an impressive picture, 'Egypt,' the well-known vocal Mennon on the plain of Thebes, a subject which every amateur finds irresistible in attraction, and unconquerable in difficulty. A closing word of praise must be spared for Miss SPANNARD'S 'Fruit,' the artist improves; she may yet sober down into simplicity. We may add that the name of LANDSEER graces the gallery: 'Dear Vic,' by the sister of Sir Edwin, is clearly close akin to dogs which have become known on the walls of the Academy.

We close with the expression of best wishes for the welfare of this "Society of Female Artists." It has laboured through ill-report into good report; the ends it proposes to accomplish are praiseworthy. It merits a helping hand from all who may be blessed with either talent or wealth.

GLASGOW INSTITUTE OF THE FINE ARTS.

EIGHTH EXHIBITION.

THE rumours that precede the inauguration of any popular event are commonly rose-coloured, and the public mind is thus whetted into a pleasant and salutary excitement. We never wonder, therefore, to be told that a forthcoming exhibition promises far to outstrip all its predecessors; for novelty has mostly the superior charm in our day, and entirely reversing the well-known proverb in regard to wine, we find that men do really desire the new, and do not say that the old is better. Be this as it may, however, the Glasgow Institute comes before us this season with a marked increase of attraction; and one need only glance at the catalogue to perceive that the talent represented must form a very enticing combination.

The preliminary *conversazione* was held in the rooms on the 1st of February, when, in presence of a brilliant assemblage, Sheriff Bell took occasion to mention that the Institute was about to become incorporated by Royal Charter.

In taking a leisurely survey of the galleries, two impressions are formed: first, the figure pieces are far more proportionately numerous than in former years; and next, the general excellence of the whole. The walls are agreeably covered without being overcrowded; and the eye has freedom to roam from one work to another without the constraint inevitable upon the filling up of every available inch of space. We find, as usual, a considerable

sprinkling of the Continental with our own indigenous products, thereby lending variety of style, and enhancing the charm of the *coup-d'œil*. Homage is also paid to departed worth, and, like voices speaking to us from the dead, we catch once more the echoes of their genius from MACCULLOCH, JOHN PHILLIP, DUNCAN, MOLLINGER, GRAHAM GILBERT, and Sir J. WATSON GORDON. There are some private properties lent by their owners which tend to enrich the collection, such as two delicious woodland pieces by JOHN LINNELL, Sen.; the thrilling 'In Memoriam' of the Indian war, and the exquisite 'Silver Cord Loosed' of Sir NOEL PATON; one or two by HERDMAN, J. M'WHIRTER, JOHN PETTIE, and an excellent veteran head, 'Age,' by G. P. R. CHALMERS.

Beginning with what are called in modern parlance the *genre* class, several very large canvases arrest attention. Of these the most ambitious in price is 'Gipsy Schools, going to Vespers—Andalusia, Spain,' valued at £682, by EDWIN LONG, a name new to Scottish cars. This is altogether a remarkable picture, embodying a phase of ordinary life in a very interesting country; and whether we regard the crowd of bronzed and ragged urchins, who are cutting all sorts of final capers ere enclosed in their school prison-house; or the staid priest, who wends slowly to the old chapel, followed by the dark lady with mantilla and fan; or the gipsy girl seated in the foreground holding out her posies for sale; or the blind beggar crouching by the wall; or the rough peasant men lounging and looking over it; or the picturesque architecture with its quaint arch and irregular staircase;—in each and all there are everywhere proofs of high and varied talent. 'Royalists seeking Refuge in the Home of a Puritan,' the picture, by MARCUS STONE, engraved on wood in our last number, offers a scene where strong contrast without effort is very successfully evolved. We need not repeat any description of it. 'The Knight crossing the Ford at Doune,' J. E. MILLAIS, R.A., is a noble specimen of the Pre-Raphaelite school. The old knight himself, astride the sleek black horse, with all his warlike accoutrements slung about him, his grizzled head uncovered to the evening air, and his furrowed face redolent of chivalry and charity, is a perfect marvel of Art. The boy and girl whom he has taken to share his ride across the stream are charming impersonations of rustic wonder and innocence. We believe this picture to be the same as that exhibited, in 1857, at the Royal Academy, under the title of 'Sir Isumbras at the Ford.' ALEXANDER JOHNSTON gives us 'The Burial of Charles I,' a piece of careful work, perhaps rather too careful, losing somewhat by its smoothness that element of solemn power needful to eliminate the peculiar gravity of the subject. The original sketch of the same is much better, and speedily found a purchaser.

The contributions of R. THORBURN, A.R.A., are—'The Volunteers,' a clever manipulation; 'Lord Gregory's Daughter,' a most effective illustration of the wælfu' ballad; and, above and beyond all, 'The two Marys at the Sepulchre.' This is eminently and in every respect a high-toned picture, replete with holy feeling, rare and precious. There is a large canvas illustrating a portion of Shakspeare's *Measure for Measure*, by R. BURCHETT, which, though possessing merit in the vastness and variety of the *dramatis personæ*, yet fails to satisfy the beholder—perhaps a good deal owing to the slender interest attachable to the subject. As a rule, Art should appropriate such stories only as are well known, and be its own interpreter without study of authors. 'The Favourite Padre' (J. B. BURGESS), is a delightful sample of benevolent priesthood. The women and children hanging about him for his blessing will not go away empty—nay, even though it should be a good deed as well as a kind word, about which they are solicitous. Akin to the foregoing is P. SEIGNAE'S 'Sisters of Mercy,' in which two good simple women are bandaging the foot of some unfortunate wayfarer with gentle and pious care. Considerable praise is due to W. F. YEAMES, A.R.A., for his 'Queen Elizabeth and Leicester.' Yet, though well conceived and executed with pre-

cision, we confess to disappointment in the principal figure. She is not at all the "good Queen Bess" of our imagination, who, though physically eased in buckram, had yet more intellectual mettle than her enemies cared to cope withal. 'The Conspirators,' by WM. DOUGLAS, R.S.A., is vigorous and effective; strong light and shade, with marked emphasis of character in the traitors' heads, as revealed by the glare of the lamp, are the chief features of the piece. We are preparing an engraving of this picture for an early number of our Journal. JOHN BURR deserves special notice in reference to four clever productions. We would name more particularly 'His first Pair,' in which a very small boy seeks to expand his person into that of a very big man, in the full-blown vanity of a certain article of dress newly attained. The mother and grandfather, to whom the display is made, cordially participate in the juvenile gratulation, and are capitally rendered. 'Tired,' by the same artist, is pleasing, and has a quiet touch of humour, in that while the child sleeps, puss is slyly appropriating the milk that was doubtless designed for the boy's supper. We have looked some time at 'The Fleet Wedding' (E. CRAWFORD), without being able exactly to comprehend the gist of it. Somehow it lacks point, and seems unworthy the artistic labour bestowed on it. 'The Lost Love' (E. OSBORN), tells a plain story of heart-sorrow with a simple grace to which the colouring is fittingly subdued in unison. In 'Alms, for the love of God,' E. W. RUSSELL shows a *tête-à-tête* rudely interrupted by the sudden advent of a bold beggar. The lady starts in alarm, as from the presence of a brigand, while the gentleman turns to question the intruder with impatient wonder. The incident is originally conceived and well treated. W. Q. ORCHARDSON, A.R.A., takes us into a cold chamber with a curtainless bed, where a lean *virtuoso*, in taper-toed shoes, is devouring a MS. he has just found in an old chest. And though we cannot affect great curiosity to share the perusal of the paper (probably some musty Greek or Latin which the world will never miss), we like the quaint air that encircles the design, as something quite out of the beaten track. 'A finished sketch of the Bolero' by W. E. LOCKHART is admirable. The dancer giving a touch of her quality to the Toledan clergy is full of springing life; and the faces of the priests, relaxing by various degrees into good humour under the influence, is quite a study of character. We read that "at the end both bench and bar showed restless symptoms, and fairly casting gowns and briefs aside, joined in the irresistible tarantula." 'Little Nell,' T. MAGUIRE, is a lovely pensive girl with her bird-cage hanging in the window, and surrounded with multifarious paraphernalia of Dickens's "Old Curiosity Shop." Our favourite of JAMES ARCHER'S three contributions is the girl 'Deep in the mysteries of Cock Robin,' a charming study of sweet regretful feeling, to which the sole criticism we would offer is, that the mourner might with propriety have been somewhat younger. We like 'The Letter-Writer' of GEORGE HAY. The old scribe, stolid and reticent, looks a fitting recipient of family secrets. But how comes it that this smart Cavaliero with yellow silk hose and slashed doublet cannot indite his own epistles, whether of love or war? A very rapid allusion to a few other pictures of this class must suffice ere passing to the landscapes. We do not wonder that 'The Start,' by R. T. ROSS, has already found a purchaser; it is so sweet and unpretending. C. ARMITAGE has done well in 'Savonarola at the death-bed of Lorenzo.' The dying man and the friar are powerful impersonations, with grave and judicious colouring. The "priming" and the "effect" of his "first pipe" on a forward boy is clever and amusing. The old sad story of 'Genevra' of mistletoe bough celebrity, is beautifully rendered by W. UNDERHILL. And though last not least, the figures in water-colour of 'Night' and 'Day' by HENRY TIDEX, are airy, elegant, and suggestive.

In some landscape pieces, figures are introduced with happy effect. Of these we may note 'Fancy Free,' by L. SMYTHE, where amid a

delicious *melange* of parti-coloured woodland, village girls with arms entwined loiter along in all the happy *abandon* of the golden age. 'A Surrey Lane,' JAMES ARCHER, A.R.S.A., in which children's lithe forms swing from the branches of trees; and 'Catching Live Bait,' by T. FAED, R.A., the background by P. GRAHAM, A.R.S.A., are both pleasantly delineated. 'Roadside Gossip,' by C. E. JOHNSON; no wonder the woman with her donkey-cart pauses here to have a few words with the cottager in the quiet mellow evening. 'Among the Wild Flowers,' COLIN HUNTER, pretty children wreathing their hats beside a stream; 'Early Sorrow,' by F. UNDERHILL, depicts orphans resting by a new-made grave. There are many more of the same class. Nor must we omit a 'View on the river Douro,' by F. BOSSUET, which, falling perhaps more properly under the category of architectural painting, is splendid, in the warm light and luxurious atmosphere that float round the Alhambra and its bosky surroundings. In outrageous contrast with such a glimpse of sunny Spain, let us glance at H. KAUFEMAN'S 'Waiting for Help,' where a disabled diligence, caught by a snow-storm, stands imbedded in a forest pass. We do not remember having ever seen a drearier or better conceived scene. T. CLARK introduces us to the 'River Orchy,' flowing in purple serenity after sundown; and JAMES DOCHARTY points to a glorious prospect on a bright day at Loch Ranza, with a ruined castle crowning the distant height. His 'Mar Deer Forest' is a charming expansive theme treated with much ability. 'Rain-clearing off Ben Voirlieh' offers a sublime page in Nature's book, very creditably read to us by JAMES PEEL. And as we list to the rapid current brawling down the mountain, and our gaze wanders up to the giant ridges, we do not wonder that Highland dwellers are superstitious, and boast the gift of second sight. Similar in feeling is the 'Glen Torrida' of JAMES GREENLEES, who in this landscape shows decided progress over other efforts. We congratulate WALTER PATON, R.S.A., on his 'Glenshee,' and also J. ADAMS on his 'Fall of Tummel.' To A. PERIGAL, energetic and industrious, we owe five pictures in oil and water, all Scottish subjects. We admire most his 'Loch Marce'; it is grandly suggestive in the magnificent solitude of its bearing. And now let us award a sentence of heartiest commendation to S. BOUQR, for as bright and chivalrous a bit of handiwork as we could wish to see evolved from artist loom. 'Loch Aekray' is full of poetry. Thought and feeling are in every line of that trailing water, that undulating foreground, those mountain recesses, that magnificent distance, and those resplendent skies. There are two foreigners for whom a good word must be said. C. KRÖNER, who in 'Early Morning' shows us the very dew on the ground, while war is being waged on the cliff by the antlered stags, an original conception; and J. ORTMANN'S 'Bay of Uri,' as still and holy as an infant's sleep.

The portraits are less numerous than usual. D. MACNEE well sustains his reputation by a full-length of Lord Belhaven. The others are by KNIGHT, STEWART, JAMES WILSON, TAVERNER, KNOTT, MUNRO, HUTCHISON, &c. Animal pieces seem to have grown in favour with our painters. MADAME RONNER has become a sort of *prima donna* in her portraiture of dogs and cats, as is evidenced in the three hungry heads 'Looking out for Dinner,' and the feline enemy ready to pounce upon 'The Bird's Nest.' 'Mischievous Puppies,' N. D. CULDERY, is clever, and WATVILLE excels in his 'Sheep in the Country.' The water-colours are generally superior. We have only space to name a few of their authors—STANTON, FAIRBAIRN, PHILIP, WOOLNOUTH, PENLEY, &c. To the sculpture exhibited, MORRISMAN, BRODIE, EWING, and one or two more, have contributed. But the *chef-d'œuvre* in this department, is a noble colossal statue of Dr. Livingstone by Mrs. D. O. HILL, a remarkable work, both in vigorous handling and expressive elaborate detail. No female artist that we know, and but few of the other sex, would have attempted, or could have perfected, so arduous a task.

THE RECENT PUBLICATIONS OF MESSRS. ROWNEY IN CHROMO- LITHOGRAPHY.

THIS Art has of late years made great progress, and for much of its advance we are indebted to the enterprising publishers, Messrs. Rowney. The works they issue are not only of much excellence, they are also cheap; often fac-similes of first-class drawings, they may, and do frequently, satisfy those who desire to furnish their rooms with good works of Art, yet are compelled to content themselves with copies—originals being beyond their reach. Generally they are of a cheerful and agreeable order; the subjects selected being such as are pleasant to look upon, lighting up well, and giving an aspect of comfort to a dwelling, for few things are more gloomy and depressing than bare walls "at home." We know many houses, every sitting-room of which is enlivened by the productions of this firm, and where perpetual enjoyment is obtained by the outlay of a few pounds. The intrinsic value of such a collection may be small; but for all the more important purposes of Art-teaching, it is as useful as an assemblage of works to acquire which a fortune has been expended.

A considerable time has passed since, in this journal, the publications of Messrs. Rowney were subjected to review. The number of their more recent issues is considerable: we have examined about thirty of them in their establishment, Rathbone Place, and the result is a high appreciation of their merits, and a desire to make them better known to our readers.

In the generality of chromo-lithographs the connoisseur may doubtless have observed a harshness of outline, crudeness of colour, and want of texture and of the most essential of all tones—a pervading grey. In most of the works we have now the pleasure of reviewing, there is an evidence of great care in avoiding these faults. And such persons as may have conceived a prejudice against the art would do well to inspect, as we did, some of Messrs. Rowney's later productions; we venture to say their opinions will undergo a considerable change in favour of the art.

Among the contributors to the series are several of the best of our water-colour painters, Richardson, Rowbotham, Read, Earl, Birket Foster, Wainwright, and good Sam Prout; with examples from the paintings of—Lee, R.A., Boddington, and J. J. Hill.

The most attractive, and one that has attained wide popularity, is called 'Happy Hours.' It pictures a young girl in the bloom of early womanhood, bearing in her arms a child-brother. They have been gathering wild flowers, and are resting on a mossy bank, watching a sail on the near lake, no doubt intended as a key to the story. It is a charming specimen of a right good artist, J. J. Hill, and has been copied so closely (perhaps the size of the painting, for it is large) as to content the most fastidious lover of works of Art.

Two by Birket Foster are small; they are cottage bits, but show much of the refinement as well as appreciation of the beautiful in nature by which the productions of the accomplished artist are invariably distinguished.

Mr. Lee furnishes us with an avenue of trees passing by a cottage and leading to a village pond—a class of subject always ably treated by the painter, who lives among such scenes and loves to picture them.

Richardson, on the other hand, revels with nature where she has aspects loftier, yet not less lovely. Here is the Lake of Como, with its picturesque buildings, boats, and peasantry, its terraced vines, its green hills, and blue sky; making in their skilful combination a charming picture.

Read presents to us a gorgeous cathedral interior, that of St. Paul at Antwerp.

The copy from Boddington represents eel-traps midway in a river, overhung by magnificent trees, to which cattle have come to drink.

Two large prints after Rowbotham are of subjects gathered in Italy—the town and lake

of Lugano, and the market-place, Pallanza; they are highly picturesque, and admirably executed: the artist has felt the quaint character of the architecture, scenery, and costumes he has delineated, and has rendered them with rare fidelity while giving to them much of poetic character.

Two prints after Wainwright are thoroughly English; they are on the Lodden, but there is scarce a river in any shire that will not show bits precisely similar: gentle rivers, in which the cattle ruminant; rustic locks, and bridges that connect the mossy banks; green meadows that are always fertile; and distant villages crouching under the spire of the parish church.

After Prout there are four examples of quaint structures, in Normandy, at Nuremberg, in Rome, and on the Meuse; structures which this artist dearly loved to study and to paint, leaving to us a rich legacy, the worth of which time will augment, for many of them are decaying fast, and another generation may have to compare only what was with what is. We fancy the good old man examining these transcripts of his works; they would content him—no great man of the age was more easy to satisfy; we have never known one who so thoroughly abnegated self. These prints would have delighted him.

Our notice may terminate with a series of eight comparatively small copies of drawings by Rowbotham; the subjects are simple—scraps of pure English scenery such as those we have already referred to from his masterly pencil; they are, however, greatly varied. Here we have an episode of the Thames near Maiden head; here a view on the Midway; here a cottage near Christchurch; here a gipsy encampment in Hampshire; here an ancient bridge in North Wales; and here a rustic foot-bridge that crosses a stream—it may be anywhere. The series cannot fail to give intense pleasure to those by whom it is examined, for the views are pleasant reminders of days spent far from populous cities, where nature is most unfettered and where something beautiful is found at every step we tread. The artist has been a wanderer, but never a heedless observer; he has given us the joy that Art can always give, and made us thankful that spring and summer are coming near us.

We have not gone through the entire list of the more recent publications of this firm.

OBITUARY.

SIR WILLIAM JOHN NEWTON.

This veteran miniature-painter died, on the 22nd of January, at his residence, 6, Cambridge Terrace, Hyde Park, in the eighty-fourth year of his age. He was born in London in 1785, and when still a young man obtained great popularity in his special department of Art, sharing with the late Sir William Ross the patronage of the highest ranks of society. His latest exhibited work appeared in 1863, and during the preceding half century, or even longer, his "sitters" must have included the names of a very large portion of the aristocracy of the United Kingdom. Almost every year the exhibition of the Royal Academy—of which, by the way, he was not so fortunate as his professional rival, Ross, in being elected a member—showed the full number of contributions to which artists are limited—namely, eight. Sir William Newton's largest and perhaps most important work was exhibited in 1845, painted on ivory, when he was sixty years old. This was the 'Christening of the Prince of Wales, in St. George's Chapel, Windsor.'

Sir William was knighted in the year 1837, and held for many years the honorary post of Miniature-Painter in Ordinary to her Majesty.

THE
STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."

HEMANS.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
By LLEWELLYNN JEWITT, F.S.A.

No. III.—COBHAM HALL.



HE County of Kent is the pleasantest of all the English shires; rich in cultivated and pictorial beauty, it has been aptly and justly called "the garden of England." Patrician trees are found everywhere: for centuries the hand of ruthless and reckless war has never touched them; its chalky soil is redolent of health; its pasture-lands are proverbially fertile; its gentle hills are nowhere barren; in many parts it borders the sea; and to-day, as it did ages ago,—

"It doth advance
A haughty brow against the coast of France;"

the men of Kent are, as they ever have been, and by God's blessing ever will be, the "vanguard of liberty." Moreover, it is rich, above all other counties, in traditions and antiquities; some of its customs have continued unchanged for centuries; its ecclesiastical pre-eminence is still retained; while some of the noblest and most perfect of British baronial mansions are to be found in the graciously endowed county that borders the Metropolis.

Among the most perfect of its stately mansions is that to which we introduce the reader—Cobham Hall.* Its proximity to the metropolis—from which, if we measure distances by time, it is separated by little more than an hour—would alone supply a sufficient motive for its selection into this series. It is situated about four miles south-east of Gravesend, nearly midway between that town and Rochester, but a mile or so out of the direct road. The narrow coach-paths which lead to it are shaded by pleasant hedgerows, and run between lines of hop-gardens—the comely vineyards of England.

The mansion stands in the midst of scenery of surpassing loveliness, alternating hill and valley, rich in "patrician trees" and "plebeian underwood," dotted with pretty cottages, and interspersed with primitive villages; while here and there are scattered "old houses" of red brick, with their carved wooden gables and tall twisted chimneys; and glimpses are caught occasionally of the all-glorious Thames. A visit to Cobham Hall, therefore, furnishes a most refreshing and invigorating luxury to dwellers in the metropolis; and the liberality of its noble owner adds to the rich banquet of Nature as rare a treat as can be supplied by Art. The Hall, independent of the interest it derives from its quaint architecture, its fine, although not unmixed, remains of the Tudor style, contains a gallery of pictures, by the best masters of the most famous schools, large in number and of rare value.†

Before we commence our description of the Hall, the demesne, the Church, the College, and the village of Cobham,‡ it is necessary that we supply some information concerning the several families under whose guardianship they have flourished.

* Parts of this article I have borrowed from my description of Cobham, printed in 1848, in the "Baronial Halls." During the summer of 1867 I revisited the venerable mansion, its gardens and park, with the members of the Society of Noviomagus.

† The Hall is opened to the public generally only on Friday (between the hours of eleven and four). Visitors are admissible by cards, which must be obtained previously from one of the libraries at Gravesend or Rochester.

‡ Cobham, anciently Copham; that is, the head of a village, from the Saxon *copt*, a head.—PHILIPOT, *Survey of Kent*.

Cobham Hall has not descended from sire to son through many generations. Its present lord is in no way, or at least very remotely, connected with the ancient family who for centuries governed the "men of Kent," and, who at one period, possessed power second only to that of the sovereign. That race of bold barons has been long extinct, the last of them dying in miserable poverty; and if their proud blood is still to be found within their once princely barony, it runs, probably, through the veins of some tiller of the soil.

The Cobhams had been famous from the earliest recorded times. In Philipot's "Survey of Kent"—1659—it is said that "Cobham afforded a seat and a surname to that noble and splendid family; and certainly," adds the quaint old writer, "this place was the cradle or seminary of persons who, in elder ages, were invested in places of as signal and principal a trust or eminence, as they could move in, in the narrow orbe of a particular county." In the reign of King John, Henry de Cobham gave 1,000 marks to the king for his favour. He left three sons, viz., John, who was Sheriff of Kent, Justice of Common Pleas, and Judge Itinerant; Reginald, also Sheriff of Kent, Constable of Dover Castle, and Warden of the Cinque Ports; and William, also Justice Itinerant. The eldest, John de Cobham, was succeeded by his son John,

who in turn became Sheriff of Kent, one of the Justices of King's Bench and Common Pleas, and Baron of the Exchequer. His son Henry de Cobham was Governor of Guernsey and Jersey, Constable of Dover Castle, and Warden of the Cinque Ports; so was also, again, his son Henry, who likewise was Governor of Tunbridge Castle, and was summoned to Parliament, 6 to 9 Edward III. He was succeeded by his son John de Cobham, Admiral of the Fleet, Justice of Oyer and Terminer, and Ambassador to France, who in "10 Richard II. was one of the thirteen appointed by the predominant lords to govern the realm, but was after impeached for treason, and had judgment pronounced against him, but obtained pardon, being sent prisoner to the island of Jersey." Dying in the ninth year of Henry IV., he left his granddaughter, Joan, his heiress. This lady married for her third husband Sir John Oldcastle, who assumed the title of Lord Cobham. Reginald de Cobham, half brother to John, was Justice of King's Bench, an Admiral, an Ambassador to the Pope, and commander of the van of the army at Crecy. He was succeeded by his son, Reginald de Cobham, who likewise was succeeded by his son Reginald; he left an only daughter as heir.

No less than four Kentish gentlemen of the name embarked with the first Edward in his "victorious and triumphant expedition into



COBHAM HALL.

Scotland," and were knighted for services rendered to that prince in his "successful and auspicious siege of Carlarverock." With Reginald de Cobham, as has been shown, the male line determined. Joan, his daughter, is said to have had five husbands, by only one of whom, Sir Reginald Braybrooke, she left issue, Joan, who being married to Sir Thomas Broke, of the county of Somerset, Knight, "knitt Cobham, and a large income beside, to her husband's patrimony."*

Their eldest son, Sir Edward Broke, was summoned to parliament, as Baron Cobham, in the 23rd Henry VI. In 1559 Sir William Broke entertained Queen Elizabeth at Cobham Hall, in the first year of her reign, "with a noble welcome as she took her progress through the county of Kent." His son and successor, Henry, Lord Cobham, was Lord Warden of the Cinque Ports; but "being too deeply concerned in the design of Sir Walter Raleigh," he was deprived of his estates, though not his life.†

* Sir Thomas Broke and Joan de Cobham, his wife, had ten sons and four daughters. It is their tomb which occupies so prominent a position in the chancel of Cobham Church.

† Under a most iniquitous sentence, Raleigh was executed fifteen years after it was pronounced; and Cobham (by whose treachery the brave knight was chiefly convicted) had been a houseless wanderer, meanwhile, perishing unptied and unwept. Of their intimacy there is no

His younger brother, George, was executed; but Cobham "lived many years after in great misery and poverty," dying in January, 1619; and sharing the humble grave of some lowly peasant, apart from the magnificent tombs which cover the remains of his great and gallant ancestors. He is said, by Weldon, to have been reduced to such extreme necessity, that "he had starved, but for a trencher-scraper, some time his servant at court, who relieved him with scraps."

A sister of Lord Cobham's was married to Secretary Sir Robert Cecil; this estimable and greatly beloved lady died in January, 1596-7. She was also a kinswoman of Sir Walter Raleigh, and in one of his letters to Cecil he says:—"It is trew that you have lost a good and vertuous wife and my sealf an honorable frinde and kinswoman. Butt ther was a tyme when shee was unknowne to you, for whom you then lamented not. Shee is now no more your's, nor of your acquayntance, butt immortal, and not needinge nor knowynge your love or sor-

doubt; and it is more than probable, that the old Hall we are describing was often the home of Sir Walter Raleigh when conspicuous as "the noble and valorous knight." It is grievous to think that so great a "worthy" should have been sacrificed to the pitiful cowardice of so "poor a soul" as the last of the Cobhams—the degenerate scion of a munificent and valorous race.

row. Therfor you shall but greve for that which now is as it was, when not your's; only bettered by the difference in this, that shee hath past the weresome journey of this darke worlde, and hath possession of her inheritance. Shee hath left behind her the frute of her love, for whos sakes you ought to take care for your sealf, that you leve them not without a gwyde, and not by grevinge to repine att His will that gave them yow, or by sorrowing to dry upp your own tymes that ought to establish them." This lady was sister to two of the unhappy conspirators of 1603, and kinswoman to the third, as well as being wife to the chief officer of state by whom these conspiracies had to be brought to light. Well therefore was it, for her, that her pure spirit had taken its flight before the time of attainder of her brothers, Henry, Lord Cobham, and George Broke, and their baseness by falsity and otherwise in leading the much injured Raleigh to the scaffold. "Whatever mysteries," says Mr. Edwards, "may yet hang over the plots and counterplots of 1603, it is certain that George Broke proved in the issue to have been the *instrument* of the ruin alike of his brother Cobham and of Raleigh. It is also certain that mere 'credulity of the practices of malice and envy' could never have ripened, save in a very congenial soil, into the consummate baseness displayed both in the examinations and in some of the letters of George Broke after his arrest. In certain particulars his baseness exceeded his brother Cobham's, and that is saying not a little as to its depth." His estates, at the time of their confiscation, are estimated to have been worth £7,000 per annum; and he possessed £30,000 in goods and chattels. His nephew was "restored in blood;" but not to the title or property. These were transferred—"the manor and seat of Cobham Hall, and the rest of Lord Cobham's lands"—by James I. to one of his kinsmen, Ludovick Stuart, Duke of Lennox, whose male line became extinct in 1672.

The Lady Katherine, sister of the last Duke of Richmond and Lennox, married into the princely family of the O'Briens of Thomond; but the Duke "dying greatly in debt" the estates were sold. Cobham Hall was purchased by the second husband of the Lady Katherine, Sir Joseph Williamson, who resided there for some time.* In 1701 he died, bequeathing two-thirds of his property to his widow. This proportion descended, on her demise, to Edward Lord Clifton and Cornbury, afterwards Lord Clarendon, who had married the sole child of this Lady Katherine, by her first husband, Henry Lord O'Brien;† and on Lord Clarendon's death without issue, in 1713, his sister Lady Theodosia Hyde, inherited; she married John Bligh, of the kingdom of Ireland, Esq.; created, in 1721, an Irish peer by the title of Lord Clifton of Rathmore, and, in 1725, Earl of Darnley in that kingdom.

For some years the Cobham estate was in Chancery. After a tedious suit it was purchased by Lord Darnley for the sum of £51,000, to the third part of which a Mrs Hornsby became entitled, as relit of the gentleman to whom Sir Joseph Williamson had devised one third part.‡

The Blighs are an ancient family, connected with Devonshire and other parts of the west of England as well as with Ireland. One of them, a merchant of Plymouth, an ancestor of the

* Sir Joseph Williamson was the son of a clergyman of Cumberland. He held various appointments under the Crown, was President of the Royal Society, and was buried in Westminster Abbey.

† Lady Katherine O'Brien died in November following; upon which her two-thirds of this manor and seat, which, with the rest of the estates of the late Duke of Richmond, purchased by Sir Joseph Williamson, descended to Edward, Lord Clifton and Cornbury (son of Edward, Lord Cornbury, afterwards Earl of Clarendon, and Catherine his wife, the only daughter and heir of the said Lady Katherine, by her first husband, Henry Lord O'Brien), and on his death without issue, in 1713, to his only surviving sister and heir, the Lady Theodosia Hyde.—HASTED'S *Kent*.

‡ In 1718 Sir Richard Temple, Bart., was created Baron and Viscount Cobham (the Temples, it appears, being in the female line connected with the Brokes), and this title is still held and enjoyed by his descendant the present Duke of Buckingham, K.G., whose titles are Baron Cobham, of Cobham in Kent; Viscount Cobham of the same place; Earl Nugent (in the peerage of Ireland); Earl Temple; Marquis of Chandos; Marquis of Buckingham, and Duke of Buckingham.

present peer, married Catherine Fuller, sister to William Fuller, Bishop of Limerick and Lincoln (1667—1675). In 1721 John Bligh, of Rathmore, in the kingdom of Ireland, Esquire, who had married the Lady Theodosia Hyde, sister to Edward, Earl of Clarendon (whose wife Catherine, daughter of Katherine Lady Thomond, who had successfully claimed the

barony of Clifton, as being descended from the first Lord Clifton, inherited the said barony from her mother), from whom he inherited the title and the estates, was created Baron Clifton of Rathmore, in the kingdom of Ireland. In 1723 he was created Viscount Darnley of Athboy, and in 1725 Earl of Darnley, also in the kingdom of Ireland. He also enjoyed the title of



COBHAM: THE THREE SISTERS.

Baron Clifton of Leighton Bromswold, in the peerage of the United Kingdom, by which title he and his successors sit in the House of Lords. His lordship was succeeded, as second Earl of Darnley, by his son, who was again, on his death, succeeded by his son John, as third Earl. This nobleman, who was born in 1719,

married in 1766 Mary, daughter and heiress of John Stoyt, of Street, co. Westmeath, and by her, who died in 1803, had issue John, afterwards fourth Earl; Lady Mary, married to Sir Lawrence Palk, Bart.; the Hon. Edward Bligh, a general in the army; Lady Theodosia, married to her cousin, Thomas Cherbourgh



COBHAM: THE LODGE.

Bligh; Lady Catherine, married to Hon. Charles William Stewart, afterwards Marquis of Londonderry; and the Hon. William, a colonel in the army. The Earl died in 1781, and was succeeded by his son John, as fourth Earl. He married, in 1791, Elizabeth, daughter of the Right Hon. William Brownlow of Lurgan, and by her had issue Edward, fifth

Earl; Lady Mary, married to Charles Brownlow, Esq.; Hon. John Duncan Bligh, Secretary of Legation at St. Petersburg; and the Lady Elizabeth, married to the Rev. J. Brownlow. His lordship died in 1831, and was succeeded by his son Edward, fifth Earl, who (born in 1795), married in 1825 Emma Jane, third daughter of Sir Henry Brooke Parnell, Bart.,

M.P.—who, having held office as Secretary at War, Paymaster-General of the Forces, and Treasurer of the Navy and Ordnance, was created Baron Congleton in 1841,—and sister to the present Lord Congleton. By this lady, who is still living, his lordship had issue, John Stuart Bligh, sixth and present Earl of Darnley; the Hon. and Rev. Edward Vesey Bligh; the Hon. and Rev. Henry Bligh; the Lady Elizabeth Caroline, and the Lady Emma Berry, both of whom are married and bear the name of Cust. His lordship died in 1835, and was succeeded by his eldest son, John Stuart, as sixth Earl.

The present peer, who was born in 1827, was educated at Eton and Christ Church, Oxford, being B.A. in 1848. He married in 1850 the Lady Harriet Mary Pelham, eldest daughter of the third Earl of Chichester, and has by her issue, living, the Hon. Edward Henry Stuart Bligh, Lord Clifton, who was born in 1851; the Hon. Ivo Francis Walter Bligh, born 1859; the Hon. Arthur Frederick Pelham Bligh, born 1865; the Lady Edith Louisa Mary, born 1853; the Lady Kathleen Susan Emma, born 1854; and the Lady Alice Isabella Harriet, born 1860. His lordship is a Deputy Lieutenant of the county of Kent; Hereditary High Steward of Gravesend with Milton; and Lieutenant-Colonel Commandant of the West Kent Yeomanry Cavalry. He has, besides Cobham Hall, a seat in Ireland, Clifton Lodge, Athboy, co. Meath, and a town residence.

Such is a brief history of the several noble families through whom the mansion, demesne, and estates of Cobham have passed.

The Hall is backed by a noble park, amply stocked with deer, and containing trees of great variety and immense size, some of them measuring above 30 feet in circumference. It comprises 1,800 acres, and encloses an area of about seven miles. The old approach, long disused, was through an avenue of lime trees, consisting of four rows, and extending more than half a mile in length from the dependent village. The present entrance is through a red-brick, turreted gateway, adjacent to which is the "LODGE." On nearing the house, the eye encounters a cedar of magnificent growth, and to the left are the gardens, into which there are two terrace-walks; one from the great gate, and another, at a considerable elevation, from the suite of apartments which constitute the first floor. The view we have given is the more ancient portion of the venerable edifice—the north wing, with which the south wing mainly corresponds. They are, however, connected by a centre, built by Inigo Jones; and this centre, which consists of a façade with Corinthian pilasters, is out of keeping with the quaint gables, octagonal turrets, ornamental doorways, carved cornices, projecting mullioned windows, and elaborated chimneys, which distinguish the earlier dwelling of the Cobhams. The structure thus assumes the form of a half H, the wings being terminated by octagonal towers; a sunken wall in front encloses a quadrangular lawn, ornamented with vases and statues. The wings exhibit the dates 1582 and 1594, and retain all the characteristics of the later Tudor style; although, as we have intimated, it has been materially corrupted by the several alterations to which, from time to time, the mansion has been subjected. The ordinary entrance is through a vaulted passage, "built in the form of a Gothic cloister by James Wyatt," which contains the arms of the Cobhams, with the date 1587. This passage leads to the grand staircase, and the several apartments on the ground-floor. The first to which strangers are conducted is the dining-hall, which contains an elaborately carved black-and-white marble chimney-piece, having quaint and curious figures and buildings, and a series of portraits of rare excellence. The music-room, one of the suite added to the ancient building, affords a brilliant contrast to the sombre and solid character of the dining-room. It contains but one picture—full-length portraits of the Lords John and Bernard Stuart, sons of the Duke of Lennox—a *chef-d'œuvre* of Vandyke. The chimney-piece is

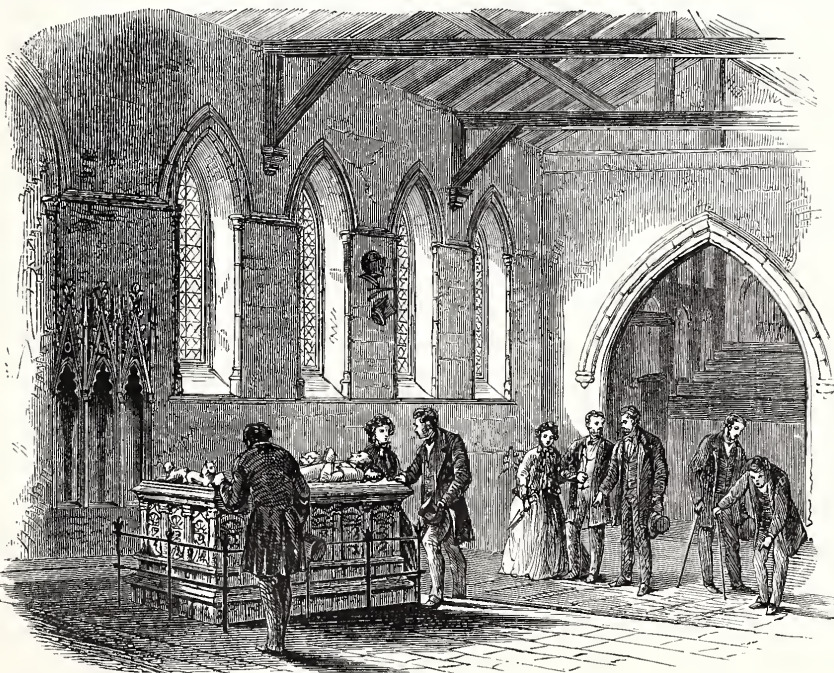
formed of the purest white marble, sculptured in bas-relief after Guido's 'Aurora,' by the elder Westmacott, with fauns life-size, as supporters. The ceiling was designed by Inigo Jones; it is divided into several square and circular compartments, with a deep oval in the centre, "superbly gilt and enriched by appropriate ornaments, among which are twelve pendant coronets." The apartment is in length 50 feet, in breadth 36 feet, and height 32 feet; and although superbly ornamented and richly gilt—the pillars, of the Composite order, being of white marble, and the lining of scagliola—the whole is in fine harmony with the grace and chasteness of the design. There are two galleries, one of which contains an organ. The vestibule is a small chamber, decorated with valuable vases of verd-antique. The library contains a series of portraits of eminent literary men—Bolingbroke, Sidney, Shakspeare, Swift, and others; none of them, however, advance strong claims to originality. On the walls of the great staircase are hung several large pictures, which may bear examination before the gallery is entered.

The grand staircase conducts, first to the Portrait Gallery, and next to the Picture

Gallery. The walls of the former are hung with portraits, among which are many of exceeding interest, including those of heroes, statesmen, kings and queens, church reformers, and poets, mingled without regard to date or order.* The Picture Gallery is the great "show-room" of the house. It is a noble apartment, the walls of which are covered with works of Art, of rare value and unsurpassed excellence, the productions of nearly all the great masters of Italy; including admirable examples of Guido, Titian, Salvator, Rubens, Raphael, Spagnoletto, P. Veronese, Giorgione, N. Poussin, and Guercino.

Every part of the venerable edifice contains, indeed, some object of interest. The rooms, and halls, and galleries, are thronged with rare and beautiful works of Art; a series of perfect vases from Herculaneum lie on the tables of the Picture Gallery; several antique busts and statues line the hall; a magnificent bath, of red Egyptian granite, is placed in the entrance passage; and the furniture and interior decorations are all of corresponding excellence and beauty.

Although necessarily limited in our description of Cobham Hall, we have sufficiently shown the rare treat a visit to it will afford to



COBHAM: THE CHURCH.

those who, "in populous city pent," desire to convert occasional holidays into contributions to intellectual enjoyment. The Hall and its contents will amply repay examination; and the noble park is full of natural treasures—thronged with deer, singularly abundant in singing birds, and containing trees unsurpassed in magnificent size and graceful proportions.* One of the walks conducts to a hillock, from the summit of which there is a splendid prospect of the adjacent country, commanding views of the Thames and Medway, and taking in the venerable castle, cathedral, and town of Rochester, the dockyards at Sheerness, and the whole course of the great English river to its mouth at the Nore. The pedestrian, pursuing this route, will pass the Mausoleum, an elegant structure, built conformably with the will of the third Earl of Darnley, and designed for the sepulture of his family. It was never consecrated.

But Cobham has other objects of interest: the venerable Church, and no less venerable "College." The Church, dedicated to St. Mary Magdalen, stands upon elevated ground at the entrance of the village. It consists of a nave, aisles, and chancel, with an embattled tower, entered by an antique porch. The tower is

obviously of a more recent date than the chancel; the former is very ancient. As in many of the Kentish churches, the walls were formerly painted in fresco, of which evidence may be easily obtained by those who examine them narrowly; the steps of the altar are paved with encaustic tiles, of about the period of Edward III., of various patterns, but most of them containing the *fleur-de-lis*. The whole aspect of the place indeed supplies indubitable proof of very remote antiquity. It has been recently restored, but with sound judgment and skill, by the accomplished architect, G. G. Scott, R.A.

The roof of huge oak rafters, the Gothic arches, the brasses, broken and entire, which cover the floor, the quaint monuments let into the walls, the delicately-sculptured piscina, the sedilia of carved stone, the singular font, the rude vestry-room with its massive oak chest, the Scripture passages painted on the walls, all bespeak the antiquity of the building.

Nearly in the centre is the still beautiful tomb of Sir Thomas Broke, the Lady Joan,

* A group of these trees, known as "the Three Sisters" (why we cannot say), we have engraved.

* At the end of this gallery are, branching to the right and left, the private apartments of the family; and in a room opening out of the west end of the Picture Gallery, Queen Elizabeth is reported to have slept when she honoured the Lord Cobham with a visit during her progress through Kent. In the centre of the ancient ceiling are still preserved her arms, with the date, 1599.

and their ten sons and four daughters. It is of white marble, over which, upon a black slab, lie the effigies of the knight and dame. On either side are those of five of their sons, kneeling, and wearing tabards, with their swords girded on. The figures of the four daughters are carved on the east and west ends of the superb monument. It bears the date 1561, under the arms of the Brokes quartered with those of the Cobhams.

On the floor of the chancel are the famous "Cobham Brasses," the most perfect and most numerous assemblage now existing in the kingdom. The series consists of thirteen, recording the memory of the Cobhams and Brokes, "lords and barons of this town of Cobham, with many of their kindred, who for many descents did flourish in honourable reputation." Of the thirteen, eight are in honour of the knights, and five are memorials of the dames.*

"The COLLEGE of Cobham" is now only a collection of almshouses, to which presentations are made—of old people, without restriction to either sex—as vacancies occur, by the parish and ten other parishes adjacent. It lies immediately south of the church, and is entered by a small Gothic gateway. Its occupants are twenty aged men and women, who have each a little dwelling, with a neat garden and an allowance monthly, sufficient to secure the necessaries of life. It is a quadrangular building, of stone, measuring about 60 feet by 50; and contains a large hall, with painted windows, a roof of blackened rafters, an old oak screen, and a fireplace of cut stone. The history of the college is curious and interesting. A college or chantry was originally founded here, about the year 1362, by John de Cobham, thence called "the founder" in the reign of Edward III.† Towards the end of the reign of Elizabeth it was rebuilt, as appears by a record—

* These brasses, one and all, deserve the most careful examination and notice. The earliest is to the memory of *John de Cobham*, the first Knight Banneret, and Constable of Rochester; he is dressed in a shirt of mail: round his waist is a rich girdle, sustaining a long sword. Eight lines of Norman French are inscribed round the verge of the slab. The others are to *Maude, Lady Cobham* (1370), probably wife of Baron Cobham, who was Warden of the Cinque Ports in the time of Edward III., who is represented with a dog at her feet. Over her head are the words "Icy gist dame Maude de Cobham." *Maude, Lady Cobham* (c. 1385), supposed to have been the wife of Thomas de Cobham. She has a frounce of fur at the bottom of her dress. There are the remains of a mutilated canopy over her, and a fragment of inscription says, "Icy gist dame Maude de Cobham ge" *Margaret, Lady Cobham* (1385), wife of John de Cobham, the founder of Cobham College. This is a remarkably beautiful canopy'd brass: the finial of the canopy bearing a figure of the Virgin and Child. Around the brass is the inscription, "Icy gist dame Margarete de Cobham, iadis fille a noble en le Comte de Deuenischire; feme le sire de Cobham, foundour de . . . morist le secunde in dimoys D'august lan de grace, mcccxxxv., l'alme de qy deux ent mercy. Amen." *Joan, Lady Cobham* (c. 1320), who was daughter of John Lord Beauchamp of Stoke-under-Hamden, and first wife of Sir John de Cobham. The inscription, in Longobardic capitals, is:—

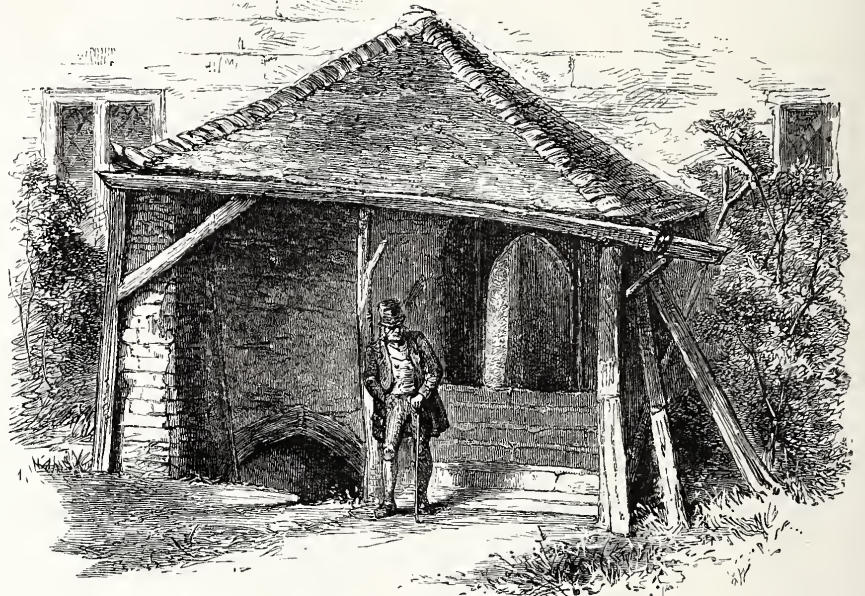
"Dame Jone de Kobelham gist isi
Deus de sa alme eit merci
Kike pur le Alme Prieria
Quaraunte jours de pardoun avera."

Reginald de Cobham (c. 1420), an ecclesiastic, under a triple canopy, the shaft and some other portions being lost. *Sir Thomas de Cobham*, a knight in mixed armour, 1367. *Ralph de Cobham*, 1405, a semi-effigy in armour, holding in his hands a tablet, bearing the inscription in old English characters. *John de Cobham*, the founder of the College, bearing in his hands the model of a church. *John Broke* and *Lady Margaret* his wife, under a rich canopy with pendants and other ornaments, with triangular compartments, containing circles with shields, one of which bears the crown of thorns, and the other the five wounds; between the pinnacles, in the centre, is a curious representation of the Trinity, in which the Deity is delineated with a triple crown, and the Holy Spirit has a human face. The figure of the knight is gone, but that of his lady remains; and beneath are groups of eight sons and ten daughters. *Sir Reginald Braybroke*, the second husband of Joan Lady Cobham. *Sir Nicholas Hauberk*, her third husband. *Joan de Cobham*; she died, as appears from the inscription, "on the day of St. Hilary the Bishop, A.D. 1433." At her feet are six sons and four daughters; and, surrounding her, are six escutcheons of the Cobham arms and alliances. *Sir Thomas Broke* and one of his three wives. Below them are seven sons and five daughters. *Sir Thomas* died 1529.

† In Cobham Church is a brass to the memory of William Tanner, Master of the College, who died in 1418. The brass consists of a half-length of the master, in clerical costume, with the inscription, in black letter:—"Hic jacet Willmus Tannerus qui prim obijt magister istius Collegii xxij. die mensis Junij Anno Dni. M^occcc^oxxiij. cuius anime propicietur deus Amen."

"finished in September, 1598"—inscribed over the south portal, under the arms and alliances of the Brokes, Lords Cobham. The endowments of the old foundation were ample, and were, with the college itself, bestowed by Henry VIII., at the dissolution, upon George Lord Cobham, who had the "king's roiall assent and licence by hys grace's word, with any manner of letters

patent or other writings, to purchase and receive to his heires for ever, of the late master and brethren, of the college or chantry of Cobham, in the countie of Kent, now being utterly dissolved, the scite of the same colledge or chantry, and al and singular their heridaments and possessions, as well temporall as ecclesiasticall, wheresoever they lay, or were, within



COBHAM: THE COLLEGE PORCH.

the realm of England." The walls of the ancient college may be clearly traced, and a small portion still endures, comparatively uninjured. It is a gateway, surmounted by the arms of the Cobhams, luxuriantly overgrown with ivy, forming a fine example of picturesque antiquity. The present structure was erected pursuant to

the will of Sir William Broke, Lord Cobham, who devised "all those edifices, ruined buildings, soil and ground, with the appurtenances which some time belonged to the late suppressed college for the use of the 'new' college." By an act of the 39th of Elizabeth, the wardens of Rochester Bridge for the time being were made



COBHAM: THE COLLEGE.

a body corporate, and declared perpetual presidents of the new college, the government of which they retain to this day.

The dependent village of Cobham is one of the neatest and most pleasant of the fair villages of Kent. There are, no doubt, many nobler and more perfect examples of the domestic architecture of "old" England than is

supplied by Cobham Hall, but it would be difficult to direct attention to any that affords so rich a recompense at so small a cost; taking into account its genuine remains of antiquity, the magnificent works of Art that decorate its walls, its easy access from the metropolis, and the primitive character and surpassing beauty of the locality in which it is situated.

THE
SOUTH KENSINGTON MUSEUM.

CHAPTER III.

SECTION I.

No department of industrial Art is more intimately connected with the comfort, no less than with the elegance, of daily domestic life, than is that which comprises earthenware, porcelain, and works in pottery of all descriptions. The range of the subject is wide. In its history it commences with almost the very earliest known relics of human skill. Fragments of pottery, found at inexplicable depths, have led some geologists to carry back the supposed date of their primæval manufacturers by tens of thousands of years. Signed or stamped works exist, in baked clay, to which we can ascribe definite dates not less remote than forty centuries. The range of excellence is no less wide than is that of time. The humblest utensils of the rudest tribes are the product of the art of the potter. The specimens of Sèvres China lent by her Majesty the Queen to adorn and complete the collections at South Kensington, are among the most exquisite works of Art which are to be found in the whole Museum.

But while the historic range is long, and the progress from the rude to the perfect is enormous, we must not suppose that the historic and the artistic advance have been simultaneous, or, indeed, very intimately connected. The plastic art, as carried out by the worker in pottery, has been strictly localised in its development. The highest excellence in one spot has co-existed with the rudest makeshift in others. Much has always depended on the quality of the material, and the excellence of a certain bed of clay has often led to the establishment of a manufacture for which it was especially adapted, and has been one main element in the determination of the peculiar character of the work. But far more has been due to the impulse of individual genius. Men like Palissy have not been content with doing the best with the material which they found ready to their hand. They have required a fit medium for the embodiment of their conceptions, and they have toiled, and experimented, and suffered, until they have either found or produced it. Thus each main school of special excellence in porcelain or pottery bears the mark (where it is not obliterated by time) of its original founder. The name has in some cases perished, but the character of the workmanship is indelible.

It is not even the case that a degree of excellency once attained is never afterwards lost. In some instances the change of fashion may have limited the duration of a particular school; in other cases a secret known only to the artist has perished with him, and has not been again discovered. Thus of that ware, so precious to the connoisseur, known by the name of Henri Deux, not more than sixty-seven specimens are known to exist in collections. Five pieces of this porcelain have been secured for Kensington at the cost of £1,940. Among the modern English articles are the reproductions of objects in this style. In the delicacy of colour and of design they may be considered fairly to match the original ware. In sharpness and elegance of outline, they are faultless. It is probable that, considered merely as works of Art, they are superior to the products of the earlier manufacture. But they are not Henri Deux ware. They could not be

mistaken for originals by any one familiar with the subject: they cost less than £28 together. So distinctly does the physiognomy of a piece of earthenware proclaim its actual origin.

In other instances any attempt at reproduction proves a failure; such is the case with the famous ruby lustre of the Majolica ware of Gubbio. This peculiar tint, which, when seen in a proper light, glows like the gem from which it takes its name, is found in the works of Giorgio Andreoli of Gubbio, called Maestro Giorgio, who lived between 1470 and 1552. A plate of this ware was bought among others at the sale of the Soulages collection for £50. It is painted with a procession of six warriors carrying banners, and bears the monogram of the artist on the back, with the date 1520 (No. 7,693-'61). The earliest dated piece of the master in the collection is signed in full, and dated 1518 (401-'54), being a plate of lusted ware, representing St. Francis receiving the stigmata. The secret of this ruby lustre was lost in the sixteenth century.

It is thus evident that to present any fair epitome of the state and progress of the ceramic art, specimens of the work of different periods and of various nations must be brought together for comparison. This is the aim of the collection at South Kensington. The earlier phases of the art, indeed, are slightly or not at all represented. It was not intended, in the youth of the institution, that its agents should appear as in any way competing with those of the British Museum. A few specimens of Egyptian and Etruscan ware have been purchased for use in provincial schools of Art, and for illustrations of lectures. There is one case of early Greek specimens, chiefly of the fourth and third century B.C. But for Assyrian, Egyptian, Etruscan, Greek, and early Italian, earthenware, the student must consult the fine collection in the British Museum. After a brief hint as to the earlier stages of Art, the South Kensington series commences with the Italian Majolica ware of the fifteenth century, and with the Hispano-Moresque pottery of the same period.

SECTION II.

Under the general name of earthenware is comprised a large assemblage of artificial objects, varying in composition, in colour, and in hardness, which range between textures closely resembling those of naturally indurated clays, sands, and basalts, and the crystalline nature of glass. The characteristic constituent element of all these productions is an earthy material, infusible, but hardened by the action of fire. With this, in the greater number of instances, are combined other fusible substances, acting as an external protection, under the name of flux, glaze, varnish, or enamel.

The whole of this large group is divided, in the first instance, into three classes. The first is that of the *terres-cuites*, or *terra-cotta*, for which name we have no English equivalent. It consists of homogeneous, argillaceous earthenware, for the most part without glaze, and used either for sculptural or architectural purposes, or formed into domestic utensils.

At the other extremity of the scale ranks the class of porcelain, a word of which the etymology is unknown, as is indeed the case with the greater number of names descriptive of ceramic objects. The distinctive character of porcelain is, that it is translucent. The class contains three groups, or orders—those of hard, of soft

natural, and of soft artificial, paste; the first of which is the true Oriental china.

Intermediate between these two classes of terra-cotta and of porcelain ranks a large group of earthenware for which the English language possesses no distinctive name. Nor are foreign tongues much more happy. In French the term *Faïence* is generally employed to denote the greater part of the contents of the class in question; a name supposed to be derived from the town of Faenza, which was one of the seats of the manufacture of the early Italian enamelled ware. The application of the English word CHINA to this class has the singular inappropriateness that the group comprehends no articles, known ordinarily in our country, of Chinese manufacture. The word CROCKERY, again, has no definite technical sense. Neither does *Faïence* comprehend the entire class, for the stoneware of England, Flanders, and Germany, which is the *Grés Cérame* of Brogniart, is of a hard paste, while the lusted, varnished, and enamelled *Faïences* are constructed out of a soft paste. This difference between hard and soft, which is determined by the resistance offered to a file or an instrument of steel, constitutes one of the principal distinctions between the different orders of earthenware.

The delicate "lustre" of the Etruscan ware has hitherto defied minute analysis. It is of a silico-alkaline nature, and extremely thin. The "varnished" glaze is plumbiferous. The "enamel" of the common Italian *Faïence* is of a vitro-metallic nature, the oxide of tin forming a coating to the earthenware, which is burnt in after being painted. The body and the glaze of the true Chinese porcelain consist of two different species of felspathic earths, one of which is infusible, but liable to crack from intense heat; and the other, being fusible, is incapable of being wrought and fired alone. By the combination of these two materials, the requisite resistance to the heat of the furnace is attained, and in the finest kinds of porcelain the infusible material, or "kaolin," is reduced to the very slightest proportions. The glaze of the soft porcelain, or *pâte tendre*, is vitro-plumbic. Thus, at the two extremes of the long ceramic series we find the best results of Art secured by the artist who takes greatest advantage of the free bounty of Nature. The pure levigated red earth, of which we have such a good supply at Watcombe, in Devonshire, yields a terra-cotta as pure as that of the ancient Etruscan and Samian vases. The two Chinese felspathic earths, the kao-lin and the petun-ze, so far as any certitude is attainable (in spite of the wonderful tales of the use of powdered egg-shells, and even of human bones), are the simple constituent elements of the finest transparent porcelain. We shall see, by-and-by, how Art has been erected into something like rivalry with Nature.

SECTION III.

The artisan employed in the manufacture of pottery has not the same opportunity, or the same necessity, for cultivating a full artistic knowledge of the subject that is the case in some other crafts. The labour is divided. It is desired to reproduce large numbers of objects exactly representing one another. Individual excellence is not the object of the workman, so much as close resemblance to pattern. In the higher departments of the craft, such as modelling, or painting on porcelain, there is room for a high degree of cultivated artistic skill. But that is the skill of the painter or of

the modeller, and does not so much demand a general acquaintance with various kinds of pottery, as a perfect knowledge of the special process necessary for that one particular occupation.

But if this is the case with the main body of workmen, it is far otherwise with the master-manufacturer, or with the artist or designer on whose taste and judgment the former relies for the depicting of those forms and those decorations which, once decided on, are to be numerously repeated. To such a student a collection such as that to be found at South Kensington has the highest interest and value. What was first done for our manufacturers by the Exhibition of 1851 is being constantly done for them by the Museum. The most curious relics of mediæval Art can there be studied in proximity to the latest efforts of German, of French, or of English taste. A newly-designed combination can be compared, before it is fully carried out, with that which it most resembles in work that has already been executed. No artist of fertile imagination can pay a single visit to such a collection without experiencing a powerful and healthful stimulus to his inventive power. No taste is so independent of cultivation as not to be elevated and refined by the study of the best works of the masters of the ceramic art.

The very fine reproductions, by both French and English artists, of the admired works of the older schools, are results of studies such as those which the South Kensington Museum is intended to facilitate. Majolica, Palissy ware, Henri Deux ware, are reproduced by the potters of the day with an excellence which is rather diminished than enhanced by the fidelity of their adherence to their models. We shall find occasion to refer to some of the most admirable specimens of these honest forgeries in proceeding to the details of the several divisions of pottery.

SECTION IV.

The terra-cotta of the South Kensington Museum will be most appropriately considered under the head of Sculpture; we therefore commence with the examination of the "lustred" pottery, or soft earthenware with a thin silico-alkaline glaze. The small collection of ancient classical earthenware and stoneware which represents this order will claim the attention of the student, rather in virtue of its elegance of form and grace of outline, than for the excellence of the ware or the finish of decoration. The life and movement of the figures, where represented on the larger urns and vases, is more noticeable than the accuracy of their drawing. No. 666—'64 is a cylix, or tazza, of painted earthenware, with figures of the poet Musæus and the Muse Calliope, of the fourth century B.C. No. 664—'64 is an œnochoe, or vase, of a century later, ornamented with a figure of Pegasus. No. 752—'64 is a charming specimen of the beauty to be attained by adherence to the utmost simplicity. It is a small cylix, or tazza, of black painted earthenware of the third century B.C., 1½ inches in height, and 4 inches in diameter. With the exception of the handles, which are slightly disproportionate, it is difficult to find a more perfect specimen of pure classic taste than is evinced by this little relic. The small black prochous, or jug, with the trefoil lip, still common in Italy, and introduced with great success in modern English work, referred to the fourth century B.C. (No. 764—'64), is another charming model. So is the somewhat larger prochous, the

next in order in the list, with its long-beaked spout, very convenient for pouring oil, for which it was no doubt designed. The rhyton, or drinking goblet, in the form of a boar's head (669—'64), the scyphos, or black goblet (No. 750—'64), with its two little ring-shaped handles at right angles to each other; the cantharus, or two-handled vase, of South Italian work, dating about 200 B.C.; and the cyathus, with a band of animals on a clay-coloured ground, from Cervetri, will especially repay study. The charming little vase (737—'64) 4½ inches high, with handles terminating in children's heads, and a ring of storks fighting with serpents round the neck, is rather out of place in this case, as it is made of silver. It was found at the Baths of Apollo, at Vicarello in Italy, and is said to be ancient Greek work of the fourth century B.C. It was bought for £54 in 1864.

SCHOOLS OF ART.

EXHIBITION OF FANS AT SOUTH KENSINGTON.

THERE are various kinds of Exhibitions. There are those which are collections of objects of beauty or of value, only differing in their greater or less degree of excellence. Such, for the most part, are flower-shows and fruit-shows. Nature herself is then the artist whose work is on view, and, unless cruelly fettered and tortured by the artifices of the gardener, she will assert the excellence of her own productions.

Other species of Exhibitions, again, rather resemble the commercial process of taking stock. They are calculated, not for self-glorification, but for self-instruction. It may often be the case that their value, as a means of correcting any over-estimate of our position, of enabling us to detect faults, and to supply deficiencies, is far higher than in the case of a mere display of what is pleasing.

In this respect, the Exhibition of the eighty-three designs for fans which have been sent in by students in twenty-seven Schools of Art, may be considered as eminently satisfactory. It gives us some idea of the direction in which we are moving. It will have the result, if duly considered, of placing us on our guard against certain errors highly detrimental to the progress of Art-Education. It compels us to grapple with the question of the due province of the conventional in Art, and to point out its proper limits. Regarding, as proper subjects for decorative use, such figures, for instance, as are produced by the kaleidoscope; and regarding, on the other hand, such subjects as are imitated from nature; we must bring strongly into relief the fact that that fanciful and graceful style, the Arabesque, is not produced by a wedlock between these two opposite conceptions.

Only a fan! What has the artist to do with that? It is an article of haberdashery! It must be *en suite* with the dress. The dress-maker should send in an appropriate fan with each new gown. Should writers on Art concern themselves with these *petites* of fashion?

But what *is* a fan? Essentially, it may be, to complete dress, it is not an article of dress. It is an object of convenience and of modest luxury. Invented in those burning climates where it is not a luxury, but a necessity, it is there at once an unavoidable requisite for comfort, and a mark of dignity. Passing westward, it has retained much of the character of its origin. On the most solemn occasions, when the Pope is borne aloft to bless the city and the world, the waving fans herald the near approach of the pontiff, and are carried together with the cresset in which the rapidly consuming flax is lighted, to remind him that he, too, is mortal.

And is not the fan an emblem, or an instrument, of a power more real to many of our English imaginations than that of eastern sovereigns or Romish bishops? Since the time when—

"Grave Clarissa graceful waved her fan,"

that little implement has been the sceptre of beauty.

The very idea of the magic little implement is enough to enable him who rightly grasps it (that is, grasps the idea); to lay down certain canons of design. It is a woman's weapon—then it must be light and graceful. It is to wave through and to agitate the air—therefore, any natural forms to be represented by, or on, it, must be such as wave lightly and freely in the breeze; and any artificial forms must avoid the effect of being ponderous.

But the mount, or stick, is perhaps the first consideration. Very serviceable, very cheap, and very ugly, wooden fans—deal-coloured, walnut-coloured, maroon-coloured—have burst into flower in many of our shop windows. There let them fade! Ingenuity has vexed itself to produce novelty in form. You pull something out of a pencil-case, or out of a bouquet. But when you have accomplished that feat of legerdemain, what comes forth? A miniature fire-screen! Clarissa herself would have been unable to wield a fan that refuses to shut, and that opens like a jack-in-a-box.

Perforated cedar, sandal-wood, satin-wood, nacre, ivory—such is the proper mount of an elegant fan, or may well form the entire instrument. If Brussels or Paris point lace be spread over pierced ivory sticks, or laid over satin on mother-o'-pearl, we have something only fit for Titania, for a bride, or for a very young and lovely woman. Let the owner advance a little towards maturity, and ornament must be added. And this should be, if we depart from the oriental perforated patterns, the lightest wreath or bouquet of wild flowers, or a group of graceful Watteau figures. Only it must be the work of an artist. That is how our friends in Paris regard the fan. Their opinion should go for something.

To call for a set of original designs for a subject demanding such delicate and refined taste, from the Art-pupils of the country was a bold idea. Viewed as a mode of testing the actual proficiency of the scholars, no less than the good taste of the masters, it was a severe ordeal to which to subject the young scholars. Considering all the circumstances of the case,—the novelty of the task, the difficulty of drawing on silk, the want of models, and the want of any clear indication of the best directions in which models were to be sought—it is surprising that there is so much that is comparatively, and even positively, good. That there is more which does not come under this category was, of course, only to be expected. If, then, we speak in the language of unsparing criticism, it is after having made this wide admission of a great element of merit underlying the whole scheme. We are glad to find the present competition is likely to be only the first of a series; and we conceive that we shall render good service to all concerned by now proceeding to disregard, for a few minutes, any plea in mitigation of judgment, and to criticise what thus comes before us, not as the productions of students, but as instances of pictorial and artistic design.

In each instance where several designs emanate from the same school, the notion of good taste entertained by the master is written in very large characters. The absolute necessity of perfect bi-lateral symmetry is, with one or two happy exceptions, a cardinal point. A bud to the right must balance a bud to the left. So with a blossom, a leaf, or a berry. So with any approach to what is intended for Arabesque; but which sometimes more closely resembles the "devils" made by blotting a piece of paper and folding it, while wet, down the middle of the ink-spot. Full-blown flowers heaped together are the admiration of one master. Quaint little boys, entirely guiltless of drawing, with legs like balusters, find favour with another. Wreaths of large roses, relieved by similar wreaths of similar flowers to quarter-scale, are thought graceful by a third. Flowers spaced out by the compass, and set in impossible little peaked bouquet-holders, all exactly radiating from the centre, are admired by a fourth. And a fifth has encouraged his pupils to attempt the production of geometrical forms by free-hand drawing, with the natural result.

The first prize is, on the whole, the most justly bestowed. The fan which obtained it is worth the £5. It is a beautiful and well-arranged wreath of poppies, corn-flowers, and wheat-ears, drawn with a grace suitable to the subject. It comes from the Female School of Art, Queen Square, in the designs of which are to be traced some signs of difficulty in procuring fresh, living, flowers for examples. There is a group of scabious, for instance, that is rather conventional. But the flowers, well or ill drawn, are not, as a rule, tortured into the service of the paper-hanger, to the honour of this school be it spoken.

Of all the twenty-seven schools represented, the designs of the Central Training School are those which reflect the most credit on the master. In numbers, as well as in comparative excellence, they greatly take the lead. Of the five designs sent in by Miss Minns, that rewarded by a £3 prize is far from being the best. The pink of the blackberry blossom is perhaps possible, but that of the berry is not the hue of nature. Close by this prize fan is the only specimen of that style of painting of which such exquisite examples may be seen at the establishment of Duvilleroi, in Paris, and in the *suicursal* of the same house in Regent Street,—the figured group, by Miss Montalha. The drawing in question is, indeed, susceptible of far higher finish, and the architecture on the left side of the picture is too heavy. But the design is good, and, above all things, it deserves encouragement as being the description of ornament in which the greatest amount of appropriate beauty is attainable. We believe that some want of compliance with the conditions of the competition, by which the judges are, of course, as implicitly bound as the competitors, is the reason why this meritorious group is passed over in the distribution of prizes. We hope that in future conditions, attention will be especially called to the most appropriate style of figure-subjects, and that specimens of the extreme elegance which the modern French school has attained may be brought under the careful attention of the different masters. Another £3 prize, close by, appears to have been given in honour of the unmeaning border which marks the outline of the fan, for the wreath of pink and white wild roses beneath it is far superior to the verberna of the former design, which will bear inspection only at a certain distance. The border has all the stiffness of geometric drawing, with none of its beautiful precision. This charming wreath of eglantine has not even the honourable mention which we gladly award it.

Another prize fan, winning £2, is a group of maiden-hair fern and forget-me-not, on white silk, which are almost undistinguishable. Is it possible that exposure to the light has so blurred and faded the colours? Again, in close proximity, a prize of £1 has been given to a subject on which two butterflies are arranged in exact counterbalance, as rigidly as if they were badly-preserved specimens, pinned on the paper.

It is an unpleasant task to criticise. It is far more agreeable to praise, when one can do so honestly. But the prevalent idea evinced by the general treatment of the subject is, that designs for fans should be taken from the upholsterer's pattern-book. Honourable mention is made of a design from Croydon, which would make a very good carpet-border. But a production of the Taunton school is perhaps the most surprising. On the face of the mount is scrawled—with wise appreciation of the difficulty to be experienced by the observer in distinguishing what kind of vegetation is intended to be represented—the explanation that one spray is laurel, one bay, one willow, and one olive. We could never have guessed the last! The artist, and the master, have the excuse that the olive does not grow in this country. But the other three plants do: why should their representatives be thus evolved from the inner consciousness, instead of being drawn from nature? If this be "conventionalising" the treatment of the foliage, it does it with a vengeance! We are very grateful for the written information.

Some designs from Cork are simply ludicrous. The selection of subject by the Stroud school is

better than the mode in which it is rendered. Why does Mr. Kemp send such ugly red nasturtiums from Gloucester? In the Bridport school, a £1 prize has been given to an extremely heavy design, a radiating group of not well-drawn hart's-tongue ferns, on an ill-laid gold ground, with stiff sprays of penstemon in the intervals. Close by, a group of grass and butterflies, by Miss L. Colfax, though timid in execution, is incomparably more appropriate in design. Another attempt at the reproduction of these graceful natural forms, from the Bristol school, close by, leads the visitor to expect better things than he finds on the greater number of the screens.

Carmarthen produces the baluster-legged Welsh Cupids, above referred to. Also, an exceedingly wonderful nondescript design, in which an ancient Egyptian lady, with her head turned hind before, is having her hand saluted in polite Parisian style. Perhaps it is intended as a symbol of the Suez Canal, with the Chevalier de Lesseps on his knees to the genius of the place. Cirencester gives some effective, though coarse work. In Glasgow, rule and compass reign supreme, and there is a strong tendency to the paperhanger's style. Macclesfield is eminent in bad taste. Oxford fails in arrangement. West London gives dark harsh edges to foliage, which are very hostile to lightness of effect. But the cardinal defects that run through almost the whole of the designs, are two. First, there is no apparent relation between the ornament produced and the article to be ornamented. Wreaths or bouquets of flowers that sometimes have much merit of detail (such as the wreath of tea-roses, from a pupil of the Central Training School, and the very warm, rich, scarlet of one group of geraniums), would be equally applicable to a screen, to the face of a wash-hand stand, to a panel, to the outside of a ewer, or to the inside of a basin; and probably more suitable for either than for a fan. The other defect is our prevalent English mistake as to symmetry. It is the idea that artistic balance means the same relation that exists between an object and its reflection. The right side is made the exact *fac simile* of the left, turned, as it were, inside out. This notion has converted the greater part of our minor domestic architecture into mere carpenters' and bricklayers' work, and has rendered some of our finest specimens of iron-work simply unbearable.

Nature herself condemns this false symmetry. Exact adherence to regularity of form is found only in crystals. Bi-lateral symmetry is not vegetative; it is found only in the higher forms of animal life, where it is essential to regularity of motion. Even here it is not exact. The most perfectly proportioned man or woman has not two hands or two feet of exactly equal dimensions. One side slightly exceeds in size, as it does in skill—usually, but not always, the right side. Many a person, particular as to the fitting of his boots, anathematizes his boot-maker for pinching one foot—a mishap which will occur unless the proper difference be allowed for by the craftsman. In plants, the flower is the only part which assumes regular form. But no flower springs alone from the earth; and, amid leaves and branches, these living gems are displayed with that harmonious irregularity which is the order of nature. A well-grown forest-tree is a model of balanced symmetry; but if the artist attempts to represent it by making a branch on one side the *fac simile* of its opposite, absurd and miserable stiffness is the result. This lesson, once mastered, would have condemned, or rather would have prevented the execution of, three out of four of the designs under consideration.

Instead of calling for original designs, without giving to the pupils the best guidance as to their production, why not teach them first to copy that which is most excellent of the kind? The Museum contains a case of beautiful French fans. The perforated ivory mount, with thirteen graceful little Cupids under vine foliage, on the inner sticks, and with richly carved outsides, which was purchased for 700 francs, is a model of elegance. There are to be seen beside it, a group of roses, by Alexander, which cost 70 francs; another,

150 francs; one of roses and lilies, by Regnier, 300 francs. In these groups, although there is (especially in the lower-priced designs) almost too exact a balance, it is not attained by the mechanical process of reduplication of design; and the higher the price, the more free and natural is the wreath. We can quite understand adherence to a certain regularity in Arabesque ornament, and to mathematical exactitude in conventional ornament by lines and curves. But even in the Indian shawl patterns, the most elegant of conventional designs, the pines are one-sided. Like shells in nature, they have a spiral outline. To weigh and to measure bud against bud, and flower against flower, is neither to follow Nature, nor to produce grand arabesque or oriental pattern work. The result can never be anything but displeasing, because it is false. We therefore see with extreme regret, the apparent encouragement given to an artificial treatment of a natural subject, not so much on account of any injustice done to the pupils (though there may be some difference of opinion even on this score), as on that of the wrong bias which the awards of the authorities unquestionably will give to the country schools. While best and the most numerous of the designs, those of the Central School, are also the most natural and free, it is impossible to see such efforts as those of the authors of the Watteau group, the wreath of eglantine, and the grass and butterflies, passed over in favour of the stiff hart's-tongue on gold, or the heavy fern group that would look so admirable in a carpet, without entertaining the fear that the results of the award will be to discourage the best artists, to show favour to an inferior style, which can never be anything but displeasing,—to encourage upholstery in place of Art.

Let those who would see the best reproductions of the graceful weapon

"Of beauties who were born
In tea-cup times of hood and hoop,
And while the patch was worn,"

look in at some of the exquisite fans lying *perdu* in the boxes of Duvilleroi. It is extraordinary to compare the comparatively low prices at which they are produced with those paid for the specimens in the Museum. There is, or was, a fan of carved and gilded mother-o'-pearl, with a Muse, a Nymph, or a Cupid, playing on an instrument of music, on each perforated stick, which unfolds such a charming landscape, lit with a delicate roseate glow, displaying a lovely group of Cupids dancing round a tree, with others in the branches, and Venus and the very master Cupid floating on a distant cloud,—that it will not remain on view for an hour later than that in which it meets the glance of any one who combines the two excellent qualities (so rarely found together) of good taste and a full purse. Other figure-groups and flowers are scarcely inferior. If any reader should come to the conclusion that we have rendered hard measure to the exhibition of fans, let him or her study the signed work of the best French artists of the day in this branch of decoration, and that examination will produce a more decided conviction than anything said, or suggested, in the present pages.

In the dominion of Art is to be found a conventional, as well as a natural, province. Each has its appropriate excellence—each, also, has its proper limit. The trim yew hedge, shaven lawn, and gravelled path of the "pleasance," have their charms. So has the tangled thicket, odorous with sweet-briar. But the espalier has neither the obedient regularity of the one, nor the wild grace of the other. To construct wreaths of flowers on the principle of the espalier, and to arrange the blossoms with a regularity that suggests the use of pins, is, we conceive, a mistake. To lead the teachers of schools to form the opinion that such a mode of treatment is artistic, we do not think to be "worse than a crime," but we do think it a blunder. No doubt in a future competition, with the advantage of stimulating the fancy and cultivating the taste by the study of really good examples of appropriate design, a far more successful exhibition will be produced.

* To be continued.

THE FAWN.

FROM THE GROUP BY C. B. BIRCH.

THE room allotted to sculpture in Trafalgar Square has always been so inconveniently situated that, in conjunction with the apparent indifference exhibited by the public to the art in comparison with that of painting, it finds but scanty recognition in proportion to the attention given to the picture-gallery; and, as a consequence, the works of the sculptor, and in the majority of instances even their names, are but little known. Henceforth, however, it is to be hoped justice will be done to them; in the new building in Piccadilly, to be opened this year, the sculpture-room occupies a prominent and central position, so that it cannot well be avoided, except intentionally; visitors will have no excuse for saying the sculptures are "put out of sight;" and the result we hope will be greater attraction to an art which is perhaps the oldest, as it certainly is one of the most beautiful, of the creations of man.

Mr. Birch has long been a contributor to what has always borne the name of the "condemned cell" of the Academy. So far back as 1852, we find him exhibiting a bust of the Earl of Westmoreland; this was followed at intervals by other busts, both male and female, including those of Prince William of Prussia, Earl Russell, by a statuette of the noble earl's daughter, and by a group of the children of Mr. G. Tooth. Of his ideal works may be mentioned—'A Boy playing with Dice,' 'The Good Samaritan,' 'Margarete,' from Goethe's *Faust*, 'Ruth,' and 'The Wood Nymph,' which, under the title of 'The Fawn,' is represented by the accompanying engraving.

The Art-Union of London having, about five or six years ago, offered a premium of £600 for the best statue or group submitted to the council in competition, fifteen sculptors answered to the appeal; and of their works, which were exhibited at South Kensington in 1864, the award was made to Mr. Birch's 'Wood Nymph.' The group was afterwards reduced in size, and thus reproduced in Parian for prizes to the Art-Union subscribers. In our review of the fifteen examples, before the decision had been made, we placed this work first on the list, with the following remarks:—"The group called a 'Wood Nymph' has many charming points to recommend it. The nymph is seated, and having linked one leg within the other, nurses a fawn on her lap, while the doe stands by sharing her caresses, and apparently somewhat jealous of the fawn's perfect happiness. The action on all sides is easy, graceful, and natural, and in the dispositions is a harmony that would be disturbed by any change. The lines and quantities tell well on all sides, but especially on the left, on which side the light falls full on the face. The head being inclined downwards, the features are in some degree shaded, yet we see in them the tranquil enjoyment experienced in nursing the fawn and fondling the mother. The figure is full of youthful grace, worthy of a poet's dream, and in the face we read of the wildest transports, now subdued by tender emotion. This work has the high and rare merit of easy and obvious interpretation; every movement or disposition speaks for itself."

It is quite unnecessary to add a word more in commendation of this very beautiful group.

THE NEW ROYAL ACADEMY.

THE advanced state of the building for the New Royal Academy is now conspicuously suggestive of the fulfilment of the promise of its timely completion. Not that there has ever been the slightest check to the activity with which the work has progressed from the beginning; certainly no building of equal solidity was ever constructed in so short a time. The rooms are now entirely covered in, the floors are laid, and the interior decorations are commenced. This announcement sums up, in few words, the present state of the building to all who are interested in its completion and arrangements. To Mr. Smirke, the architect, all honour is due. He has made the most of the valuable space at his disposal, and according to its present promise, constructed an Academy of Art, which taken altogether will have no equal in Europe. It is scarcely necessary to say that the principal or upper floor presents a distribution of rooms all of which being amply lighted from the top, with the exception of the sculpture-room, are, if it be desired, available for exhibition. In its length the building extends east and west, and it may be said to contain principally three suites of rooms, with an admirably lighted gallery extending north and south at the east end. In the centre of the building, on the north side, is the sculpture-room, which is now pierced by windows occupying the entire length of the wall. When we last saw the room, it was lighted by a window that opened, perhaps, only one-third of the wall, an arrangement which, by the most judicious distribution, would not have allowed more than one-half of the works to be satisfactorily seen. It is not easy to conceive how such an error could have been committed when we remember the lessons that should have been learned from experience in Trafalgar Square.

It will be understood that in rooms intended for the display of pictures, the space for ornamentation is somewhat limited. The ornamentist in this case is Mr. S. Collmann, who is carrying out, with excellent judgment and acknowledged taste, the decorations as far as circumstances permit. The enrichments of the upper parts of the rooms are gilded, and the effect at present is very harmonious. It has, however, been proposed to subdue the gilding—a proceeding, we submit, entirely unnecessary, as it will be sufficiently subdued by the masses of gilt frames and the vivid colours beneath. The Octagon, which occupies the centre of the building and joins the sculpture-room, is also appointed for the reception of sculpture, and on the floor of this room is the large aperture through which the sculpture will be raised. The Octagon, like the other rooms generally, is lighted from above. The sculpture-room is covered in with wainscot oak, inlaid, polished, and partly gilt; the effect of which, even in its present unfinished state, is extremely rich. Many of the ultimate details have been but lately determined. It is only recently that the colour of the walls has been resolved on, and we believe that for the sculpture-room, the colour of the walls was the last chosen. The tone of the sculpture-room is really more important than that of the other apartments, because the walls will be entirely exposed and must come into composition as a background. A wall intended to receive pictures as they have been hung hitherto in the Royal Academy, may be of any colour; but a wall intended to assist and relieve sculpture, is a study which can be brought to a successful issue only by a mature consideration of the circumstances of the light and the material to be shown. The committee or sub-committee, to whom is delegated the office of arbiter in this matter, have on their hands for solution a question of much greater difficulty than that of lighting painted surfaces. It is not to be disposed of by the simple assertion that this tone of grey or that tint of brown will harmonize admirably with marble, because sculpture is most effectively shown in opposition to such tints in Paris, Munich, or Berlin. There is no rule of common application, because the circumstances are different in each case.

If in the New Academy perfection cannot be attained, certainly nothing short of the best that can be done under the circumstances will be tolerable. It will be impossible to assign to every piece of sculpture the place which will precisely suit it, but there is much to be done in the way of improvement on the rooms in Trafalgar Square. We subscribe unconditionally to the formula, how pedantic soever, that sculpture should be lighted like a well-balanced drawing, but it is forgotten that in a crowded room the mutual reflection of the works baffles the best intentions of him who directs the arrangements. In the room at the south-west extremity of the building, experiments have been made in order to determine the colour best suited for the walls, and that which has been fixed upon is Spanish brown, slightly forced with a low-toned red. If it were intended to place the pictures according to the wont of Trafalgar Square, the colour of the wall were of no moment; but according to present resolutions the works will not be hung contiguously: there will be an interval between them through which the colour of the wall will appear. This resolution on the part of the Academy is a measure more pregnant than may at first appear. Whereas in years past the rule for covering the walls has been first to fit the "line," after which the rest has been, in some degree, a game of address, not unlike the composition of a Chinese puzzle, and with conditions not less absolute. Thus if an indifferent picture fitted a space more symmetrically than a work of greater merit, the hanger was bound, by the conditions of his enterprise, to prefer the inferior picture. But the admission of an interval between the works changes entirely the conditions to which the hangers are otherwise subject, and allows the exercise of some discretion in the selection of the pictures. Under such circumstances, whatever complaints there may be on the score of rejection, there should be no dissatisfaction with respect to the quality of the works exhibited.

It was first proposed that the space to be allotted for exhibition should rise to 17 feet from the floor; but it is now understood that this limit will be reduced. The lower line will be very distinctly defined by a dado or high skirting board, which will rise 2 feet from the floor, and below this limit pictures cannot be placed. If it be intended to mark the base of the sight line by a batten fixed at the distance of 4 or 4½ feet from the floor, that will leave space below for frames measuring from 2 to 2½ feet, and others ranging below such dimensions. To the size of the works on and above the line there will be no limit, and they will be easy of arrangement under the new rule.

The height of the rooms generally is 22 feet to the top of the cornice, from which the vaulting springs to the opening for the skylight. The vaulting rises 9 feet from the cornice, thus making the height of the room to the lower frame of the lantern 31 feet. The height of the great room to the top of the cornice is 27 feet, and the vaulting rises 11 feet, which gives to this room a height of 38 feet to the frame of the lantern. The length of the great room is 82 feet, and its width 43—dimensions by no means too large for that stately ceremony the Academy Banquet, but yet too large for marking class pictures; for it will always be regarded as the Hall of Honour, and here it is that will be concentrated a galaxy of bright names which will constitute the great room a firmament *nulli penetrabile astro* beneath the magnitude of an actual or reputed cynosure.

The great room is in the centre line, and occupies the entire space between the Octagon and the western extremity of the building. To the east of the Octagon is a spacious lecture-room, and the eastern extremity of the block is divided between a water-colour gallery and a room for the exhibition of architectural designs and drawings. Thus there are three lines of rooms, all, under a pressure which may not arise for years to come, available for the exhibition of pictures. The rooms inter-communicating north and south of the centre are five in number, on each side. Thus at a hasty estimate, the space that might be made available for hanging



THE FAWN.

ENGRAVED BY R. A. ARTLETT, FROM THE GROUP BY C. B. BIRCH

(EXECUTED FOR THE ART UNION OF LONDON.)

would present an area certainly three times greater than that afforded in the old rooms in Trafalgar Square.

The dimensions of the different rooms are thus given:—The sculpture-room measures 43 feet by 32½; the other rooms in the same line, two east and two west of the sculpture-room, each 40 by 32½. The measurement of the great room has been already stated; the diameter of the Octagon is 43 feet; the lecture-room, east of the Octagon, is 55 feet by 43; the water-colour gallery, lying in the centre of the eastern extremity of the block, is 43 feet by 26; the room for architectural drawings, also at the east end, but south of the water-colour room, is 40 feet by 31 feet; and the remaining four rooms on the south side are each of the same size as the architectural room.

There are, however, other departments by no means the least important in the distribution. We allude to the schools, which are principally in the north front of the block, under the sculpture-room and the adjoining exhibition-rooms. We have before stated that the University of London, standing as it does north of the Academy, at a distance of only perhaps 45 feet, intercepts so effectually the light, that it has been found necessary to throw out a lean-to the entire length of this front, in order to secure a high light. By this arrangement a light is obtained at an angle of about 45 degrees. The division in the centre, under the sculpture-room, is a class-room. The two rooms to the east of this are occupied as the antique school. The School of Architecture is on the other side of the class-room, and the western extremity is appointed for the Life School, which has the advantage of better light than the other rooms, in consequence of the Academy extending beyond the University some 30 or 35 feet. The School of Painting is placed at the eastern extremity of the south front, which will be open to a light perhaps as good as a south light can be.

Thus we are safe in saying that the Academy is built, and even in its details, all but finished. Before the reception of the works for exhibition there is yet a month, and before the first week in May, more than two months—a term amply sufficient for effecting the remaining details. The dispositions have been carried out with deliberation. Some weeks since, the room at the south-western extremity of the building was hung with pictures, and the effect was considered highly satisfactory; it may therefore be confidentially hoped that on the much-vexed question of light, the new building will leave nothing to be desired.

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—In its fifth year we are glad to note some signs of completion in the Scottish National Memorial to the Prince Consort. The form of the memorial is pyramidal, surmounted by an equestrian statue of the lamented prince. Mr. Steell, R.S.A., has the statue well advanced. The bronze bas-reliefs which are to form the panels of the pedestal are completed. There are also four representative groups in a forward state. Mr. Steell and Mr. Stevenson (a young promising sculptor who has been entrusted with the late Mr. Macallum's group) have their portions of this part all but finished. Mr. Brodie's group has already been cast in bronze, and Mr. Clark Stanton, A.R.S.A., has recently finished his representation of the Army, Navy, and Mechanical Arts. With such prospects of completion, we understand that formal representations will shortly be made to the Queen, with the view of consulting Her Majesty as to a more suitable site than that (the Queen's Park) which the royal taste is said to prefer.—Among the recent additions to the National Gallery, are two very fine cabinet portraits of the late John Phillip, R.A., and a portrait of Sir William Hamilton, by Mr. Ballantine, R.S.A.

BIRMINGHAM.—The Winter Exhibition of the Royal Birmingham Society of Artists closed on

the 16th of January. The total number of visitors during the season was upwards of 37,000, of whom about 9,000 were admitted as holders of Art-Union tickets: to the former number must be added the season-ticket holders and the subscribers. The number of pictures, &c., sold reached 130, realising the sum of £2,033, of which £818 was due to the Art-Union in connection with the exhibition. The two highest-priced pictures bought in the gallery were H. Dawson's 'Lincoln,' £150; and 'Sunset off the Harbour of Geneva,' by E. Hayes, R.H.A., £100. Considering that the Society of Artists now holds two exhibitions annually, that its list of subscribers increases, and that it is able to attract nearly forty thousand visitors in the course of a season, we think the Society has good reason to congratulate itself upon being one of the most prosperous as well as one of the most useful institutions in Birmingham.—The ballot of the Royal Birmingham and Midland Counties shilling Art-Union took place before the Winter Exhibition closed, in the Town Hall. The number of subscribers reached 16,589, realising the sum of £829 9s. Of this amount, £600 was set apart for prizes, in number 52, varying from £5 to £60. It will be seen in the preceding paragraph that the sum actually expended by prize-holders exceeded by more than £200 the sum allotted by the committee. Thus Mr. Collins, of Edgbaston, the winner of a prize of £5, bought Mr. Henshaw's 'Ben Nevis,' for £40; Mr. F. N. Jackson, of Liverpool, winner of a £60 prize, purchased Mr. H. T. Dawson's 'Sunset after the Hurricane,' for 75 gs.; and Mr. Marshal Claxton's 'Arab Guide,' for 80 gs. It is thus artists often reap the benefits of Art-Union societies.

BRADFELD.—Some curious old fresco-paintings have, it is said in the local papers, been recently discovered in the parish church of this village while undergoing repairs. Bradfield is situated near Bury St. Edmunds, Suffolk. The pictures are assumed to be of the date of the fourteenth century. One represents St. George and the Dragon; another St. Christopher fording the stream with the infant Jesus on his shoulder; and a third shows only a form of a Seraph.

EXETER.—The gallery of Mr. Hodge, picture-dealer and print-seller in this city, has been destroyed by fire. It is stated that nearly one hundred modern paintings, some of them of considerable value, have been lost, besides steel plates and other works of Art. Among the former was a picture by Rubens, valued, it is said, at £900. Mr. Hodge's stock was not insured to the extent of his losses.

MANCHESTER.—The Academy of Fine Arts held its annual meeting in the month of January, the president, Mr. W. H. Keeling, being in the chair. The report announced increased success, as evidenced in the addition of the associates and students during the past year. The list now consists of twenty-eight members, eight associates, and ten students.—A numerously attended *Conferenza* of the members and friends of the Art Society was held on the 19th of January in the large room of the Masonic Hall, Cooper Street. Mr. J. A. Deane gave an account of the society since its organisation in 1866. Its chief object was to supply a demand felt by a large number of artists in Manchester and the district for a greater scope for independent action in bringing their works before the public than had been hitherto obtainable either in connection with any of the established institutions for public exhibitions in Manchester, or through the agency of the dealers. It was also thought desirable to assist artists generally to exhibit their productions when they might otherwise be unable to do so by reason of the overcrowding of contributions to the Royal Institution's exhibitions.

WOLVERHAMPTON.—Considerable progress has been made with the building intended for the forthcoming South Staffordshire Industrial and Fine Arts Exhibition, to be opened in May. It is expected to be completed in the present month, and as soon after as possible it will be open for contributions, and will continue so till April 24th.

CORRESPONDENCE.

To the Editor of the "ART-JOURNAL."

WHITEBY JET AND JET ORNAMENTS.

SIR,—In the *Art-Journal* for May, 1856, there is an article on this subject by Mr. R. Hunt. Since that time the trade has greatly increased, especially the retail trade in the town, and much improvement has been made in the manufacture. In 1856, there could not be reckoned more than two or three principal jet shops in Whitby; now we may count ten or twelve, and many others where jet ornaments are sold with other articles. This change in the trade has arisen from the great influx of wealthy visitors, who take up their residence in the town during the summer months, and from the multitudes who are brought almost daily from Scarborough by the steamers, while large excursion-trains bring people of all grades from the larger towns in the interior, when stalls for the sale of jet ornaments are set up in the streets. This change, though gratifying in some respects, has tended neither to the pecuniary benefit of the manufacturer, nor to artistic improvement. The wholesale trade, which is not subject to such competition, has also greatly increased, and the best class of ornaments, wrought in the best material, have been greatly improved in artistic excellence, and command remunerating prices. From the very first attempts to raise the jet manufacture to anything like artistic excellence, the common vegetable forms were fortunately taken as patterns; and they still hold a very prominent place on the best ornaments, and are often executed with great beauty and delicacy of treatment. Fruits, foliage, and flowers, when copied faithfully from nature, are among the most pleasing objects of Art, have the most endearing associations, and have been approved by mankind in all ages. The want of proper designs has been a great hindrance to the jet manufacture, and the desire of variety has led to the adoption of some unsuited to the material. It was, no doubt, a mistake to attempt to execute in so fragile a substance as jet, designs suited only to such as have great tenacity; for, whatever may be the beauty of such ornaments, the wearer always has the unpleasant feeling that they are constantly liable to be broken. Many such ornaments are still to be seen in the shops, but a decided change is now taking place towards greater solidity, and instead of following works in metal as their models, the best workmen are imitating the beautiful Roman cameos, and models of antique gems; but executing them in much higher relief, which gives great dignity and expression to the ornament. This is certainly a great advance in the Art. Its future improvement will depend greatly on the taste and enterprise of the masters, but still more on the public; for whatever articles are most in demand, such will be produced in the greatest abundance. If clumsy crosses, cowries with ribs, and other monstrosities and freaks of fancy; or if things merely insipid, without any meaning, meet with the best market, such things are sure to be manufactured. It is, however, upon true artistic excellence that the jet trade must depend, for the material is constantly becoming dearer; and from the great progress which has already been made in Art-education, we may presume that public taste will be much improved. There is in the town a very general wish to assist the workman, and raise the manufacture in artistic excellence; but it is difficult to know in what way this can be best promoted.

At present it would probably be impracticable to establish in the town a permanent school of Art; but it is worthy of consideration whether something might not be done to form a collection of models and such objects as are used in Art-education, and to obtain occasionally the assistance of the living instructor; not merely for the sake of the jet manufacture only, but also for the promotion of Art in some other trades of importance in the town, and to improve the public taste.

Jet has been found in various countries, and in some places on the Continent in considerable

quantity; but all that has been imported into Whitby has proved of very inferior quality. The district of which Whitby is the centre, appears to be the only one where jet of any great commercial value has been discovered. In the Whitby district, comprehending the whole of the Cleveland Hills, two kinds of jet have been extensively wrought. The *hard*, or most valuable jet, of which the best ornaments are made; and the oolitic, or *soft* jet, as it is generally called, which is scarcely superior except in colour to the foreign jet, and is now almost abandoned. The stratum from which the hard, or most valuable jet is extracted, is a bed in the Upper Lias, about 20 feet thick, called by way of eminence the *jet rock*. It is about 140 or 150 feet from the top of the Lias formation, and about 50 feet above the main bed of ironstone. Much good jet has also been occasionally found in the shales above the jet rock, and also in the bed beneath, and even in the main bed of ironstone in the Middle Lias; but it is only in the jet rock that the miner carries on any systematic operations. This bed extends from the sea-cliffs to its western outcrop in the vale of Cleveland, and from Robin Hood's Bay to the mouth of the Tees.

Jet lies parallel with the plane of the strata, in flattened, detached masses of various form and magnitude; the larger are about 10 or 12 feet long, 12 or 18 inches wide, and from 3 inches to a mere film in thickness. One famous mass was reported to be 20 feet long by 6 feet wide, and in places 3 inches thick; but masses approaching at all to such dimensions are exceedingly rare. In extracting the jet from the rock, it is generally broken into small pieces, but occasionally some are obtained 3 or 4 feet long by about a foot wide. As the masses occur in all parts of the rock, there is no certainty where they may be found; so that the whole of the rock has to be excavated—an operation more like quarrying than mining—and months of labour are often spent in vain. When the jet rock is not found near the surface, a large drift or adit is made in the face of a cliff, or the side of a hill; but as such excavations can be carried on only to a short distance without expensive mining apparatus and expedients, they are soon abandoned. Nearly all the works along the sea-cliffs, are now forsaken; and the jet brought to the market is obtained among the hills in the interior. The present price of jet is from 8s. to 15s. per lb., and even 18s. per lb. has sometimes been given; whilst some particular pieces have been sold for 1s. 6d. per oz. Notwithstanding these high prices, such is the uncertainty of obtaining the jet, that it is generally believed more money is lost than gained by jet mining-operations.

The best Whitby jet has a conchoidal fracture, gives a brown streak, takes a beautiful deep, velvet-black polish, is highly electric, rather lighter than coal, its specific gravity being 1.238; it is combustible, and burns with a light greenish flame, and strong bituminous odour, it varies much in hardness and tenacity, some pieces being very brittle, and difficult to work, while other pieces possess much elasticity. Its value to the workman is often much deteriorated by flaws, and by containing extraneous matter, as grains of quartz and gritty particles.

It has been very generally concluded, that jet is of ligneous origin, but this opinion is supported neither by chemical analysis, nor microscopic investigation; and, now that the material is better known, the weight of evidence is decidedly against it. It is not unlikely that vegetable matter may have become jet, for we find wood, and the scales and bones of fishes, converted into something like it; but it is far more probable, that the best jet is an aggregation of bituminous matter, which abounds in the jet rock of the Lias. Mr. Louis Hinton, of the Lofthouse Alum Works, states in the Geological "Transactions" for 1836, that when a small heap of this rock was calcined at the works, the melted bitumen and sulphur flowed in flaming streams. It is also well known that petroleum or mineral oil frequently occurs in the cells of belemnites and ammonites, and in cavities of nodules in the jet rock, which at first is a greenish liquid, but when exposed to the air soon hardens into a

kind of pitch, which burns with a crackling flame. Consistently with what we know of geological phenomena, we may justly infer, that this substance, separating from the rest of the Lias by chemical attraction, has formed masses before the mud of the Lias had hardened into shale; in the same way as flint has been formed in chalk, and many other substances in other strata. On the other hand, the manner in which belemnites, fragments of quartz rock, and other extraneous substances are found imbedded in jet, is entirely at variance with the hypothesis of its ligneous origin.

The soft or oolitic jet is obtained from the oolitic shales above the Lias, and has been extensively wrought for many years, but is now almost superseded by foreign jet. It gives a black streak, takes a good polish, but perishes by exposure to the atmosphere. The foreign jet gives the brown streak, but is often fissile, and cracks like the oolitic jet, and is deficient in that deep velvet-black polish so characteristic of the best Whitby jet.

MARTIN SIMPSON.

Whitby Museum, Feb. 1, 1869.

BRITISH WORKS IN TERRA-COTTA.

SIR.—In the last number of the *Art-Journal* there is a paper headed "Recent Improvements in Minor British Art-Industries—Terra-cotta," and signed "Henry Murray." In that article I notice the following passage: "Messrs. Blanchard, now of Blackfriars Road, have executed some very remarkable designs in terra-cotta, such as the ornamental columns in the refreshment-rooms at South Kensington, of which a detailed description was given in the *Art-Journal*, when the embellishments of the room were completed. Some of the works executed at South Kensington have carried the manufacture to a degree of excellence and beauty which never could have been contemplated by earlier terra-cotta workers."

I have not the slightest wish or intention to detract from the merits of Messrs. Blanchard, but I certainly read the above passage in Mr. Murray's article with both surprise and regret, because it is altogether inaccurate. The truth is, that the ornamental columns referred to were all manufactured, from models furnished by the Department, by the firm of Minton and Co., of which I am now the sole proprietor. Most painstaking exertion and judgment had to be exercised to produce the result which has proved so satisfactory as to call forth Mr. Murray's eulogium—though, to our prejudice, he bestows it upon the wrong party. We had specimens of our enamelled terra-cotta, including a column precisely similar to those erected at South Kensington, at the Paris Exhibition of 1867, which attracted much general attention and favourable comment, and elicited special commendation from the Imperial Commissioners. The column was presented to the Commissioners at the close of the Exhibition, and was by them placed in one of the public buildings of Paris, as a specimen of what could be done in England in that branch of Art-industry.

I shall trust to your sense of justice to give ample contradiction to Mr. Murray's statement in your next Journal.

C. MINTON CAMPBELL.

Stoke-upon-Trent, Feb. 8, 1869.

[We make the best atonement in our power for our injustice, of which the eminent firm at Stoke-upon-Trent rightly complains. In every branch of Ceramic Art Messrs. Minton have obtained the highest position; we were not, however, cognisant of the fact that they had achieved in terra-cotta the same degree of excellence to which they had attained in other departments. The productions principally referred to are examples of purity and beauty; the designs have been furnished by artists of great knowledge and skill; they are "manufactured" with singular sharpness and brilliancy; and cannot fail to suggest general adoption in buildings, exterior and interior, to which their use may be fitly applied.]

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—On the 29th January, two Associates were elected—George Mason and E. J. Poynter, Esqs. Neither of these excellent artists have been long before the public; the latter established his claim only two years ago, and the former can scarcely yet be said to have so far surpassed in merit his competitors as to be specially qualified for the honour conferred upon him. Both gentlemen are, however, entitled to the position they have obtained. But we may again ask—and we trust the question will be put in "another place"—why so many British artists are still kept outside the doors, when admission is their undoubted right? There are at least a dozen painters as good as Messrs. Mason and Poynter, who are waiting, patiently or impatiently, to affix the valuable letters A.R.A. to their names. We again protest against their exclusion as an act of bad faith on the part of the Academy. If its members did not actually contract with the country to augment the number of Associates, they assuredly did hold out a pledge to the public that such "concession" would certainly be made; yet they persist in doing "next to nothing" as a set-off against the boon conferred upon them by the nation. So true is it that "corporate bodies" will not account that to be dishonour from which, as private individuals, they would shrink with abhorrence.

THE HANGERS this year at the exhibition of the Royal Academy will be Messrs. Hart, Leighton, and Watts.

NATIONAL GALLERY.—Several pictures have been bequeathed to the National Gallery by the late Mr. J. S. Beckett, Deputy Lieutenant for the West Riding of Yorkshire. The paintings, which will not come into the possession of the gallery until the death of Mrs. Beckett, include a portrait by Murillo, a 'Peasant Boy,' a 'Painter's Gallery,' by Breughel; 'The Bathers,' a landscape by R. Wilson; 'Early Morning,' by A. Cuyt; and 'Frost Scene on River at Daylight,' by Vanderneer.

THE INSTITUTE OF PAINTERS IN WATER-COLOURS has had another meeting to elect two members—at which none were elected. It is hard to conceive that no candidates presented themselves with merit sufficient to warrant admission. The Institute was founded in order to prevent the continuance of an admitted wrong. The "old society" did long ago what the "new society" is now doing—closed its doors against all applicants who desired to share the honours and emoluments of the profession. It was an evil then, and it is an evil now, that the public interest should be divided, and that two institutions have distinct exhibitions at the same period of the year. The exclusive, and we must add selfish, policy of the Institute will call into existence a third; indeed it has, in a measure, done so already.

SIR NOEL PATON, R.S.A., has recently been commanded by the Queen to submit for her Majesty's inspection the designs for a dessert-service, with candelabrum, illustrative of the *Tempest*. The designs, which are now nearly finished, are finely characteristic of the artist's genius. Some of the scenes already designed express the grotesque fancy and beauty of the play with great truth and force, and indeed the set promises to form one of the most beautiful ever seen in this country. Sir Noel will also model the figures and attendant groups, and Messrs. Mackay, Cunningham, and Co. will execute them in silver, parcel gilt.

THE SOCIETY OF BRITISH ARTISTS, having a considerable sum of money invested, has resolved that the interest of such money, and of all future moneys invested, shall be devoted to charity; but the distribution will be limited to persons connected with the members.

THE ANNUAL EXHIBITION OF FRENCH AND FLEMISH PICTURES will be opened by Mr. Wallis, on the 3rd of April. It is expected to be more than usually strong in works by leading artists, and will unquestionably form a very great attraction during the Art season of 1869.

DORÉ GALLERY.—An exhibition will shortly take place of recent works of the great French artist; it will be, however, not at the German Gallery, where it has been hitherto held, but at 35, New Bond Street: premises larger and more convenient having been obtained there. 'A scene from *Midsummer Night's Dream*, 'Francisco da Rimini,' 'Diana the Huntress,' and a 'Street in Spain,' are the larger compositions to be exhibited.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—The annual general meeting of this society took place at 9, Conduit Street, on January 14th, Mr. James Edmeston in the chair, when the annual report was read by the hon. secretary. The report stated that the session of 1868 had been a successful one, evidenced by increase in the number of members, the warm interest taken in the proceedings by kindred societies, and by the continued support it had received from those professionally connected with the Fine Arts. The revival of the Art-exhibition, at which the merits of such men as Doré, Barry, and Constable had been discussed, had given general satisfaction; and these, with the *conversazioni*, musical, and other lectures, had formed a centre of artistic and social enjoyment.—On the 11th of last month Mr. H. Warren, President of the Institute of Water-colour Painters, delivered a lecture before this Society on the history and progress of water-colour painting in England, having especial reference to the works of Girtin, one of the early practitioners in this department of Art, a large number of whose drawings, lent by his son, were exhibited on the walls of the lecture-room in Conduit Street.

MR. RUSKIN has delivered, at the Royal Institution, a lecture on "the Flamboyant Architecture of the Valley of the Somme." We are not content to publish an unsatisfactory abstract, and prefer to wait in the expectation that it may appear entire in our pages.

THE NEW LAW COURTS.—The subject of the site of this projected edifice is calling forth much discussion in the public journals and through other channels. We have before us two pamphlets taking opposite views of the case: one, a letter addressed by Mr. A. B. Cochrane, ex-M.P., to the Chief Commissioner of Works, Mr. Layard, advocating the site of the Thames Embankment; the other, emanating from the Council of the Incorporated Law Society, in favour of the Carey Street ground. The strong argument of the latter body is the convenience of the legal profession: this is, of course, a matter not without its due weight, but then the convenience of the public has also to be considered, and this undoubtedly points to the Thames Embankment. From an æsthetic point of view, no comparison can be instituted as to the eligibility of the respective localities; the latter carries everything before it.

SOCIETY OF ARTS.—Mr. S. A. Hart, R.A., delivered during the past month four

lectures, part of the "Cantor" course, on subjects connected with the art of painting. We regret that our space does not allow of even an analysis of them.

BIERSTADT'S 'STORM IN THE ROCKY MOUNTAINS.'—Letters from Paris state that Mr. Bierstadt has sold this great picture, a description of which was given in the *Art-Journal* of last year, for the price of four thousand pounds. It is a matter of congratulation for all lovers of Art that a painter should be found with sufficient courage and spirit to undertake a work which he could not afford to sell for a smaller sum. Looking either at the actual cost in time, labour, risk to health, to limb, and even to life; at the patient production of a portfolio full of masterly sketches; or at the final embodiment of the results of his exertions in the patient finish bestowed on so large a canvas,—we cannot consider the price disproportionately high. We rejoice that a purchaser has shared our opinion, though that purchaser was not found in London. The chromo-lithographs of this, and the companion picture, are approaching completion. Mr. McLean talks of their being ready for publication in a couple of months. We trust that the long labour bestowed on the stones will do justice to the merit of the painting.

BAVARIA is to have its International Exhibition in the autumn of the present year. It will, however, consist only of pictures, works in sculpture, drawings, engravings, and photographs, and is in no way to represent the arts of manufacture and industry. We believe England will be very slightly represented there; the treatment our artists received in Paris will have its natural result, and few of them will manifest any desire to contribute, while collectors have had impressive discouragements to lend or aid. But the occasion will no doubt be taken advantage of to visit the great city of Art, in August and September. Application may be made to the Secretary of the International Exhibition of Arts at Munich, who will in reply forward full instructions.

MR. DURHAM, A.R.A., the sculptor, has left England for Rome, partly in consequence of ill-health arising from overwork, his physician having urged entire cessation from labour for some months to come, and partly in order to see and study the productions of the great old masters in Italy.

THE BRITISH ARCHAEOLOGICAL ASSOCIATION has selected Stratford-on-Avon as the scene of its ensuing congress in the autumn. It is needless here to allude to the numberless objects of interest by which that locality is consecrated to the memory of the world's great bard. Besides being in the immediate proximity of our finest feudal castle, Warwick, and the grass-grown halls of Kenilworth, such a visit must be productive of the greatest pleasure, not only to Shaksperian students, but to all who would thus recall the men and manners of the past.

THE ARTISTS' AND AMATEURS' SOCIETY, inaugurated the season by holding their first *soirée* on the 28th of January. With these delightful *réunions*, the Art-public are so familiar, that it is only necessary to refer to them to convey a sense of the high class of works there collected. On this occasion the contributions of members both in oils and water-colours well sustained the repute these *conversazioni* enjoy. The next meeting is fixed for the 4th instant.

THE LEEDS EXHIBITION.—We are not yet in possession of details sufficient to report the general results of the exhibition. We regret, however, to learn from a state-

ment made by the respected chairman of the committee that:—"The Council will, perhaps, be aware that the receipts of the exhibition having fallen so far short of the expectations of the committee, there will not only be no surplus available for the different objects it was hoped would be benefited by the exhibition, but it is even doubtful whether the receipts will entirely cover the expenditure, and they certainly will not if the balance claimed by the Council for the services of the police is insisted upon." It would seem that the claim for services of the police will be "insisted upon" by the Town Council, much to their discredit; for, undoubtedly, Leeds was greatly benefited by the exhibition, by which it achieved a distinction such as no other event could have conferred upon it. The demand is neither polite nor equitable; it is an attempt to get much and give nothing, from which just and honourable men ought to shrink.

THE WORKS OF THE LATE OCTAVIUS OAKLEY are announced for sale by Messrs. Christie on the 11th of March. The collection is exceedingly interesting, and includes upwards of 200 drawings and sketches in all the various styles of Art for which Mr. Oakley was so well and pleasantly known. His gipsies and organ boys are familiar; and indeed the former have become historical, for the true type of gipsy, so often painted by him, has long been rare, and is now hardly to be found. But his friends well knew that his pencil was not confined to such subjects. He often painted flowers and "still life" in a style rarely excelled, and during his summer rambles he never neglected making studies of the style of landscape that took his fancy. These have seldom been seen till within the last few years, when he permitted them to be shown in the winter exhibition of sketches in Pall Mall. The opportunity of seeing them should not be missed by the admirers of water-colour art. Few artists of his day were less conventional or more conscientious.

ART DINNER-CARDS are recent introductions which have become general and very popular; for the idea we are indebted to the French. Messrs. Ward, of Belfast (to whose many admirable publications we have heretofore accorded justice), have entered into competition with those of France, and have in some respects surpassed them—certainly in fineness of paper, neatness of arrangements, and grace of auxiliary decorations. The designs are less free and artistic, and not so well drawn; they are, nevertheless, examples of considerable excellence in Art, and as the productions of native artists—those of Belfast exclusively—and, moreover, first efforts, they are entitled to very high praise. The series of twelve (issued at a singularly low price) may grace any dinner-table in Belgravia; and it will be far from evidence of bad taste if they are preferred to those we have hitherto received exclusively from France.

LANGHAM SCHOOL OF ART.—The members of this school held their first exhibition of the season on the evening of Saturday, the 9th of January. This was, we believe, the first meeting devoted in a great measure to water-colour works, the larger portion of which were intended for the Dudley Gallery. Yet, independently of these, there were contributions of admirable drawings not intended for public exhibition. Among the drawings and pictures which attracted especial notice were those by Duncan, Mole, Pidgeon, Sleight, Fitzgerald, Hayes, Green, Mawley, Roberts, Needham, Pinwell, &c. The rooms were, as usual, crowded with artists and visitors.

REVIEWS.

ITALIAN SCULPTORS: BEING A HISTORY OF SCULPTURE IN NORTHERN, SOUTHERN, AND EASTERN ITALY. By CHARLES C. C. PERKINS. With Etchings by the Author, and Engravings on Wood from Original Drawings and Photographs. Published by LONGMANS, GREEN, & Co.

THE hope expressed by Mr. Perkins in his previous volumes, "Tuscan Sculptors," published about four years since, that he might have the opportunity of reviewing the sculptures of other parts of Italy, is carried out in the work before us. His history commences with those of the ancient provinces of Apulia and the Abruzzi, a locality associated in the annals of the Crusades, and the Norman heroes who took part in them; with the Greek and Lombard who fought upon its rich plains, and with the "Hohenstauffens—Frederic, and Conrad, and Manfred—who found within its limits a kingdom and a grave." The ancient sculptures of this territory are ecclesiastical and monumental; no example of a single statue, or even of a group of figures, is known to exist, with the exception of one of St. John the Baptist, of the date of the fourteenth century, in the church of St. John of Barletta. The colossal bronze statue, which stands before the guard-house in the same town, Mr. Perkins considers to be that of the Emperor Heraclius, cast in Constantinople in the seventh century. The church sculptures almost everywhere exhibit a strange admixture of styles, Norman, Byzantine, and Gothic, showing with each other its own peculiar characteristics. Of the existing tombs the most historically interesting are those of the Norman nobles and warriors in the church of the Holy Trinity at Venosa.

Mr. Perkins's history is classified, or arranged, according to localities. His second chapter is devoted to the sculpture of Naples and its immediate vicinity; it is in the cathedrals of the latter, he says, rather than in the capital itself, that one must look for early sculptures. The Tuscan architects, Niccola and Giovanni Pisano, and some of the Tuscan sculptors, worked here, and their influence is seen in not a few sacred edifices. Rome comes next under consideration; and in treating his subject, the author entirely passes over the works which properly belong to ancient Rome, noticing only those that were called into existence when Christianity had become firmly established in the city as a power; that is, from about the tenth or eleventh century to the fourteenth. Here, as elsewhere, the art was applied to the service of the Church almost exclusively, and not until towards the end of the thirteenth century was it allowed in a single instance to step out of this narrow circle, when, about 1268, the Senate permitted, or rather decreed, the erection of the life-size statue of Charles of Anjou, designated by a German writer, the "Nero of the Middle Ages," which now stands in the great hall of the Capitol. It is a massive figure, rudely carved, showing that the sculptor's art, even in Rome, had not yet groped its way out of the region of barbaric darkness.

Lombardy at an early date appears to have proved a fruitful field of operation for sculptors. In Milan alone, according to a writer of the fourteenth century, there were then no fewer than two thousand monuments in the various churches of the city; and many of them remarkable for the richness of their decorations. Antonio Amadeo, or Omodeo, who flourished in the fifteenth century, is said to have been the most remarkable of the Lombard sculptors. "Unquestionably first among North Italian sculptors for dexterity in the use of his chisel, facility in composition, and delicacy in treatment of form and drapery, Omodeo," says Mr. Perkins, "would have fairly ranked with the great Tuscan Quattrocentisti, had his style been exempt from mannerism, and had he possessed a higher standard of beauty." He died about the year 1520.

We have no space to allude to the author's researches into, and his remarks on, the sculptors that adorned with their art, the cities of Venice, Verona, Vicenza, Padua, Mantua, Brescia, Bologna, Parma, Genoa, and others.

His book throughout is of great interest, and as it is devoted to a subject of which little comparatively is known or heard in our own country, we accept the volume as a most welcome and valuable addition to our Art-literature: it is one which could only have resulted from diligent investigation combined with earnestness of purpose and a large amount of knowledge.

SEA-SIDE ATTRACTIONS. Engraved by W. H. SIMMONS, from the Picture by C. W. NICHOLLS. Published by J. McQUEEN.

Mr. Nicholls is an artist who exhibits, generally in the Suffolk Street Gallery, some pleasing pictures of the *genre* kind. The subject of this has a tinge of humour in it. While a young couple, of somewhat aristocratic type, are quietly occupied, one in administering, the other in receiving, the sweetest of all distillments, two young children are as busily engaged in pouring into the side pocket of the gentleman's morning-coat a small bucketful of sand, under the direction of a matronly lady, who is probably the mother of them and their elder sister. The whole operation takes place in a snug nook among the bathing-machines, and is witnessed by a bare-headed and barefooted boy plying his trade of a shell-merchant. The figures are placed with ease and naturalness, and the faces of the mischievous trio are lit up with the fun of the joke, contrasting effectively with the serious expression apparent in those of the two "contracting powers." The engraving is large, and is carefully executed by Mr. Simmons: so popular a subject so well brought out can scarcely fail to make its way with the public. It would not make an unsuitable companion to Mr. Frith's 'Ramsgate Sands.'

THE DAISY AND HER FRIENDS. By FRANCES FREELING BRODERIP. With Illustrations by C. STANTON, J. McWHIRTER, C. J. STANLAND, HARRISON WEIR, &c.; Engraved on Wood by R. PATERSON. Published by F. WARNE & Co.

Mrs. Broderip is now well known to the little people, of whom her father wrote—

"A blessing on their merry hearts,
Such readers I would choose,
Because they seldom criticise,
And never write reviews!"

She inherits that father's love for children; for though "Tom Hood" was a calm, quiet man, whose features bore the impress of thought and suffering, children invariably "took to him," receiving him at once as a friend and lover. The child-instinct is rarely at fault—seldom, if ever deceived. We doubt, however, the truth of one of the lines we have quoted. The fact is, that children are terrible little critics. Hear the opinions of a domestic circle sitting in judgment on a book; how they pick a story to pieces, discovering its weakness, and hushing up its memory, by saying "Let us get on to another." In our day, the young rogues were satisfied with illustrations which now would hardly be tolerated in a street-ballad, and talk of things being "out of drawing" with the importance of "Art-critics." This volume of Mrs. Broderip's is beautifully got up; the illustrations are much better than those that generally accompany her letter-press; and the most fastidious Master or Miss cannot fail to enjoy the unmistakable portraits of the dog and cat that illustrate her charming version of the

"Three little kittens
Who lost their mittens,"

or the picture of the old gardener, who is "educating" the poor vain bramble to become a standard-rose.

The landscape illustration to "Pearl and Daisy" is most charming—indeed, no author could desire better helpmates than those whose talents have been called forth by "Little Daisy and her Friends."

Mrs. Broderip's stories and poems for the young are full of taste and tenderness. She never appears eager to instruct, and yet conveys the most valuable lessons in a way that cannot fail to interest and amuse; though she lacks the playfulness that distinguished her father, she

shows her lineage in the little poem of "Totter-Grass," and more strongly still in the sparrow's song of "The Dream of a Kite," which will be shouted with glee in many a nursery. We congratulate our young readers on even the chance of possessing this charming book.

VERE FOSTER'S DRAWING COPY-BOOK. Published by MARCUS WARD & Co.

There is no physiological reason why a child should not acquire the power of drawing in outline as readily as he is taught to form in writing the letters of the alphabet, and to unite these into words. What the eye sees and the hand copies in the one is attainable in the other: drawing and writing being alike imitative arts in reality. It is under this conviction that Mr. Vere Foster, through Messrs. Marcus Ward & Co., of London and Belfast, has produced a series of "drawing copy-books" which, commencing with alphabets and figures, the former in what is known as Roman type, gradually carries on the pupil, by the most simple process, to objects of a multitude of kinds, both animate and inanimate. His plan is to place the letters or objects to be copied on the upper half of the page, leaving ample space below for the pupil to make his copy; the paper used being good tinted drawing-paper. If we add that such artists as Messrs. J. Callow, Harrison Weir, E. M. Wimperis, and others, have employed their pencils in supplying examples, the public interested in such matters will be assured that the work is well done. These books, we are pleased to know, have been adopted by the Commissioners of National Education in Ireland: there is not a juvenile school-room of any kind in the United Kingdom into which they might not most advantageously be introduced.

There cheapness, too, is a high recommendation: each book, containing sixteen pages of examples, is published at three pence; editions with fewer examples, and on thinner paper, are also issued at the prices respectively of two pence, and one penny, each number.

A GUIDE TO THE GEOLOGY OF THE YORKSHIRE COAST. Illustrated with Sections. By MARTIN SIMPSON. Published by WHITTAKER & Co.

The vast county of Yorkshire offers in its diversified and multifarious geological formations, a large field of observation for the student and lover of this most interesting science. Mr. Simpson's survey takes only a comparatively limited range, that of the sea-board; but this is by no means the least instructive, especially about the neighbourhoods of Whitby, Scarborough, and Bridlington: his little guide to these and other localities will be found serviceable to those who find geology an attractive study, or even an amusement.

THE "BAB" BALLADS. By W. S. GILBERT. Published by JOHN CAMDEN HOTTEN.

The author is also the artist, and writes and draws admirably. His book is full of fun and sometimes redolent of true wit—wit of the pencil and the pen. Yet he is seldom coarse and never vulgar, although he deals with topics very broad. The book is among the pleasantest of the season's issues; now and then, as in Sir Grey, the Crusader, his productions approach genius.

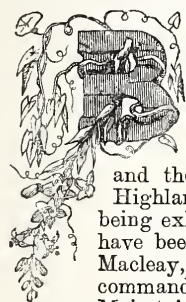
RECORDS OF 1868. By EDWARD WEST.

It was a good idea to write in poetry comments on the leading events of a year past; and this is, we believe, the seventh or eighth time that Mr. West has thus sought (we may add obtained) public approval. He devotes a page only to each subject: taking, in the whole, fifty topics, each of which has excited general interest during 1868, and ought to be reflected on in 1869. He writes freely and well, always above mediocrity, and sometimes approaching great excellence, while he is specially the advocate of humanity, virtue, religion, and social progress. The present brochure is gracefully dedicated to the poet Longfellow.

THE ART-JOURNAL.



LONDON, APRIL 1, 1869.

THE
HIGHLANDERS OF SCOTLAND.

By the gracious permission of Her Majesty the Queen, a collection of water-colour drawings, illustrative of the physiognomy, the attire, and the ancient arms, of the Highlanders of Scotland, is now being exhibited. These portraits have been executed by Kenneth Macleay, R.S.A., by the express command of the Queen, for Her Majesty's own collection of pictures. They are in course of reproduction in a series of thirty-one lithographed prints, coloured by hand after the original drawings, and will be published during the present season, in two magnificent demy folio volumes, with appropriate descriptions in letter-press, derived from authentic sources.*

The drawings, commencing with admirable portraits of their Royal Highnesses the Prince Consort and the Duke of Edinburgh, in highland costume, include illustrations of thirty-five of the principal Scottish Clans and followings, together with likenesses of some of the retainers of the Royal Household at Balmoral. The individuals portrayed have been selected, rather as typical examples of race and bearing, of costume, or of arms, than for any more strictly personal reasons. But not a few of the subjects are distinguished by unusual manly beauty; and a frank, dignified, martial bearing is characteristic of the entire group. In addition to the ethnological value of the collection, we have to remark on its importance as illustrative of the history of that picturesque and romantic country which formed the cradle of the Royal House of Stuart. The set of the tartan, the form of the ancient weapons of the Clansmen—the Lochaber axe, the claymore, the buckler, the ponderous two-handed sword, the heavily embossed pistol—the heads of the fox and of the badger that grin from the sporrans, the

* The drawings are to be seen at Mitchell's Royal Library, No. 33, Old Bond Street, where subscriptions to the work will be received. The portraits comprise the Royal Stuarts, Argyle men, Athole men, Breadalbane men, Camerons, Chisholms, Colquhouns, Drummonds, Duff men, Farquharsons, Forbeses, Frazers, Gordons, Grahams, Grants, Harris men, Keppoch men, MacDonalds, MacDougals, MacGregors, McIntoshes, McKays, McKenzies, McLeans, McLeods, MacNeills, MacNaughtens, MacNabs, McPhersons, Menzieses, Munros, Murrays, Robertsons, Stewarts, Sutherland men. Much interest is added to the exhibition by the fact that the subscription-book contains the autographs of several members of the royal family, as well as of foreign princes, and other distinguished subscribers. The edition will, no doubt, be limited, and the list of subscribers soon filled up.

dirks borne on the pouch or in the hose, the badge, or sacred plant of the sept, the slogan or war-cry, and the salient points of the history of each martial following, are all clearly and distinctly brought before the mind in this admirable series.

As to the success with which the lithographer may reproduce the spirited touch of Mr. Macleay's portraits, we shall be in a better position to judge when we have the volume itself before us. At present only a few of the prints are completed, and the originals from which these have been taken are, in several instances, now in Scotland. We must be understood, therefore, as speaking of the original drawings, when we say that lovers of water-colour pictures treated in a genuine water-colour style (and not with the heavy and laborious manner of an oil-painter, using the lighter medium, but dealing with it as he would with the heavier), will be charmed with most of the portraits. The heads and hands are represented with a delicacy approaching that of miniature, without losing a due freedom of style. The dress and arms are carefully and faithfully represented. The question will occasionally suggest itself, whether the figures are drawn with equal accuracy; but it is quite possible that certain broad proportions which appear strange to the eye, are actually those of nature. Had the aid of some artist, whose *forte* lay as much in the representations of wild and romantic scenery as that of Mr. Macleay does in portraiture, been secured in order to show in the background of the several pictures—somewhat more distinctly than is done by the actual very slight indications—the ancestral fortresses of the respective clans, and the wild and romantic scenery peculiar to the Highland "countries," the series of illustrations would have been rendered, we think, yet more complete.

First in the list we remark the portrait of H.R.H. the Prince Consort, which is the most highly finished of the series; representing as it does the noblest subject of the artist's pencil. In this instance, a rocky background is introduced with happy effect. The dress is a tasteful modification of the Highland costume; the kilt and the sporrans, the hose, and the plaid, (of the Royal Stuart tartan), being worn with a black vest and coat, showing the open throat—which has become customary during the last decade—and the broad green ribbon of the Order of the Thistle. The Garter is worn above the hose. The face of the Prince has an expression of tenderness almost amounting to sadness; and the features of the exquisite portrait of H.R.H. in early childhood, which is engraved in the "Life of the Prince Consort," are distinctly traceable in those of this his maturer age. No portrait that we have seen of the lamented Prince bears so touching an impress of the shadow

"Prophetic of the doom
Heaven gives its favourites"

as this work of Mr. Macleay. The union of the gentle repose of the features, with the manly grace of the figure displayed by the picturesque northern garb, is unique.

The portrait of the Duke of Edinburgh is one that leaves no doubt as to the right of the Prince to wear the tartan of the Royal Stuarts. Taken at an age when the first down gathers on the lip, there is yet a fire in the eye that recalls the pithy inquiry of the Scotchman in "The Fortunes of Nigel," "Do ye ken where the Stuarts came frae?" Even when seen, as in the present instance, beside the martial features of the boldest of

the clansmen, the bearing of the young Prince is not unworthy of his illustrious descent. More it would be hard to say.

Before passing to the remainder of the collection, we must be pardoned for the remark that the work will be irremediably incomplete unless a portrait of the Sovereign, taken at a time as near as possible to that at which the Prince Consort was limned, finds its appropriate place at the head. No mention of this essential desideratum is made in the prospectus; but the omission is one earnestly to be deprecated.

One of the finest of the remaining pictures is that which illustrates the men of Cluny MacPherson. The two types of the Scottish race, the black haired and the red haired—which retain their individual persistence, though constantly appearing side by side,—are represented by Ewan and by Lachlan MacPherson, who are respectively attired in the dress tartan, and the hunting tartan, of their clan. The younger and lighter complexioned man, Lachlan, bears the very banner under which his ancestors fought at Culloden. Ewan, with the glance of an eagle, and a face cut on the pattern of that bold aquiline outline which the features of the Napiers have accustomed us to honour, bears a round buckler, with a Medusa's head in the centre, that has been an heirloom in the clan since it was borne by Prince Charles Edward in the ill-fated expedition of 1745.

Neil Macleod has another of the same class of sharply-cut, heroic faces, bearing a strong likeness to Ewan MacPherson. The group consisting of this gallant Highlander and Murdoch MacNeil, presents the same contrast of complexion and of hair as the former. Another group that will even more readily catch the eye of many observers, is that of Andrew Murray, conspicuous for his full grey beard, and the head of the fox on his sporrans, standing beside the seated figure of Duncan Drummond, full of the pith and vigour of manhood, in spite of the evident number of his years.

The figure and face of John Grant, armed with a lochaber-axe, broad sword, and pistols, is highly characteristic. A more peaceful subject is the patriarchal William Duff, with long grey beard, and iron-grey locks curling on his shoulders. The rod in his hand, and the salmon at his feet, tell of his favourite occupation. Two of the men of the Earl of Fife, keeping guard with their axes on a castle wall, seem to have stepped out of mediæval history.

We might name almost every one of the sketches of Mr. Macleay as being illustrative of some national and personal characteristic. The keen, smart figure of Archibald Macdonald, is the same which is represented on the card of admission. Donald MacNab, with his sword under his arm, looks like a border chieftain; and the burly, seated figure of Donald MacNaughten, beside him, might be taken for a Lowlander, or even for a Yorkshireman.

Colin Campbell, in another paired portrait, shows very clearly the family features which are perhaps more marked in the following of the Duke of Argyle than in any other clan, so frequently is it possible to tell a Campbell by his face. His sporrans are ornamented with the crest of the bear's head, though it is not quite such a "far cry to Lochow" as was the case in the days of the immortal Dugald Dalgetty, who would have spoken of Colin as "a very pratty man indeed." Kenneth MacSween and Ronald MacAulay, brown-haired men, of a complexion intermediate between the two usual

varieties of black and red, bear swords and bucklers, and look as if they knew how to use them. The backgrounds of some of the figures, though slightly sketched, are suggestive, and selection for praise is not an easy task without naming almost all the portraits.

The tale of the Keppoch men is told in the historic notice. Angus MacDonnel, whose portrait is given, is one of the last of that warlike following.

The historic notices of the Highlanders of Scotland will fail in their chief point of interest if they do not include a brief account of that long line of illustrious descent, through which, in distinct but parallel channels, two main streams of royal blood ran down through so many generations of warlike and even of hostile princes, Saxon, Norman, Gaelic, and English—from William of Normandy, from Alfred the Great, and from Cerdic on one side, and from Malcolm Ceanmore on the other—till they met in the tide which flows in the veins of the Lady of Balmoral. The line of the "Dukes in Saxo" should also be retraced to the date of Charlemagne. It may not be necessary, in the England of to-day, to carry it back from that historic stand-point to its descent from the gods of the Teutons. The ignorance of people who call themselves educated with the descent of the royal house of England is incredibly general and complete. We trust that the publication of a genealogical *précis*, which shall share with the other historic illustrations of the "Highlanders of Scotland" the character of being clear without becoming tedious, and precise without ceasing to be picturesque, will spare us the task of attempting to give, in our own columns, the story of the noblest of them all.

Through that long succession of the Sovereigns who have mounted the ancient thrones of Scotland and of England, occur names that shine through the darkness of a stormy past with peculiar lustre. Egbert, who first welded the dominions of the Heptarchs into the monarchy of England; Alfred, the founder of our territorial divisions, and to whom we owe so much of the wisdom and of the freedom of our ancient institutions; the Founder, the Rebuilder, and the Completer, of the Abbey of Westminster,—the Confessor, the third and the seventh Henry,—the fifth Sovereign of that name, who won the most famous victory that illustrated the arms of England before 1815; the Queen who had "the heart of a king, and of a king of England too," on whose shores the arm of God dashed in fragments the pride of the Invincible Armada;—each of these gloriously illustrated his age, and lives immortal in the pages of the historian. In the stir of the present day, we almost cease to be aware how much, in former times, of the type of the national life formed itself upon the personal character of the Sovereign. It is yet more rarely that we pause to inquire how much this is the case at the present day.

Yet the inquiry is far from unimportant. That period of English history which will be hereafter known as the Victorian Era, has witnessed, not indeed the origination, but the first establishment in England, and the spread from an English initiative over the whole civilised world, of an invention which has changed the relation of man to the globe which he inhabits. The middle portion of the nineteenth century will ever be memorable as the period of an unprecedented revolution in the physical condition of mankind. The separate, but combined, inventions, of propulsion by

steam, and of the use of a rigid iron road, have more than quadrupled the speed of transport by land, at the same time that they have diminished its cost, and increased its facility, in still higher proportion; by sea they have rendered navigation not only rapid but punctual. This increase of the power to pass from place to place is tantamount to a great addition to the length of human life. But our leisure has not increased, it has diminished, in consequence. A constant hurry has replaced the measured ease of the Georgian age. Men have learned that time is convertible into money, and make use of the smallest scraps of time accordingly. They fear to waste a fraction of an hour. Even the manners of the gentler sex are pervaded by an increasing abruptness and hardness. And the opposition which fashion or indolence offers to the increasing domination over society, excited by the spirit of trade and the power of money, is not the strenuous cultivation of individual excellence, but takes the form of a contemptuous apathy.

The influence which, in such a state of society, forms the very salt of domestic life, is precisely that which during the present reign, for the first time in the annals of our country, has been steadily exercised by the Throne. We do not refer to that spotless example of the fulfilment of all the duties of domestic life which teaches even the poorest and humblest English wife and mother to take pattern from the most exalted. We refer to that constant, steady, enlightened direction given to the Art-culture and literature of the day, which has produced such definite and tangible results. The humanising and ennobling influence of a pure and cultivated taste, is the best antidote that can be provided against the deteriorating effects of the constantly increasing struggle of daily life. The iron age in which we dwell requires, more than any preceding era, to be relieved by something that tells of the age of gold. Not only is this the case, but, regarded from the merely material point of view, the productive power of Great Britain is now to an unprecedented extent dependent on the progress of our Art-education. German workmen, French workmen, Belgian workmen, are competing with English workmen in their own markets. It is only the impulse which the wise providence of the Prince Consort gave by means of the Exhibition of 1851, that has enabled us to hold our own so far as we have hitherto done.

The results of this noble application of the influence of an exalted position, are now daily becoming more and more apparent in every walk of life, and in every branch of Art and of manufacture. The debt which Europe at large, and the British dominions in especial, owe to the Prince who first taught nation to educate nation, by the free interchange and comparison of the best productions of their respective skill and taste, can never be duly estimated. In the new and striking architectural features of the rebuilt metropolis,—for London is in course of very rapid rebuilding,—no less than in the displays of our galleries, our warehouses, our shops, and the adornments of our private dwellings, may be seen a monument to that pious memory, more costly and more enduring than even the stately spire which is now rising on the site of the great crystal arch of 1851.

Of the magnitude of that national loss, all observant and thoughtful men are daily becoming more fully aware. Historic instances may recur to the mind when, in

the inscrutable wisdom of Providence, untimely death has snatched away a prince, whose early promise was the very light of the time. Such was the case with Germanicus. Such with the Dauphin Duc de Bourgogne. But the golden promise was yet in the bud, and it was uncertain how the flower might have expanded in the fierce blaze of supreme power. The life of the Prince Consort had attained the rich maturity of hope fulfilled. His influence, imperceptibly, as that of the air we breathe, was daily becoming more prevailing and more beneficent. The frantic din of arms, that yet echoes through Europe, broke out when the voice of his wise council was silenced. The increasing energy of those who now seek to remove from England the stigma of being a non-educating country, is mainly due to his impulse. What he might have done, if his life had been as full of days as it was of love, of duty, and of honour, we can but faintly imagine from the contemplation of what he actually did. To his thoughtful care for his adopted country, we owe that unrivalled collection of artistic treasures which are now accessible to the student at South Kensington. To the same impulse we owe the widespread of Schools of Science and of Art through the country. The continuance of this vital movement after the hand that originated it became cold, is a proof of the truth and the wisdom with which it was initiated. The parallels offered by history to the character of the Prince Consort are rare. The loss of such a counsellor, guide, and father, was not that of the Royal throne alone. It was a calamity, however little realised at the moment of its occurrence, to every hearthside in England,—that England which even in her heart of hearts honours the "*treu und fest*."

Nor has the patronage which the Victorian Reign has afforded to Art and to literature been merely that of a lofty and lavish munificence. It is easy for those in exalted stations to bestow a species of patronage which does little honour either to the giver or to the receiver. In all noble and highly-bred natures there is a strong inherent tendency towards a certain magnificence in giving and in rewarding. It is a royal instinct, and one against the unbounded indulgence of which it is as necessary to guard, as against the excess of any other natural passion. The munificence which founded Versailles was a costly virtue for France. Versailles was built at the national cost, as was the case with all the splendour of the *Grand Monarque*. The beauty and marvel of our Exhibitions has been self-supporting; the nation has not been called on to pay for the essays made for its æsthetic improvement. But when, to the patronage that supreme station, and not inadequate command of wealth, enable a Sovereign to dispense, is added that more subtle and intimate encouragement which is afforded by the devotion of hours to acquiring the mastery of the pen, the pencil, or the burin, the Artist-monarch earns a title to immortality more imperishable, than that which the gratitude of Virgil conferred on Augustus.

We have seen, within the past twelve months, the most fertile writer of the day address the author of the "History of Julius Cæsar" as "*confrère*." The boldness of the *mot*, or the subtlety of the flattery, suited the epigrammatic taste of Paris; and the request which Alexandre Dumas thus formulated was immediately granted. After all, the letter in question was but the address of the grandson of one private

nobleman to the grandson of another, who had attained, in the course of rapid and violent political change, to the seat of executive power. However inconsistent, therefore, the expression might be with the habitual tone of a certain section of French society, it was in perfect accordance with the theoretic principles which that section can at times loudly profess. But such is not, and may God long avert the day when it will be, consistent with English taste or English breeding. There yet remains among us, in spite of the efforts of all its enemies, enough of that true dignity of character which can discern, and can respect, the proper limits of each several rank and station in society, and can, therefore, render to all their due, "fear to whom fear; honour to whom honour." No artist of our day deserving of the name, whatever may be his branch or department of Art, would think it becoming to address the Daughter of our ancient Kings, in such terms as those applied by the great French novelist to the Ruler of France. Yet in the humblest scene of any toil which is not purely mechanical, a sense of gratitude, of encouragement, and of honest pride, swells within the bosom of the artist at the thought that eminence in his Art is appreciated on the Throne itself. The knowledge that the instruments of the artist and even of the craftsman are not altogether unfamiliar to the education of the Royal family, is a link that binds the broad base of society closer to the apex. In the personal acquaintance of the Sovereign with the nature of many of the difficulties that beset the course of the artist, and with the necessity for that perseverance which, when united to skill, converts every new obstacle into a fresh occasion of triumph, lies the secret of the unprecedented impulse which the reign of Queen Victoria has given to the development of Art itself.

It will hereafter be the verdict of history that the peculiar glory of the present Reign has been the wise and constant direction of the discriminating patronage, and the ennobling example of the Sovereign to supply the chief want of the day, and to counteract the spread of its most threatening evil. That culture, which the "Life of the Prince Consort" has shown us to be so much more advanced, as well as so much less rare, in Germany than in England, has received a stimulus of incalculable importance, no less from the creative efforts, than from the living example, of Her Majesty and Her Royal Consort.

In bringing before the English public the details of that early life which are so profoundly and so tenderly interesting, Her Majesty offered a boon to her subjects; for which those who are parents, and whose chief care regards the worthy education of their own children, have occasion to be the most deeply grateful. By the glimpses which the Queen subsequently afforded at the hours of relaxation of that graceful and simple royal circle, thousands of readers, in every station of life, have been led to entertain a spontaneous and unfeigned sympathy for those virtues, and those sorrows, which are illustrious and sacred, as the common dower of humanity. In the illustration now afforded of the ancient life, habits, and guise, of the warlike race that rocked the oaken cradle of the House of Stuart, we have a fresh instance of that untiring thought for the culture, and the education (in the highest sense of the term), of her subjects, which has already formed so conspicuous a feature of the happy reign of Queen Victoria.

So long as the English language is

spoken, or the books now issuing from our steam-presses can be read, the glory thus earned will be undimmed; for it is founded not on brick or on marble, on bronze or on gold. The arches raised by the proudest conqueror, crumble into dust; the megalithic remains of our ancient Wiltshire capital have lost even the echo of their name. But when, for almost the first time in our history, taste and conscience have spoken in the same tones to the heart of the Monarch, and when the Royal hand has carried out what the heart under such an impulse conceived, the result is written large in the welfare and the gratitude of the people. Nor can it fail to be written in letters, not of ink nor yet of gold, letters not to be traced by human vision, but imperishable as light itself, in the Archives of that Ruler by whom "Kings reign and Princes decree justice."

THE ART-PILGRIM ON THE RHINE.

It was at the end of September, and the tide of tourists had set towards home for some weeks past, when we found ourselves at Remagen on the Rhine. Half a mile out of the town rises a wooded hill, crowned at its summit by a pretty gothic chapel, dedicated to St. Apollonaris: this chapel was the object of our pilgrimage. It stands upon a rocky plateau, and commands a fair far view over distant mountain, winding river, and vineyard-circled village; but the Art-loving sight-seer turns from the panorama—beautiful as it is—to enter the chapel and gaze upon that frescoed interior, which may worthily claim the title of the shrine of Christian Art in modern times.

Remagen itself, however, is not deficient of interest. It lies on the banks of the Rhine, in the heart of a picturesque and legend-haunted region, between Sinzig and the famous Rolandseck. On the opposite bank of the river rises the vine-covered basaltic precipice, called the Erpeler Lei, and farther down loom through the mists the fantastic peaks of the Drachenfels and the purple ranges of the Siebengebirge. The town is now scarcely more than a good-sized village, but it seems to have been a flourishing place in the time of the Romans, mementos of whose rule still remain in fragments of massive wall, or treasure of ancient coin discovered by vine-dressers at their toil. Historic records of subsequent date are not numerous, but a curious old romanesque gateway, quaintly sculptured, is assigned by archaeologists to the middle of the twelfth century, a period during which Remagen rose into importance as the resort of saints and pilgrims. The latter turn of good fortune happened on this wise:—

On the hill now styled Apollonarisberg had stood from time immemorial a chapel dedicated to St. Martin, for perpetual ministrations of divine service; wherein the good folk of Remagen duly provided, by building, early in the twelfth century, an adjacent convent. In 1164, arrived at Remagen, Regnault of Dassel, Archbishop of Cologne, bringing with him from Italy a parting present from his Emperor, Frederic Barbarossa. This gift—more in keeping with the saintly office of the episcopal chancellor than with the bellicose propensities of the imperial giver—consisted of the heads of the "five kings of Milan," and the remains of the holy Apollonaris, first Bishop of Ravenna, martyred under the Emperor Vespasian. When the chancellor was recalled to Italy, he deposited these relics upon an altar in the Chapel of St. Martin, and departed, leaving the pious dwellers beside the Rhine to rejoice with holy rejoicing over their newly-acquired treasures. Numerous were the pilgrimages paid to the shrine above Remagen, fervent the homage paid to the memory of St. Apollonaris.

Nevertheless, no one seems to have provided the honoured remains with a fitting tabernacle;

it was not until after the lapse of nearly seven hundred years, when, in 1836, the mountain and the ruined chapel passed together into the hands of Count Furstenberg of Stammheim, that a shrine was raised over the tomb of St. Apollonaris, accordant with the saintly fame of the martyr-bishop.

The new chapel was designed by Herr Zwirner, the architect under whose superintendence the restoration of Cologne Cathedral has been conducted. No especial beauty, however, despite the fame of Herr Zwirner, marks the exterior of St. Apollonaris; it is merely an unpretending Gothic structure, rather elegant in simplicity. The interior, built in form of a Greek cross, is happy in proportion, and admirably adapted for the polychrome decorations which it was from the first destined by Count Furstenberg to receive.

As early as 1837, the count commissioned Herr Schadow, then Director of the famous Düsseldorf Academy, to select from among his pupils those most competent to carry out at Remagen the entire decoration of the chapel in fresco-painting, after the manner of celebrated Italian examples. The choice of the master fell upon Ernst Deger, Andreas and Karl Müller, and Franz Ittenbach.

These four young men, of whom the eldest was under thirty, and the youngest not twenty, had already identified themselves with that spiritual phase of the German school which sprung into life and vigour at Düsseldorf, under the influence of Overbeck, Schadow, Settegast, and other apostles of modern Christian Art. The training required for their work at Remagen, the emulation and fervour it excited, from four to six years' residence in Italy, studying the great masterpieces and preparing cartoons—all served to fully develop the powers of the young artists; and when the completed chapel was opened, for the judgment of Germany, the names of Deger, Andreas and Karl Müller, and Franz Ittenbach took rank as leaders of the Christian school in which they had been disciples.

As we wound our way up the steep furrowed path which leads from Remagen to the chapel, and paused to rest beside the stations that mark the road as a Via Crucis, our thoughts wandered from the vine-covered banks of the Rhine to other scenes where, as pilgrims of Art, we had paid our devotions at Italian shrines. From the dark hills whose heads were now struggling with the morning mists, while their sloping sides glowed in autumn colouring of golden russet, sad green and dull crimson, above the swift river, we seemed carried far away to that still green garden at Padua where, amid tangle of roses and fruit trees, the little chapel of the Arena stands in the sunshine, and its frescoed walls fade slowly before the southern light, or, farther yet, to that other chapel at Assisi, where the solemn figure of St. Francis, "il glorioso Poverello di Dio," looks from the vaulted ceiling on which Giotto's hand has traced his story, down upon the shadowed altars, while monks chant, and incense rises to darken the vision.

These and many other reverently-remembered haunts rose up before us as we neared the object of our present pilgrimage; a bare-foot, brown-robed monk, passing us with firm upward step, seemed a natural link in the associations, and we followed him into the chapel, half expecting to greet again the familiar groups of Angelico and Giotto.

Our first impression on entering, was of wonder at the perfect harmony of the general effect: colour, line, distribution of light, and division of surface, are all in such exquisite agreement that the whole interior seems a long-drawn chord of pictured harmony, in which no tone is prominent, but none could be spared without breaking the spell.

As we have mentioned, the chapel has been especially planned to receive fresco decorations: the surface is unbroken by architectural detail; and the lines of construction, though elegant, are simple as possible. Two windows only—a large light in the south transept, and a rose window at the west end, behind the singers' gallery—break the walls, which are thus left free for decoration. Brilliance of colour has

been culminated on the frescoes themselves: the general tone has, therefore, been kept very quiet. Broken colours, with sparing use of gold, are employed for the elegant arabesques and diapered patterns which serve as framework to the frescoes, line the flats of arches, and fill the walls up to the dado. Simple lines of blue, red, and gold, decorate the mouldings, and the whole concord of colour is bound together by the vaulting of blue strewn with golden stars.

To turn to the frescoes, which must claim such space as remains to us. The general arrangement of subject follows historic precedent. Thus, the north walls of the church are given to scenes from the history of Christ, the south to events from the life of the Blessed Virgin, and the double series unites at the apse in a grand fresco of Christ seated in judgment, surrounded by prophets, apostles, and martyrs. The east and west sides of the transept are devoted to passages from the legend of St. Apollonaris, to whom the church is dedicated. Deger takes the north walls and the apse. Karl Müller the south, and Andreas Müller the transept; beneath the large frescoes of the nave and choir runs a series of smaller compartments from the hand of Ittenbach.

It would be difficult to give detailed description of all the frescoes separately, without falling into the wearisome monotony of a catalogue; equally difficult does it become to select where each work merits more space than can be given to all. Moreover, no written account can produce upon the reader the wonderful unity and harmony felt on seeing the works together: the selection and grouping of subjects has been so felicitous, that each seems to assist in appreciation and comprehension of the rest; each is complete in itself and yet an inseparable link in the whole circle. The four young artists, whose first great work this frescoed interior became, brought to their labour the freshness of youthful enthusiasm, the devotion of eager disciples in an honoured cause, with a religious fervour akin to the spirit that fired the great masters of old: thus these walls bear the impress not of prosaic task work, but of living, earnest thought.

We begin with the works of Ernst Deger, the elder of the group of painters, and shall select those which show most originality of treatment and effect. The Birth of Christ, which fills the north side of the little nave of the chapel, commences the series. Deger has here combined all the incidents of the Christmas story: nine choirs of Angels float and chant in the heavens; shepherds bow in worship before the Holy Babe; wise men come from afar to behold the fulfilment of their prophetic visions. There is something of divine significance and dignity in this grouping together of all the actors in the first scene of the great Christian drama. Deger has, moreover, united an ideal and religious treatment of the subject with individuality and realistic power in detail.

That Italian influence is perceptible in the work of Deger is very evident; how could it be otherwise, when the young artist had been for six years preparing his cartoons in the very presence of the works of Fra. Angelico and of Raphael? Yet there is a severity of earnestness in Deger's conception and treatment of his subjects, that allies him with the devotional painters of Germany in the fifteenth and sixteenth centuries; and if we were to select his prototype among Italians, it would be Giotto rather than Raphael.

We may mention here the compositions of Franz Ittenbach; though inferior in scale to the works of his fellow-artists, they are no less precious in Art-quality. The characteristic beauties of Ittenbach's manner recall, indeed, the spiritual style of Fra. Angelico; both artists, the greater and the less, have in common grace just touched by asceticism, tenderness finely tempered by simplicity, and pure brilliancy of colour, lustrous as jewels.

The chief frescoes by Karl Müller, the Birth of the Virgin, in the nave, and the Coronation of the Virgin, in the choir, are both good examples of his felicity in management of composing line. He seems to possess that sensi-

bility for balance and relation which, in a musician or a poet, would be sense of rhythm. Another admirable quality in the essentially graceful style of this artist, is the airy ease of attitude noticeable in his youthful or angelic figures, suggesting, as it were, motion in rest, like the poise of a lark mid-heaven, or the "ucello divin" of Dante. The Birth of the Virgin is divided into upper and lower portions: that above, containing the chief subject, that below, a striking group of typical women from the Old Testament. This lower portion is very characteristic of Karl Müller, and brings out a power which a German critic, Herr Wiegmann, well describes as his "feines Gefühl für Schönheit und jungfräuliche Anmuth, die sich mit einem tief empfundenen Ausdrucke in Gestalt und Gebärde zu einem unwiderstehlichen Wirkung verbinden." This criticism is verified by the lovely figure of the virgin Abishag, who is the centre of the group we now consider: selected as a fair type of maidenhood, she stands with her hands clasped on her bosom, robed in white, delicate and tender as a lily, with an ineffable fragrance of purity and meekness about her bowed head and graceful form.

Passing onwards, from nave to transept, the frescoes by Andreas Müller, from the Legend of St. Apollonaris, strike the eye as negatively, rather than positively good. They may, indeed, be taken as fair examples of the German spiritual school in its weakness. The faults which mar these works by Andreas Müller are the faults of the school when unanimated by individual genius and character—conventionality of treatment, feebleness of drawing, and poor decorative colouring.

We turn to the grand fresco of the Crucifixion, by Deger, on the north transept wall, the most important and impressive of the whole series. In treating the solemn subject of the Crucifixion, Deger has sought to bring out, not the horror and awful agony which most artists make prominent features, but rather the divine significance of suffering, the strength of love true unto death. No obtrusive distortions distract the eye from the sublime calm of the crucified Christ, strong in endurance, suffused with light from the Unseen. The upturned face and patient form of the penitent thief, the painful contortions of the scoffer, and the various attitudes of groups below the Cross, are brought into subtle balance with the central figure, so that from it, and to it, every line radiates imperceptibly. The sorrowing mother at the foot of the cross is singularly beautiful: intense agony has blanched her face and enlarged her burning, but tearless eyes; not even the burden of a crushing grief can rob her form of the dignity of its Divine motherhood. The sky behind assumes a peculiar grey-blue tint, lightening into sullen red towards the horizon, and producing an effect strangely solemn and portentous: the air seems to gleam and quiver with intermittent flashes. The colouring throughout is harmonious and subdued; the draperies in this, as in other of Deger's frescoes, are somewhat squarely cast in manner, akin to the Giottesque treatment.

To this, the grandest composition of the series of frescoes, we have devoted too much space to enter into further description. If our simple account should induce any one of our readers to visit for himself this mountain shrine of Art, he will linger long as we, and leave as reluctantly.

We stayed until the brown-robed monk had finished his sacristan work, had lit the lamps in the crypt-chapel where lies the martyr-bishop in stone effigy, had dressed the altar-rails with spotless muslin, had passed numberless times in and out of the church with his noiseless bare feet; still we lingered, when the quiet was disturbed by sudden incursion of visitors from the town. Their loud voices, jarring on the silence, broke the spell, and we turned to go. Before the short autumn day was ended we were many miles away from Remagen. But the memory of the mountain-chapel with the pictured vision on its walls, haunts us yet; it is an abiding source of calm delight to which weary thought may turn for rest amid the noise and tumult of city-life.

AGNES D. ATKINSON.

WOOLNER'S STATUE OF DAVID SASSOON.

A STEADY current of the precious metals was directed towards the shores of our Indian Empire, and especially towards those of Bombay, by the devastation of the cotton fields of the Southern States of America, during the civil war. The wonderful silver fever which ensued is now a thing of the past. The gigantic fortunes which both native and English speculators accumulated in a few months withered like fairy gold. But every now and then, some relic of this short-lived splendour is cast up on the banks of the Thames, like a bottle which had been thrown overboard in a shipwreck. It is happy when such *jetsam* and *flotsam* falls at the feet of an artist. Some such good fortune must have guided the commission, to execute in marble the statue now exhibiting by Mr. Woolner, to the studio of that sculptor. The statue is a fair specimen of a conscientious realistic treatment. The outline of the face, the flowing robes and beard, the folds and the shadow of the turban, are all eminently suitable for representation in sculpture. The most objectionable characteristic of the statue is the poor, chimney-piece marble in which it is wrought. The obtrusive blue veins lead the lover of pure sculpture to wish that if better marble was unattainable, some humbler, but less variegated material had been employed by the artist; and we have something like the shadow of a doubt whether the treatment is not rather fitted for stone than for marble. Look at the folds of the girdle; they are natural, it is true, but there is a want of incision, especially towards their terminations, which is hardly consistent with the pliancy of Oriental textures. In a word, they are to some extent conventionalised. A similar remark applies to the beard. The stopping-pieces between the fingers, which are now so unsightly, will, no doubt, be removed when the statue arrives at its final destination. We speak with some hesitation on this point, from the fact that the usual English difficulty as to seeing the statue interferes with a more accurate criticism. The reader who has not carefully studied sculpture may look aghast at the remark. The statue stands in the open court of the Kensington Museum, under a roof of glass. Just so; and therefore it cannot be seen as a statue should be seen. No one who has ever laid a chisel on marble while exposed to a shifting and varying light, will doubt the truth of the remark. To attempt sculpture in the open air, or under circumstances which allow of the constant change in the direction of the luminous rays, is a task that will soon remind him who attempts it of the fable of the "Cat, the two Monkeys, and the Cheese;" his evening's nibbling at the subject will need to be compensated by a counter-nibbling by morning light. Sculpture can only be satisfactorily executed under a fixed illumination, and no work save that of the Great Artificer will bear examination in any light but that under which it was wrought—speaking rather of direction than of intensity or of colour. We should like to see it properly illuminated. The effect by night is said to be fine, but of that we have not had an opportunity of forming an opinion: and even that must be an accidental advantage, for the statue appears to have been placed in the situation which happened to be available as to space, without any regard to the primary requisite of correct sculptural lighting.

PICTURE GALLERIES OF ITALY.—PART IV. VENICE. FLORENCE—THE PITTI PALACE.



GIOVANNI BELLINI.



THE Venetian Academy of Fine Arts stands at the entrance of the Grand Canal, beside the church of Sta. Maria della Salute: the building was originally the convent of the fraternity *della Carità*. Within its walls is a collection of about seven hundred pictures, among them a considerable number of the finest works of the school of Venice, for which the institution is indebted in no small measure to the exertions and discrimination of Count Cicognara, in the early part of the present century.

In the preceding chapter attention was directed to one of the chief ornaments of the picture-gallery, Titian's

'Assumption of the Virgin,' another great work of the same painter is 'The Presentation of the Virgin in the Temple.' Kugler designates it as "of a cheerful, worldly character," and certainly the critic's description fully bears out the application of the terms:—"A crowd of figures, among whom are the senators and procurators of St. Mark, are looking on in astonishment and excitement while the lovely Child (Jesus), holding its little blue garment daintily in its right hand, is ascending the steps of the Temple, where the high priest, attended by a Levite, is receiving her (the Virgin) with a benediction. Windows and balconies are full of spectators; while, next the steps, sits an old woman selling eggs, and looking on at the tumult with curiosity. The scene is rendered with great *naïveté*, and with an incomparable glow of colour." Undoubtedly the old painters had often strange ideas of sacred Art when they could, as in this instance, associate the citizens of ancient Jerusalem and those of Venice in the sixteenth century taking part in the same ceremony.

Tintoretto's great work in the Academy—and it ranks among his most remarkable compositions—is 'St. Mark delivering the Slave,' the slave being a Venetian whom the Turks had taken prisoner; the saint is rendering him invulnerable to the torments which his master has ordered to be inflicted on him. The picture

is very large, and contains numerous figures; chief among them is St. Mark, admirable in the foreshortening, who is seen floating in the air in the midst of a halo of bright yellow; below is the captive, upon whom the executioners are unimpressively exercising their instruments of torture in the presence of a group of spectators. This has always been considered Tintoretto's *chef-d'œuvre* as an oil-painting.

Jacopo Palma, surnamed Il Vecchio, adopted in his earlier time the style of Giovanni Bellini, whose portrait heads this chapter, and afterwards that of Giorgione. The Academy possesses some of his best works: notably, 'St. Peter surrounded by Saints,' a picture of his early period; 'The Assumption of the Virgin,' belonging to that of his transition; and 'The Raising of the Widow's Son,' which, taken as a whole, surpasses the others.

The younger Venetian school is pre-eminently represented here by the works of Vittore Carpaccio, who flourished in the latter part of the fifteenth century and the beginning of the sixteenth. His eight large pictures illustrating the history of St. Ursula and the eleven thousand Virgins, form a series of most masterly compositions; but his grandest work is 'THE PRESENTATION IN THE TEMPLE,' painted in 1510; it shows how soon the painters of this school began to develop their fancy for ornamental architecture as backgrounds, and for richly decorated costumes and accessories of all kinds. In this 'Presentation' Mary appears carrying the infant Jesus and followed by two maidens; the faces of these three figures are very beautiful. Opposite to them is the aged Simeon, habited as one of the chief priests of the Temple, and followed by two minor priests acting as train-bearers: the heads of these figures are also fine and of a noble character. In a kind of niche at the foot of the altar are three children playing various musical instruments. In design, expression, and colour, this is unquestionably a very remarkable picture for the period at which it was painted, and certainly affords ample justification for the term applied to Carpaccio, as, *par excellence*, "the historical painter of the early Venetian school." An engraving of it is introduced here.

Our next illustration is copied from one of those gorgeous scenic subjects that Paul Veronese delighted in, 'JESUS FEASTING AT

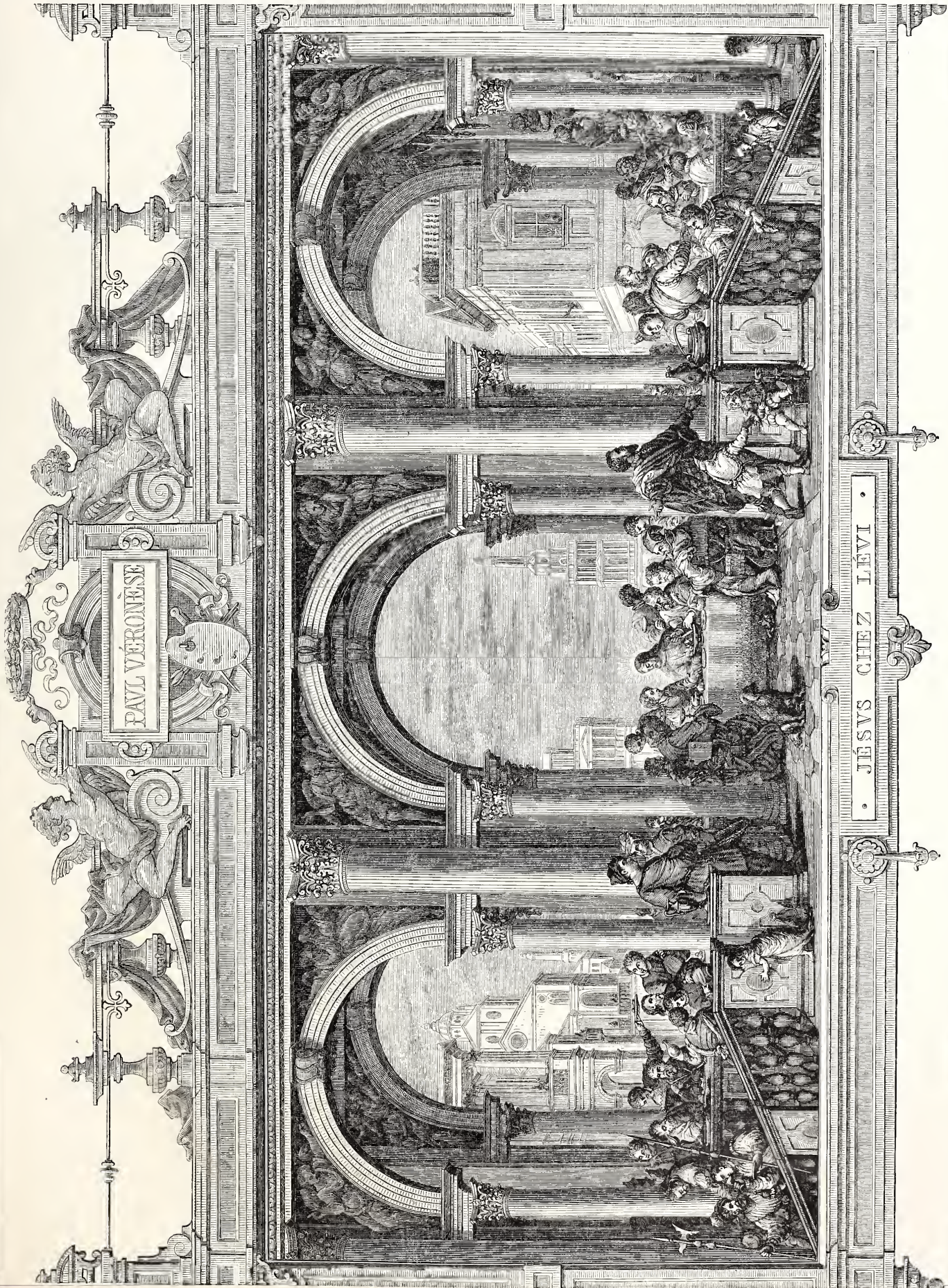
THE HOUSE OF LEVI,' equal in size to his colossal picture of the 'Marriage of Cana,' in the Louvre. The entertainment is spread



THE PRESENTATION.
(Carpaccio.)

out in an open colonnade overlooking a city, that looks like Venice; in the central compartment is the principal guest in conversation with those around Him; numerous other persons occupy the wings of the composition;

while in the immediate foreground, and descending the broad steps on each side, are groups of figures that form episodes,



as it were, in the principal story. Yet, somehow or other, they all appear subordinate to the magnificent display of archi-

ecture; the crowd of people, pictorially arranged, gives it life and occupation.

Another grand combination of figures and architecture is seen in 'The Ring of St. Mark,' by Paris Bordone; it ranks among the most celebrated of his works, and represents the fisherman giving to the Doge of Venice the ring which, according to the legend, was presented to the former by St. Mark, patron saint of the city, as a pledge of his good-will to it. On a raised bench, to which access is gained by successive steps of mosaic work, sits the Council of Ten, with the Doge in the centre, under a canopy; the fisherman, who has just landed from a gondola, a portion of which is visible in the foreground, has ascended the second flight of steps, and bends lowly as he presents the ring to the Doge; in front of the steps is a numerous body of civic authorities, headed as it seems by a dignitary of the Church. Through a lofty open archway of the court in an apartment in which the ceremony takes place, is seen a group of Venetian edifices. With this we must close our notice of the gallery of the

Academy, though it contains many more works to which special attention might well be directed.

FLORENCE assumes to be the parent of all the Italian schools of painting, although at the time when the Florentine Cimabue, in the thirteenth century, arose to revivify the long faded light of the painter's art, there were known to be schools existing at Pisa, Sienna, and Venice. The roll of distinguished names in Art, Poetry, and Science, associated with this magnificent city is scarcely exceeded by that of Rome itself. Under the fostering care of the princely family of the Medicis, and of other nobles of Florence, genius of every kind was called into action, producing fruits that yet remain to extort the admiration of the world. Less ornate, perhaps, in its general exterior character than some others of the Italian cities, it presents a dignified architectural appearance of a most impressive kind. Among its noble edifices there is not one better known to travellers of all nations than the Pitti Palace, on account, chiefly,



THE ADORATION OF THE MAGI.
(Ghirlandajo.)

of the fine collection of pictures and other works of Art contained in it. The building was commenced in 1440, from the designs of the celebrated architect Brunelleschi, by Luca Pitti, a wealthy Florentine.

It remained in the possession of his descendants till about the year 1559, when it was purchased from his great grandson, Giovanni Pitti; or, as some writers affirm, in 1549, from Bonaccorso Pitti, by Leonora de Toledo, wife of Cosmo I., Duke of Florence. From one or other of those dates till about the middle of the last century, when the Medicis dynasty became extinct by the death of the Grand Duke, Gian Gastone, the Pitti Palace, which has always retained its original name, continued to be the chief residence of the family, and has since maintained its position as the abode of royalty.

The collection of pictures is arranged in fourteen splendid apartments, decorated in the style of Louis Quatorze. The first five of these, the most richly ornamented, have the ceilings painted, in fresco, by Pietro da Cortona; and each bears the name of a planet. The number of pictures distributed through the gallery is about five hundred. We reserve to the following chapter any reference to them, with the exception of 'THE ADORATION

OF THE MAGI,' by Domenico Ghirlandajo, a Florentine painter who lived in the latter part of the fifteenth century, and is spoken of as one of the greatest masters of his age. His real name was Carradi; his father, a goldsmith of high repute, is said to have been so famed for the garlands he manufactured for the ladies of Florence that he acquired the surname of Ghirlandajo, which descended to his children. Domenico was intended by his father for a goldsmith, but his love of painting led to his being placed under Alessio Baldovinetti, an old Florentine artist of no great repute. Ghirlandajo was one of the earliest painters of his school who alienated himself from what may be termed the Gothic style of his predecessors, and, indeed, of some of his contemporaries. His excellent qualities are better seen in his frescoes than in his easel-pictures, like that here engraved; but this well-known sacred subject is a rich, though somewhat curious, composition with regard to the narrative as related in scripture. The figures are careful in drawing, symmetrically arranged, the reverential feeling of each is well expressed, and the costumes are displayed with no inconsiderable grace.

JAMES DAFFORNE.

THE ROYAL SCOTTISH ACADEMY.

FORTY-THIRD EXHIBITION.

THE Scottish metropolis, so delightful at any season, is never more enjoyable than when the Academy has opened its annual exhibition. And so well is this understood, that no sooner is the note of preparation heard, than all descriptions of people begin to plume their expectant wings, and come flocking from far and near to the Grecian building on the old Edinburgh Mound. In they all go with a little flutter of excitement, grasping their catalogues with an earnest satisfaction; and thus, day after day, keep pouring into the beautiful rooms with their abundance of Art treasures stretching out before them "where to choose."

The usual Banquet (held this year on the 12th of February), which was largely attended by the Members of the Academy and their friends, derived additional interest from the presence of Mr. Reverdy Johnson. The American Minister was charmed with the *locale* of the feast as a novelty in his experience, and took occasion to supplement his previous eulogies on Scotland by special reference to the merits of its artists. The Earl of Haddington, another distinguished guest, won golden opinions by the display of his oratorical powers. President Sir George Harvey occupied the chair, with D. O. Hill, Esq., Croupier; and altogether the evening was intellectually worthy, and well fitted to leave a trail of sunny memories behind it. In the present exhibition, all the Academicians are represented, several of them in eminent force; yet we miss some one distinctive work that rivets the attention and far outstrips the rest. This is a pity; for every such creation of genius, coming upon us with glorious power, not only thrills the soul with a new joy, but marks an era in the history of Art. Two associates are wanting, PETER GRAHAM and R. GAVIN. But the two Academicians Elect (Messrs. ROSS and CAMERON) have both rendered good service; the 'Salmon Fishing' of the former, and 'Responsibility' by the latter, being excellent examples of their individual styles. In the absence of any "bright particular star" to bear off the palm, we are partly consoled by observing that a greater number than usual possess decided claims to our respect. With men whose reputation has attained a certain altitude, their names alone are a sufficient guarantee of excellence; while to the majority, who are yet toiling up the mountain at various elevations, we had much rather stretch out the hand of encouragement than offer the utterances of cold, hard criticism. For Art, be it remembered, like Music or Poetry, is just an outlet of mind which requires judicious training; and whoever ventures on the field regardless of this truth will speedily discover (without the hasty censure of others) his own inherent incapacity, and so fade away into insignificance. 'An Officer in the Elizabethan Costume,' has the full vigorous touch of the late JOHN PHILLIP, R.A., 'The Minuet,' by J. E. MILLAIS, R.A., is a very charming young girl to whom dancing has a grave importance wholly ignored by the belles of our modern school. Sir NOEL PATON'S, R.S.A., 'Fairy Raid' is a pre-eminent example of what we would fain designate the *early* style of this master; from which, albeit he has a lingering fondness for it, he ever and anon emerges into what may be a graver and higher walk. Sir GEORGE HARVEY, P.R.S.A., is thoroughly good this year,—in the portrait of the 'Baillie of Proven,' in his 'Ben Ledi,' a rich landscape, and especially in 'Auchymoor,' a romantic and suggestive leaf from Nature's book. Of THOMAS FAED'S, R.A., two pictures (each a private property), 'Pot Luck'—children feeding poultry, though simple and amusing, is greatly excelled by 'Music hath charms,' where a beautiful type of a true Scottish lassie stands lost in the bewilderment of a rustic strain. 'Haddon Hall,' by JOHN FAED, R.S.A., is a delightful reminiscence of the olden time; and while the foreground is occupied by competitors in the graceful lists of archery, the distance reveals the ancient castle towering amid its green surroundings. WIL-

LIAM CRAWFORD, A., though dealing largely in portraiture, is something more than a mere copyist of features, as witness the sisters 'Lucy and Evclyn,' conspicuous for a certain easy elegance rare of attainment. Our favourite, however, is 'Too Late.' Here a girl of exquisite beauty—whose hair alone, decked with the solitary blue flower, is a study of golden wealth—comes stealthily to a garden gate, "too late" to hinder the hostile encounter of rival lovers, one of whom lies dead behind the door. The colour may be somewhat florid, but the situation is striking, and told with fine effect. There is cleverness and ingenuity in JAMES DRUMMOND'S, R.S.A., 'Queen Mary returning from the Kirk of Field,' yet the insignificance of the principal figure essentially mars the interest. J. B. MACDONALD, A., is only partially successful in 'King James and the Witches,' inasmuch as the female on whom the accusation rests, lacks expression, and the grouping is slightly confused. The figure of James and of the old woman are redeeming points, and the theme is attractive from its peculiarity. The 'Old World and the New,' by WILLIAM DOUGLAS, R.S.A., is quaint and suggestive. Two monks, severe in garb and brimful of the self-denying austerity of their order, are seated moodily in cloistered cell; while outside the casement we have a peep of some jaunty specimens of over-dressed humanity disporting themselves in the sunshine—a novel conception, and well portrayed. 'Left Behind,' by the same artist, depicts a simple incident that strikes home at a glance to the spectator's heart.

We do not care much for Sir FRANCIS GRANT'S, P.R.A., illustration of the 'Battle of Alma,' deeming that all battle-effects, whether by sea or land, must tend to confuse the eye rather than gratify the taste, and therefore do not generally offer appropriate subjects for the pencil. The same objection, though differently applied, affects GOURLAY STEEL'S, R.S.A., 'Shooting Party,' where tameness takes the place of tumult; and where, unless the multitudinous *dramatis personæ* are portraits, there is little to satisfy the mind. As an animal painter, Mr. STEEL asserts his superiority in such pieces as 'Left in Charge' and 'Old Favourites,' excellently manipulated. GEORGE HAY gives us that comical scene from 'The Fortunes of Nigel' where Richie Moniplies swaggering down Fleet Street is assailed with jeers and mock adulation by the passers by. There is decided ability in the *pose* of the figures, and the humour is inimitable. ALEXANDER LEGGETT possesses versatility of talent. 'The shipwrecked Fisherman' is a clever, dreary conception; but the great favourite is 'Hame frae the Herring Drive,' where the young seaman having poured out his earnings on the table with quiet pride, he and his money are being closely scrutinised by the family. The woman who points eagerly to the silver is evidently a calculating soul. How different the innocent child who sits playing on the floor, unconscious of the very existence of the world's idol! This was one of the earliest pictures sold in the exhibition,—for the sum of £140. The large canvas, 'Arab attacked by Lions,' C. LUTYENS, is a striking theme ably expounded. The swing of the flying horseman is admirably given, as he dashes desperately past his wild assailants; and as we glance at one huge creature whose disabled condition has doubly infuriated the others, we wish the poor Bedouin God-speed out of reach of the frightful jaws of his enemies. M. G. BRENNAN'S 'Via della Vita, Rome,' has a certain artistic feeling; but we would suggest less stiffness of form and more variety in the countenances. J. A. HOUSTON, R.S.A., shows to advantage in all his handiwork—chiefly 'Alice,' a charming impersonation of a young girl, the down on whose snowy mantle is not softer than her own sweet nature; and 'Another Bite,' where an old and a young man sit lazily in a boat watching the dip of the fishing-line. We greet JAMES ARCHER'S, R.S.A., 'My Great-grandmother,' and particularly admire his 'Little Lady,' in the pale blue dress with hands folded on her breast, 'as she stood to Vandyke.' This last is a gem. His 'Queen Guinevere being carried to Glastonbury' appears flat. The faces are too pale and lack variety. 'Christmas Prepara-

tions, by JOHN BURR, is carefully painted both in respect of the figures and the still life. The chief cook shows all the irritability of temper assigned to her class; and the promiscuous handling of the diverse ingredients of the coming feast amply confirms the popular notion that in culinary matters it is wiser not to venture behind the scenes. We need no catalogue to announce the author of 'Waiting at the Cross Road,' by E. NICOL, R.S.A., where every person and everything—the stout traveller in front, with greatcoat and muffler, from whom the woman asks alms, the old pilgrim piper, and the migratory gossips behind—ay, even to the dog and the game scattered about the path—are unmistakably out-and-out Hibernian. And saying this what needs further praise?

There is power in J. PETTIE'S, A.R.A., dreadful 'Tussle with a Highland Smuggler.' We feel the straining of muscle as the limbs of the combatants are set in the deadly struggle, and the exciseman's life seems well-nigh hanging by a thread in the desperate grip of his infuriate foe. What was the treachery of Lord Carlisle which J. J. NAPIER depicts with easy animation and agreeable finish, yet rather florid colouring? The figures are well placed, and ought to create interest, but the story to our memory is lacking. WILLIAM M'TAGGART, A., is excellent in 'Young Trawlers'—a bevy of children of all ages, who, having scrambled into a boat, are making mock efforts to enact fishers in every imaginable attitude. The late Hugh Miller is very characteristically rendered by W. SMELLIE WATSON, R.S.A., in 'Geological Musing.' His first-found specimen has opened a vein of thought in that serious mind of which the result was the 'Old Red Sandstone.' How is it, we would ask, that W. E. LOCKHART presents us with 'The Bolero,' seeing that another canvas, identically similar, hangs at present in the Glasgow Exhibition? The same question occurs in regard to the 'Dominie' of THOMAS GRAHAM, and also the 'Sancho Panza' of ROBERT GREENLEES. Surely this fact, if permissible, ought at least to be acknowledged. A word of praise is due to C. E. DOUNARD for three pieces, all good, especially 'Noontide Rest.' A weary old woman reposes agreeably amid the innocent surroundings of children and sheep. The whole is beautifully toned, and there is a cleanliness in the sky very grateful and appropriate. We do not wonder that G. P. CHALMERS, A., found ready purchasers for both his productions:—'The Old Story,' where grandmother and child are carefully studying *the Book*; and 'Asleep,' in which age is most truthfully portrayed in the wrinkled face, lean hands, and worn out frame of the octogenarian, whose spinning wheel stands neglected before her. Sacred subjects are rare in our exhibitions. JOHN RUSSELL'S 'Ascension' would have appeared to more advantage had the sky been clearer and less massive. As it is, the effect of the principal figure is marred; but the effort was high, and has several creditable points. The 'Return from Hawking,' by the same, is vastly elaborate both in living impersonation, architecture, and surrounding minutiae. As far as we can judge, however, it is quite a misnomer, and might be the return from anything as well as hawking. There is fairy fancy in 'Love's Bandists,' J. M. ROBERTSON, boyish figures flying merrily on Cupid's errands, laughing and careless of the wounds they are about to inflict. R. P. BELLS' 'Cup of good Canary,' has the genuine smack of the connoisseur, as he twists his features, while scrutinising the colour of the wine through the glass. HUGH COLLINS has studied human nature to purpose as we find it in 'Domestic Industry in the Highlands,' for verily this is about the laziest industry that could be imagined, and likely to be so much the more truthful "in the Highlands." The 'Mother and Child' of ADOLPHE ARTZ is soft, simple, and beautiful; positively without fault in our eyes. We would suggest to J. OSWALD STEWART to pay more attention to expression in the countenances of his characters, for, in the midst of much careful painting, this is sadly lacking in the piece called 'The Gift,' as also in 'Foul Play.' The old woman sitting by the 'Empty Cradle,' J. C. MUNRO, has considerable feeling.

It would puzzle a conjuror to unravel what G. MACULLOCH means by 'Man, the Dreamer.' To speak gently, the tissue is far too involved to repay the trouble of clearing the web; and to call such an unreasonable fancy by the sacred name of Art, appears scarcely excusable. Art is truth, or the verisimilitude of it; and not the material transference of any vague whim of a fevered brain. But it is time we should speak of one of the most rising artists in Scotland, for whom we augur great things, if time only is granted to mature his talents. KEELEY HALSWELLE, A., hitherto associated almost exclusively with Newhaven episodes, takes a bold flight this year into a totally diverse walk, and starts away into the sunny south, thence importing to us three glowing transcripts of Italian life. Yet lest we should forget his early mission, he first gives us 'The Fish Auction,' an admirable version of such gatherings, to keep alive the memory of his old love. There is capital grouping, rich colour, fine observation, and powerful effect, in all these Continental scenes. 'The Contadini waiting for Hire,' is broad and masterly in style; so is the 'Piazza at Rome,' where the fat priest, clutching the umbrella, seems more intent on his dinner than his orisons.

Pass we at length from the crowded ways of men to the haunts of nature. And first we would peep into the delicious bit of forest solitude by J. FARQUHARSON, suggested by Milton's lines,—“Now comes still evening on,” &c. The amber sunset, partially revealed through the tall tree branches, is fast fading into twilight. The mysterious hush pervading the lonely woodland strikes to the heart with a solemn presage, and we suspend our speech in sympathetic unison. J. McWHIRTER, A., is a man of whom the Academy may be proud. For genius soaring far above talent, industry, and force of circumstance, is the subtle alchemist that transfigures whatever it touches, snatching a grace infinitely beyond the reach of all other mental gifts. When we look at 'Old Edinburgh, Night,' it is not the stone and lime we contemplate. The poetry of city-life, its sins and sorrows, its pains and toils, its transient joys and its tearful agonies, its praying and its cursing, its cold and hunger, its thousand inevitable vicissitudes—all rise up before us in one long continuous wail, beneath which the listening soul lies down and overflows with earnest compassion. 'The Haunted House,' is also an expressive picture; while the nameless dreary scene, indicated by the line, 'With a heigh-ho! the wind and the rain,' is eloquently suggestive of piteous discomfort. We like JOHN SMART'S treatment of 'Her Majesty's Deer Forest.' He has a fine eye for the grandeur of Caledonia's "Muir and Mosses mony, O!" and the stormy mists gathering round Loch-na-Gar are dashed off with an impressive hand. Analogous to the foregoing is BEATTIE BROWN'S 'Among the Grampians,' a stern page in a rugged region faithfully read. His 'Deserted Mill' is a fragmentary study of much merit. So also are 'Cottages near Loch Vennaeher,' and the 'Clachan of Aberfoil,' by E. T. CLAUFOUR, R.S.A. The snow about the cottages is very real, and the donkey standing at the door a monument of patience under most discouraging circumstances. T. CLARK, A., excels in 'Ben Venue, Loch Achray,' an old time-honoured theme, of which neither painters nor the public ever seem to tire. We class J. C. WINTOUR, A., and J. DOEHARTY together in respect of unwearied industry in their special department of natural exposition, evinced by the number and variety of their contributions. 'An Auld Drive Road,' by the former, shows a quick appreciation of evening's soft effects; while the 'Moorland' and 'Arran Cottage,' of the latter, are full of wild and truthful beauty. A. FRASER, R.S.A., is so delightful in his 'Fern Harvest, Surrey,' that we the more regret the paucity of his appearances. This want, however, is amply compensated by A. PERGAL, R.S.A., who is strong this year both numerically and meritoriously. Of his nine canvases, we would particularise 'A Last Gleam on Snowdon,' a striking effect of light amid the surroundings of sombre grey; and largest and best, the 'Mountain Scene in Sutherland,' which speaks a

sublime language to the heart of the intelligent spectator. But where is S. BOUGH, A., all this while? Winning new laurels unquestionably at the hand of discrimination and taste. And whether we contemplate the 'Swollen Torrent,' tumbling over the Hartz Mountains, or the beautiful repose of 'Cader Idris,' and the 'Ruins on Ineh Mahon,' the wonderful 'Storm over Dunstanborough Castle,' or, last and greatest, 'Skiddaw from Watendlath,' an exquisite rendering of a peculiar cast of country with hill and dale, bridge and cattle and sky, all blending in delicious conjunction (and rightly sold on the first day of the Exhibition for 200 guineas),—we have only two words to say of the whole:—"Well done!"

D. O. HILL, R.S.A., contributes many and varied works. Of his twin Edinburgh pieces, we prefer 'From the Calton Hill, Evening.' It is very sweetly toned, and contains more elaboration than is usual with this artist. 'A Whinny Knowe near Palmont' is remarkable for the clear immensity of the distance, revealing the Ochils range afar. We like 'Castle Campbell,' with its peculiar sky. (Is almost any tint of sky unnatural?) And the 'Peep o'day on the river Suir, Ireland,' is dark and effective. 'The Birthplace of Queen Mary' is quite a fairy-scene, sunny and delightful. We must thank Mr. F. VALLANCE for 'Ellangowan Castle,' a very clever illustration from "Guy Mannering," where the snow upon the rocks that girt the sea-beach has fallen opportunely to hide the footprints of the villain Glossin. How soothing and lovely, on the other hand, is his 'Summer Evening on the Forth,' where the bridal is being held between earth and sky! WALLER PATON, R.S.A., is one of those progressive spirits that demands our respect. Though rather addicted to mannerism, by which we mean a repetition of himself in his sunset skies and young May moons, there is close fidelity to nature in the stroke of his brush. He possesses, moreover, a versatility by which he can compass his purpose in a twofold manner, either by oil or water-colour, an attempt not always made with equal success. The 'Autumn Evening, Arran,' is a type of the perfect serenity of the loveliest hour in the holiest tide of the year; and the 'Moor in Skye,' fresh, wild, and expansive, appeals to every observant eye to testify to its truthfulness. In portraiture *per se* we have abundant specimens from D. MACNEE, R.S.A.: the most important being 'Viscount Melville in the Royal Archers' uniform; and the prettiest, 'Mrs. Hannan,' seated in her drawing-room, with her dog in her lap. COLVIN SMITH, R.S.A., amply maintains his reputation, while J. M. BARCLAY, TAVERNOR KNOTT, MACBETH, LEES, R.S.A., BURTON, A., MACLEAY, R.S.A., and others, are excellently represented. The water-colours are generally superior—comprising most of the old names and some new ones. JAMES BAMBOURGH has distinctive talent, as also R. M. BALLANTYNE, R. MORHAM, JUNR., WOOLNOUTH, MILLER, STAUNTON, and a host of others, whom in the limited space of one article devoted to the Royal Academy, we cannot attempt to analyse.

The display of sculpture, though limited, is of a high class. WILLIAM BRODIE, R.S.A., has, among others, a statue in marble called 'Sunshine,' full of grace and beauty. JOHN HUTCHINSON'S, R.S.A., 'Dante' is replete with the dignity of a noble intelligence. WILLIAM MOSSMAN'S 'Flora Macdonald' is sweet and tender; and A. ANDERSON'S 'Jessie,' a pattern of chubby childhood folded in downy sleep. Besides a duplicate of the 'Model for a Colossal Statue of Dr. Livingstone,' now in the Glasgow Institute, and of which we, last month, expressed a high opinion, Mrs. D. O. HILL excels in a 'Marble Statue of the late Hugh Miller,' and a 'Model Bust of Mrs. Gilroy.' Indeed, if we do not greatly mistake, this lady is yet destined to reap the highest awards of merit in her branch of Art.

We leave the Royal Academy for 1869 in prosperity and honour; now fairly on the road to realize the splendid prospects which the celebrated Hugh Williams prophesied to be in store for Art-genius in Scotland.

THE SOUTH KENSINGTON MUSEUM.

CHAPTER III.

SECTION V.

In any attempt to describe a collection of many varieties of china, the convenience both of the writer and of the reader leads the former to adopt the historic order. In proportion to the magnitude and value of the collection, will be the need that this order should be adopted in its arrangement and catalogue. The result of this natural grouping is, that any gap or hiatus will become more clearly apparent. Thus when a collection once attains a certain importance, it passes into a transition state. The necessity of completion presses upon the proprietors. Insensibly, and instinctively, a large collection will tend to form itself into a historic gallery.

The extreme and lavish wealth of the Kensington Gallery in Italian majolica renders more marked, by contrast, the comparative poverty of the collection in some other respects. By the side of one of the finest collections of Italian enamelled pottery in the world, we expect, in an English exhibition, to see some systematic illustrations of the various old English manufactures of earthenware, and it is surprising to find (as in the representation of the play of Hamlet, with the part of Hamlet omitted by special desire) that the very ware from which the general name of CHINA is taken is omitted. No Oriental china—the porcelain of China and of Japan—is to be found in the Ceramic Gallery. The articles of this description which are in the possession of the Museum, are displayed, together with the loan specimens, in the courts below. Of course this defect is only a transitory one; but, so long as it exists, it interferes with both the artistic and the historic value of the entire collection.

In the country from which what we call 'China' derives its name, the manufacture of pottery can be traced back for four thousand five hundred years, to the remote date of 2698, B.C. Porcelain proper dates from the fifth Chinese dynasty, which reigned the second century before Christ. The eleventh, twelfth, and thirteenth dynasties, known by the names of Tchin, Soui, and Thang—in the third, the sixth, and the tenth centuries of our era—witnessed the production of the ancient blue, the ancient green, and the ancient white porcelain—the colours and forms of which have been reproduced in more modern times. The reign of the Soung dynasty, which lasted from 960 to 1279, A.D., was the period which produced the most precious and famous porcelain, the very fragments of some descriptions of which are now treasured like gems. Of these, the first in date and in value is carried back a few years earlier, to the time of the preceding Thang dynasty, in 954, being the azure crackle, intended to emulate the blue of the sky. The second in rank is the blue crackle; the third is blue and rose; the fourth, a pale blue or red; while the fifth contains china of white, red, brown, and black colours. We find in the Museum Library a translation into French, by M. Stanislaus Julien, of a Chinese history of the fabrication of porcelain, so that, to a certain extent the treasures of that formidable tongue are here unsealed and open to the student.

The exquisite egg-shell china, which has been considered to have a double title to the name, first, and very questionably, on the ground that powdered egg-shells

entered into its composition; and, secondly, because it is as white, as transparent, and almost as thin, as the shell of a hen's egg,—much more so than that of the egg of an ostrich,—dates early in the sixteenth century. Some specimens of the finest egg-shell china consist of scarcely anything but glaze, being as thin, the Chinese writers tell us, as bamboo paper. While such is the delicacy of the smaller pieces of porcelain, we may remark, at the other extreme of the scale of magnitude, the porcelain tower at Nankin, which is 830 feet high.

The mingled Oriental collection, partly owned by, and partly lent to, the Museum, is in too transitory a condition to allow us to give much notice of its contents, as fresh arrangement would perplex the reader. Some Japanese bowls and vases will claim attention. A curious Japanese dish, dated 1641, is remarkable for being adorned with a Christian subject, that of the Baptism of Christ, having been executed before the suppression of Christianity in Japan. The Chinese embossed and gilded jar (324—'54), bought for £40, is a valuable specimen of a curious style of work. Large plates of crimson crackle, and of green crackle, and a bason of light yellow, are among the most noteworthy of these valuable pieces of porcelain.

Still confining our attention to Oriental china, we find that Persian ware is very fairly represented in the Museum. The purity of the white enamel, the brilliancy of the colours, and the Oriental character of the designs, are such as to raise this description of pottery to a position of considerable importance. An ancient Persian bowl of enamelled earthenware, painted inside and out with a floriated design in blue, was bought for the small price of £4. Glazed vases and bottles, and enamelled plates, bowls, cups, saucers, and salt-cellars, form the bulk of this part of the collection. One very curious bowl has the appearance, at first sight, of being set with precious stones; being painted with ornaments in blue and black, and diapered with perforations filled in with glaze. It was bought, with most of the Persian china, from the Bandinel collection. Specimens of enamelled wall-tiles are also to be seen in the case of Persian earthenware; the architectural decoration of mosques and palaces with coloured and enamelled pottery being a style of art equally suited, to climates in which fountains and jets of water constitute almost the highest luxury, and to the taste of the Moorish and Saracenic propagators of the stern faith of Islam. In the quaint and charming palace of Cintra is to be found a summer-house on the roof, lined with enamelled earthenware, the incautious visitor to which finds himself imprisoned by a wall of water that occupies the entrance, while he unexpectedly finds himself to be the mark at which jets from every side are suddenly and accurately directed.

SECTION VI.

In the absence from the Ceramic Gallery of specimens of Oriental china, with the exception of that of Persia, the historic order of the collection leads the observer to commence, after a glance at the small case of Greek objects, at Hispano-Moresque ware. The tiles, or "azulejos," which were architecturally used in the Moorish edifices of Spain, are considered to be the earliest examples of enamelled earthenware in modern Europe. Specimens date from the fourteenth century. They belong, however, like the Della Robbia plaques, rather to architectural decoration than to the sub-

ject now under consideration. Of the utensils purchased by the Museum, some are objects of great price and rarity. One of the most striking is a bowl and cover, of enamelled earthenware, 18 inches in diameter, and 21 inches high, painted with a scroll diaper, in alternate compartments of gold lustre and blue, the cover surmounted by a cupola-shaped ornament in gold lustre. This piece of Spanish work, of the fifteenth or sixteenth century, cost £80. Another curious specimen is a bowl 20 inches in diameter, and 9 inches deep, in the shape of a funnel, adorned with the representation of a ship in full sail, with the royal arms of Portugal on the sail: this cost £54. An ewer with handle and spout, the sides being gadrooned and ornamented in blue and lustre, will also attract attention. The large size of the bowls appears to denote the ancient prevalence of a mode of cookery still familiar in Spain. A plateau of Hispano-Moresque ware, 20 inches in diameter, is ornamented with the arms of Spain, blazoned in a manner unusual for those of any other country, being divided in threes: the arms of Arragon occupying the first third of the field, and those of Castille and Leon, quarterly, the remaining two-thirds.

Although they are very much later in date, we may here notice the specimens emanating from the famous manufactory of Buen Retiro, near Madrid, established by King Don Carlos III., in 1759. The eighteenth century was famous for the manufacture of china, which was then commenced, for the most part, under royal auspices. The Dresden jasper ware commences in 1706, the Dresden porcelain in 1715. The Capo di Monte ware in 1730. The Chelsea china dates from 1745. The Soft Sèvres from 1740; while the hard Sèvres porcelain was first produced in 1769. The Buen Retiro porcelain is rare, and its price has augmented with extraordinary rapidity of late years. Two cups, or small vases, with covers of white porcelain, covered with little embossed roses, giving a honeycomb appearance to the articles, are to be seen in the court below, and were purchased at the moderate price of 12s. 6d. A great bargain was secured in the beautiful white biscuit vase, two feet high, with embossed figures, which was purchased for £6 4s. 2d. For a similar vase, with coloured figures, the possessors are now demanding no less than a thousand pounds.

SECTION VII.

There is a species of *connoisseurship*, which bears the same relation to good taste that the writings of the schoolmen occupy with regard to the great works of Aristotle. Originating in the grovelling admiration with which inferior minds regard something incomparably above their reach, these trivial comments grow, and swell, and magnify one another, until they form a dense mass of incrustation which entirely obscures the purity and force of the original text. Thus questions of rarity, of fashion, of price paid at such and such a sale, are apt to assume more importance than the consideration of the intrinsic value of a work of Art. In collecting china the purchaser is in unusual danger of falling under the influence of this spirit of *connoisseurship*.

It is perfectly true that it may be desirable at times to give an exceptionally high price for a single article, which, though of little value as an object of beauty, is calculated to shed light on the history of any obscure branch of Art. M. Brogniart has been guided by this consideration in his arrangement of the admirable Museum of Sèvres. He has there made it a rule to

eschew duplicates, and to be more careful to secure an inferior or damaged article, that would clearly illustrate the progress of manufacture, than to seek for that which would please the eye. In a collection intended to form the artistic taste of an entire people, beauty must be an element of the first moment. But, with this additional motive or guide for purchase, the principles laid down by M. Brogniart ought to regulate the collection of objects for our own Museum of Art.

We think that any newly-installed guardian of the public purse, who might resolve to enforce a sudden economy in pens and sealing wax, and who did *not* happen to be an amateur collector of Doccia ware, would stand aghast at the prices paid for some of the majolica articles at South Kensington. Prices of £50, of £70, and of £100, for a single earthenware plate, should be certainly only rarely given, and that for unique specimens. The high prices paid for not a few majolica plates, chiefly, it would seem on the sale of the Soulages collection, and especially for the Gubbio ware, must have tended to raise the market against ourselves, and are barely defensible on any ground but that of the excitement of competition.

The chief strength of the Ceramic Gallery at South Kensington lies in the large and valuable collection of the enamelled earthenware known by the name of majolica. This ware is supposed to have derived its name from the island of Majorca, from which the first specimens of a manufacture established by the Moors in Spain may have been brought to Italy. The manufacture was carried on with activity in central Italy in the fifteenth and sixteenth centuries, and, partially, in the seventeenth. Faenza, Gubbio, Urbino, Sienna, Castel Durante, Pesaro, and other towns, were famous for their manufacture of this pottery, which appears to have been the first that bore the name of Faience, or Faenza ware, which is now applied to all earthenware except *terra-cotta*, stone ware, and porcelain. The iridescent, or "lustre" ware of Gubbio is the most remarkable, being celebrated for the tints which are reflected from its surface. The most graceful figure-drawing may be found in the specimens from Sienna. Extreme freedom of touch was necessary for the decoration of majolica, as the design had to be drawn "*sur le cru*," or on the unbaked glaze, which was put on after the first firing of the pottery; and on which no correction or touching up was possible. Thus the breadth of the Italian touch, added to the grace of designs by the Caracci or even by Raffaele himself, lend a wonderful charm to this ware; although the attraction is generally due to brilliancy and contrast of colour, or to the interest of the story illustrated by the figures, rather than to any perfection in drawing. Instances, however, occur, of great delicacy and beauty of treatment, not only in design but in execution.

Those persons who share the taste which has been prevalent in Italy from the times of the Etruscan potters—although the mode in which it was cultivated varied greatly between their early date and that of the decoration of the houses in Pompeii—will be most attracted by the beautiful examples of majolica in the case of objects from Sienna. The drawing of these figure-subjects is far better than that of the majority of the enamelled ware—a fact which may perhaps be due to an improved method of preparing, or of firing, the enamel, rather than to the skill of the painter. But these well-drawn specimens are among the

cheapest to be found in the collection. They are of the eighteenth century. The beautiful face of a woman, who is represented with two peacocks on a plateau (3,037-'55) with rustic buildings in the background, is dated 1720. The specimen—it is 15 inches in diameter—cost £2 10s. A plaque, representing the Temptation, by F. Campani, of Sienna, was bought for 15s. Some of the earliest purchases for the Museum, at prices which are not stated, are to be found in this Sienna case. The wine-cooler, painted with Cupids at play, with a landscape background (590-'46); the cover to a vase, painted with the subject of Joseph in Egypt, after Raffaele; a vintage scene, a triumph of Galatea, Arion on the dolphin, a group of nymphs tending Pegasus,—lead one to linger with pleasure before the case which contains them.

But if we are guided by the indication of price, we shall be led to consider the majolica of Gubbio to be by far the most valuable portion of the collection. For depth and richness of colour, as well as for the inimitable rainbow lustre, it is, indeed, unrivalled. But the tracery, floriation, arabesque, or other description of geometric pattern, for which this ware is more remarkable than for its figures, seems to have suffered much from the process of firing; if indeed, in the first instance, it was in any way worthy of the rich and gorgeous colours which it displays. The green, orange, and gold lustre on the covered vase (519-'65); the ewer with trefoil lip and scroll handle, painted in geometrical compartments, grounded alternately in blue, orange, and green, from the Soulaiges collection (836-'65); the plato with a profile of *Cæsar en grisaille* on a gold ground, with a border of grotesques lusted with ruby on deep blue (8,908-'63), together with its companion piece; the plate (8,892-'63), lusted in gold and ruby, displaying a shield of arms surrounded with flaming cornucopie and cherubs' heads, on a deep rich blue ground, with the signature of Maestro Giorgio on the back, are among the most admirable specimens of this rare majolica. For the last named, which is 10 inches in diameter, £70 was paid. The two previously mentioned cost £50 each, the diameter being 9 inches. A 12-inch plate, bearing the arms of Urbino, cost £100. A bowl plate, 7 $\frac{1}{2}$ inches in diameter, was bought for the same sum. It would be interesting to know how much Maestro Giorgio himself received for his work.

In the case of Urbino ware will be chiefly noticed a plateau lent by Her Majesty, displaying a wonderful arabesque harpy with Griffins *en grisaille* on dark blue. A four-spouted vase, adorned with the *palle* of the dei Medici, Joshua routing the Amorites, Venus on a trefoil-shaped tazza, the marriage of Alexander, and the Battle of Constantine, are among the subjects drawn by the artists of the birthplace of Raffaele.

Among the majolica of Castel Durante is to be observed a 14-inch plateau on which Francesco Xanto has represented Olympus. Apollo is in the centre; but a choir of Cupids above appear to have been converted to Christianity, judging from their resemblance to a cloud of cherubs. This work of Xanto cost £60.

In the Durante case may be observed a novel treatment of the very favourite subject of Diana and Actæon. That Greek prototype of Peeping Tom of Coventry is usually represented as a man with a stag's head. The artist of the design now referred to has considered that the process of trans-

formation took place in the contrary direction. A stag is gazing at the goddess, with a human head on his shoulders. The effect is most grotesque. A fine cistern of Urbino or Padua ware, representing the same subject, was purchased at the Soulaiges sale for £80 (533-'65). Another Paduan plate bears the unusual figure of a camel. A bowl and cover, from Cortelli in the Abruzzi, painted with rude figures after Annibale Caracci, filled in with arabesques, fruit, and foliage, of the seventeenth or early eighteenth century, which was bought at the sale of the Marryatt collection in 1867 for £189, is one of the best painted specimens in the gallery.

The Venetian majolica is remarkable for the large size of the specimens—dishes intended, no doubt, to be heaped with the varied and abundant supplies of fish furnished by the Adriatic. The grey and pale blue of the enamel coincide with the subdued taste for colour of the Venetians, and would serve admirably for the domestic ware of our own country. A curious adaptation of the form of a deeply sunken saucer to give effect to the representation of landscape, is given in 179-'53. A perforated basket, and a plateau with scalloped edges, show the disposition of the designer not to depend for ornamentation on the brush alone. The drug-pots, in every part of the collection, are amazing. No doubt the medicines were much more efficacious when their component parts had to be extracted from these magic receptacles. Throughout Italy at the present day, quaint, grim, or fanciful designs are almost invariably to be found displayed on the formidable vessels that adorn the shelves of the *Farmacista*.*

REPORTS OF SCHOOLS OF ART. METROPOLITAN.

FEMALE SCHOOL OF ART.—An interesting exhibition has been held at 43, Queen Square, Bloomsbury. The female school of Art, established nearly twenty-five years since in connection with the Science and Art Department of the Committee of Council on Education at South Kensington, holds an annual local examination for the Queen's medal and other prizes. The pupils keenly compete in the respective classes of elementary drawing, modelling in clay and wax, painting in water-colours, tempera, fresco, and oil, and original designs for decoration and manufactures. The examples of their skill and handiwork were thrown open to the inspection of several hundred visitors, friends of the students, as well as general supporters of the institution, and the collection, in all respects most creditable, afforded unmixed satisfaction. Some of the works exhibited, more especially the flower-groups from nature, and really good geometrical drawing and perspective, stood the test of minute criticism at the hands of competent authorities, and would have done credit to the well-known annual exhibitions of older and more experienced artists. The group of flowers which gained the national bronze medal, an original design for lace, and an elaborate design for ecclesiastical furniture, which carried off the Queen's medal, deserve special notice for the excellence of composition and consummate taste in colouring which characterize them. A bunch of grapes, rewarded with the national gold medal, is a very clever and well-finished production.

PROVINCIAL.

BIRMINGHAM.—The students of this school have formed a class for Art-literature, at the meetings of which essays and lectures are delivered. The plan is exceedingly good and may be made highly beneficial. We have before us a syllabus of the essays, &c., delivered during the three months just passed: the subjects are varied and judiciously chosen.

* To be continued.

HALIFAX.—The annual meeting of the Halifax School of Art was held on the 8th of February. The report which was read by the head-master, Mr. W. H. Stopford, stated a marked improvement in the condition of the school.

LEEDS.—The annual meeting for distribution of prizes to the students of the Leeds School of Arts has taken place. After the reading of the report, which was highly satisfactory, the chairman and Mr. Baines, M.P., addressed the meeting. The latter warmly congratulated Mr. Smith, the head-master, on the success of his labours, and hoped that he would be more successful in future years than he had even hitherto been. After the distribution of the prizes, the usual votes of thanks to the chairman, subscribers, and prize-donors, terminated the proceedings.

SCOTTISH.

EDINBURGH.—The usual meeting has been held for the annual distribution of prizes to the students of the Edinburgh School of Art. Mr. W. Thomas Thomson occupied the chair, and Professor Lyon Playfair, M.P., Sir Wm. Stirling Maxwell, and others, were present. The report gives the number of students who have been under instruction at the Central School in the year 1867-68 as 647. This number shows an increase of 28 students over the number of the preceding year, and is the largest number which has ever attended the school. Both the male department and the female department show an increase, but the largest increase is in the female department. The relative numbers in each are—in the male department, 412 students; in the female department, 235 students.

STIRLING.—The session of the Stirling School terminated in February, when there was a numerous attendance in the Union Hall. Mr. W. F. Collier, LL.D., delivered a lecture on "Puritans and Cavaliers," in the course of which he alluded to the customs and peculiarities of the period, and gave copious extracts from the poets. The chairman said the lectures hitherto had been remarkably well attended. The library was in a very prosperous state, the number of volumes being now about 2,500 in all departments of literature.

IRISH.

DUBLIN.—On the 28th of January the medals and prizes taken during the year 1868 were distributed to the students of the Dublin School of Art, his Excellency Earl Spencer presiding. Mr. G. Woods Maunsell, secretary of the Royal Dublin Society, opened the proceedings by directing the attention of the Lord Lieutenant to the right position taken by the Dublin Schools of Art in the national competition, and he compared the number of national awards taken by the chief Art-schools of the United Kingdom. In proportion to the number of students of each Mr. Maunsell further stated that the Dublin School of Art stood first in proportion to the number of awards, as regarded the number of students, of all the schools in the United Kingdom. Lieut. Col. Adamson, president of the Fine Arts Depot of the Royal Dublin Society, then read the report for the year 1868, from which it appears that the number of students has been 519, showing an increase of 87 over the year 1867. The number of students successful in the local examination in March was 112. Of the works in drawing, painting, and modelling, forwarded to South Kensington in April, 64 works in advanced stages of study were selected to enter the national competition, and eleven national awards were obtained, including one of the two Princess of Wales scholarships. Col. Adamson said that in consequence of the extreme difficulty experienced by the artisan classes of Ireland in visiting the South Kensington Museum, both by reason of the distance and expense, the committee of Fine Arts of the Royal Dublin Society was most anxious that a small museum of Ornamental Art should be established in Dublin, in connection with the School of Art, and also in order to obtain facilities for the training of teachers of Art for schools in Ireland. His Excellency then distributed the prizes to the successful students, whom, with the numerous visitors, he afterwards addressed.

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXXXI.—HENRY TIDEY.



IL-PAINTING is so seductive a branch of Art in its application, is generally considered so elevated in character, and is, as a rule, estimated at so much higher value than any other medium of pictorial representation, that it is rare to find an artist turn from it to devote himself to the more unpretentious, yet not less worthy, practice of water-colour painting. Within the last four or five years the rage for collecting drawings has been so great as to induce many oil-painters to yield to the demand for such works, only, however, to an extent which leaves them time and opportunity for labours more congenial with their tastes and inclinations. The artist whom we now introduce is an example of what we have first indicated, and the Institute of Water-Colour Painters has no more valuable and efficient member than he. His larger works are generally among the *pièces de résistance* of the annual exhibitions.

HENRY TIDEY was born at Worthing, in Sussex, in January, 1814. His father conducted an academy near the town, and in the school the future artist took his first lessons in drawing, in conjunction with his elder brother, Alfred,—afterwards an excellent miniature painter, and a frequent exhibitor at the Royal Academy,—from a Mrs. Stowers, an amateur in flower-painting. His next preceptor was his father, who was a tolerably good artist, and had painted and published several works—scenes in the neighbourhood of his residence. While quite a boy, his

son Henry painted several pictures for the Princess Augusta of Cambridge, who was then staying at Worthing, where the young artist commenced to practise as a portrait-painter, both in oils and water-colours.

Removing to London, he continued his work in this branch of Art, and, though yet young, he found many patrons of distinction; and, in 1839, he contributed his first picture at the Royal Academy. Among those which followed were portraits of Sir John Dean Paul and his son, Lady Mary H. Williams and daughters, the Countess of Roden, Lord and Lady Castlereagh, Sir Gardiner Wilkinson, the distinguished Egyptian traveller, General Austin, Sir Henry Fletcher, with numerous others, including Lieutenant-Colonel Pakenham, of the Grenadier Guards, who fell at Inkerman. For the brother of this gallant officer, the Rev. Arthur Pakenham, Mr. Tidey painted a picture, in water-colours, illustrative of Colonel Pakenham's conduct at the battle of the Alma: followed by those under his command, he was the first man who entered, and retained possession of, the famous battery on the height that had previously caused such destruction to our troops. This work was exhibited in the Academy in 1855, and was the first water-colour subject he exhibited. Its success proved the turning-point in the artist's career; henceforth he turned his attention to this branch of Art. We ought, however, to remark that during his practice in oils he painted some *genre* pictures: for example, a pair entitled respectively, 'The Union,' and 'The Repeal of the Union,' now in the possession of Mr. John Margetson, and engraved by S. Bellin; 'Light and Shade of Irish Life,' bought by the late Sir George Goodman; 'Fair-time in the Park, Greenwich;' 'Sunshine and Shade;' and one, perhaps, superior to these, a large composition entitled 'Sea Weeds'—a band of wild Irish girls, half dressed, dancing on the sea-shore.

In 1856 Mr. Tidey became a candidate for admission into the



Drawn by W. J. Allen.]

THE DREAM.

[Engraved by R. S. Marriott.]

then New Water-Colour Society, now the Institute of Water-Colour Painters, and was elected Associate; and in the same year a full member. From that time he has contributed to its gallery, almost without intermission, works of more or less interest; one large picture being generally included in the number. His most important work exhibited in 1858 was 'A Field-Day in the last Century,' a title which, as was remarked

in our columns at the time, would naturally suggest to those who had not seen the picture, "a stiff military array of pipe-clay, hair-powder, and pig-tails, instead of a pleasant illustration of what a pic-nic might have been about the beginning of the reign of George III." The party have distributed themselves on a grassy slope, and the incidents are of the usual kind of such rural enjoyments. The whole is put together with much artistic

skill; the drawing, breadth, and harmonies of colour being unexceptionable. Moore's "Lalla Rookh" supplied Mr. Tidey with a subject for his principal picture of the next year. 'The Feast of Roses,' as described in Feramorz's story of the lovers' quarrel. It is a rich composition, almost over-laden with material, but all carried out in a style of true eastern splendour: the scene lies on a terrace overlooking a river, and it is brought forward under two lights—that of the moon, and that of the lamps which illumine the festival. The picture is undoubtedly the result of much thoughtful labour well applied. It was purchased by the Queen, and is now at Osborne. Among the smaller works exhibited at the same time, was one illustrating the well-known old ballad, "John Anderson, my Jo, John," a truthful embodiment of the worthy couple, whose heads, particularly, are admirable studies.

Special honours awaited Mr. Tidey for his large drawing exhibited in 1860, two medals being awarded to him for it: one by the Society for the encouragement of the Fine Arts, the other by the Cornwall Polytechnic Society. The subject is 'QUEEN MAB,' or 'The Dream of Ianthe,' from Shelley's poem; and the scene that wherein the fairy queen summons the soul of the sleeping Ianthe, who lies on a couch; the personal image of the soul is seated in shade behind her, looking at Queen Mab, who has risen in her chariot, and is in the act of waving her wand. The imaginative power of the artist is seen to great advantage in this poetical composition, which is engraved on the preceding page; it shows in no less degree his mastery over the technicalities of water-colour painting. In the same room hung another work of much smaller dimensions, and without a title, save a poetical quotation somewhat explanatory of the subject, an old man seated by the side of a young girl, whose pale, emaciated, yet still beautiful features show the stealthy but sure and near approach of dissolution; she is one to whom the quotation aptly applies:—

"Death should come
Gently to one of gentle mould,
like thee."

Such pictures are at all times painful to look upon, and the nearer they are to truth, as is this, the more do they excite sorrowfully the feelings. Of a different kind is another exhibited at the time, suggested by the old Scotch song, "For O she's but a wee thing;" the "wee thing," however, is a pretty full-grown young girl, leaning on a piece of rock in an open landscape; she is dressed in a yellow gown, tucked up at the side, to show her petticoat. The figure is just one of those which are sure to attract by the charm of sweet simplicity and unaffected abandon.

We have often felt surprise that the traditionary poems of Ossian have not been more frequently referred to by painters for subjects. There is in them ample materials for pictures of a novel,

though peculiar, kind; one, however, that perhaps would scarcely prove attractive to the many. The artist who ventures upon such uncertain and unusual ground is to be complimented on his independence of thought and action; and when he has succeeded in carrying out both, as Mr. Tidey has done in his 'Dar-Thula,' he is to be congratulated on the success. This picture was among the leading works in the exhibition of the Institute in 1861. The subject represents the death of Dar-Thula on the battle-field, after her lover and his brothers had fallen before the army of Cairbar, his rival. "Dar-Thula stood in silent grief, and beheld their fall. No tear is in her eye. But her look is wildly sad. Pale was her cheek. Her trembling lips broke short a half-formed word.

Her dark hair flew on wind. The gloomy Cairbar came.—'Where is thy lover now? the carborne chief of Etha?' . . . Her shield fell from Dar-Thula's arm. Her breast of snow appeared. It appeared, but it was stained with blood. An arrow was fixed in her side. She fell on the fallen Nathos, like a wreath of snow! Her hair spreads wide on his face. Their blood is mixing round!" The conception of the incident is fine and dramatic, and is worked out without any effort to produce effect by the pomp of colour, the tone of which is comparatively low, after the manner of our early water-colour painters. To this drawing, which is now the property of the Duke of Manchester, a prize of twenty guineas was awarded by the Glasgow Institute.

In the year following (1862) Mr. Tidey's principal exhibited work was taken from the mediæval history of Spain, and was entitled 'The Last of the Abencerages,' a name given by Spanish chroniclers and romance writers to a noble family in the Moorish kingdom of Grenada, several members of whom had distinguished themselves during the period immediately preceding the fall of the Mahomedan power in Spain, in the fifteenth century. The incident in question was borrowed from the writings of Chateaubriand, describing the meeting between Abou-Hamet and Dona Bianca in the garden of the Alambra, that wondrous palace of the old Moorish princes of Grenada. It must

suffice for us to say that the committee of the Crystal Palace Art-Union awarded a prize of twenty guineas to the artist for this very beautiful and attractive picture.

A commission given by Mr. Francis Fuller to Mr. Tidey, for the purpose of carrying out a project entertained by the former for the publication of a pictorial history of the New Testament, resulted in the production of three of the artist's largest and best pictures. The first, exhibited in 1863, is 'Christ blessing Little Children;' among the juvenile group appear the portraits of three of Mr. Fuller's children. The work was thus noticed in our review of the Institute that year:—"Mr. Tidey has been striving to reach



Drawn by W. J. Allen.]

SUMMER.

[Engraved by R. S. Marriott.]

the highest sphere, and has now well-nigh attained the bent of his ambition. To an old subject he has given a reading which is new, liberal, and yet literal. Christ, a figure of calm nobility, stands with a child nestled in his arms beneath an open portico, the hills of Judah in the distance, and the multitude circling him round about. A hush of expectation, of wonder, and of worship, seems to have laid quiet hands upon the tempting Pharisee, the mother on bended knees, and the simple and innocent children. A Nubian woman, with her swarthy offspring, draws nigh, as if she too might share in a blessing destined to embrace all races and regions of the earth. The costume is not Raphaellesque, but Bedouin; the

drawing is guided by knowledge, the execution broad yet sufficiently detailed, the colour softly harmonious."

The second of these examples of Christian Art, exhibited in the following year, was entitled 'The Night of the Betrayal,' which took the form of a triptych: the first division represents the Garden of Gethsemane, where Jesus finds his disciples sleeping; the second, Christ before Caiaphas; the third, Peter's Denial. In these works Mr. Tidey unquestionably surpassed all his former efforts. The pictures show a feeling for sacred Art which no painter of our own time and school has, in our opinion, surpassed.

In the third of the series, 'The Woman of Samaria,' exhibited



Drawn by W. J. Allen.]

JEANNIE MORRISON.

[Engraved by R. S. Marriott.

last year, the artist had a subject of so far less interest than the preceding, as to make but a comparatively minor demand on his inventive powers. The picture, however, was one of the great attractions of the gallery; but subscribers will have the opportunity hereafter of seeing this composition, which is in the hands of the engraver for one of our larger plates.

In addition to the works enumerated, Mr. Tidey has exhibited, almost each year, several smaller drawings no less meritorious after their kind. 'JEANNIE MORRISON,' from Motherwell's poem, is one of these: the engraving on this page shows the attractive manner in which the artist has treated a familiar subject. It was painted for Dr. Taylor, of Derby, who may be congratulated on

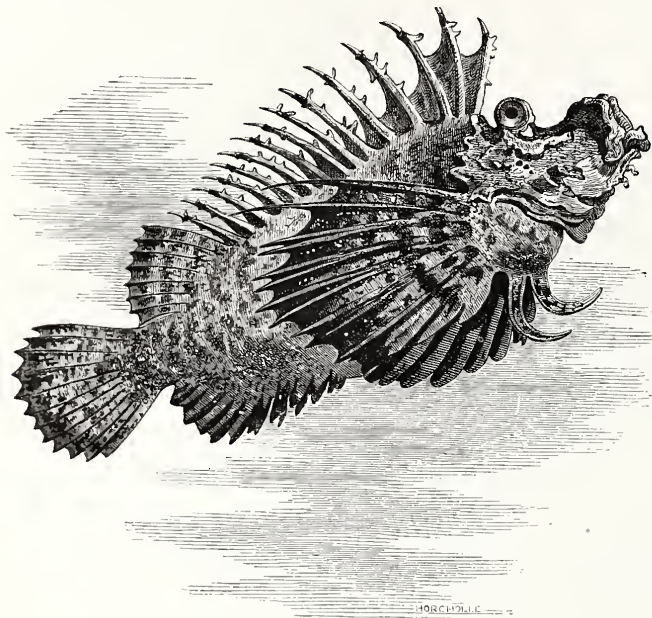
possessing a most pleasing specimen of Mr. Tidey's refined pencil. The drawing was exhibited last year. 'SUMMER,' also engraved here, is one of a series exhibited in 1867, under the title of 'The Seasons;' the personification of the young girl is exceeding graceful, and poetical in treatment. Fanciful in conception, and alluring in manner, are numerous pictures of children, which, under the designation of 'Sensitive Plants,' Mr. Tidey has at various times exhibited; such as 'Sweet William and Mary Gold,' 'Major Convolvulus, and the Canterbury Belle,' and of a similar kind though not borrowed from the floral world, 'Cock-Robin and Jenny Wren,' 'Grub and Butterfly,' &c., &c.

JAMES DAFFORNE.

MYSTERIES OF THE OCEAN.*

THAT "there are more things in heaven and earth than are dreamed of in the philosophy" of nine out of ten of all mankind is a fact admitting of no dispute: while of the four

elements whereof the natural world is composed, the ocean contains by far the largest proportion of strange, unfamiliar objects. The study of such a subject cannot but afford intense gratification, and the manner in which M. Mangin has studied it out has resulted in one of the most interesting volumes of its



PELOR FILAMENTOSA.

kind that has ever fallen within our reach. Under the respective heads of History of the Ocean, Phenomena of the Ocean, the Marine World, and Man and the Ocean, he has worked out his theme, aided and guided

by other writers in natural history, and by the observation of travellers and voyagers, with the utmost diligence and intelligent description. How much, or how little, the English reader is indebted to the translator, is of minor



SQUATINA, OR ANGEL-FISH.

importance to the former, but we gather from the preface that he has added considerably to

* MYSTERIES OF THE OCEAN. Translated, Edited, and Enlarged from the French of ARTHUR MANGIN by the Translator of "The Bird." With 130 Illustrations by W. Freeman and J. Noel. Published by T. Nelson and Sons.

the original text, rendering it more complete as a survey of the life and history of the ocean, and bringing down the information to the results of the most recent scientific research. The two engravings on this page are examples of the numerous illustrations in the book.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF JAMES ORROCK'S, ESQ., LEICESTER.

A STORMY SUNSET.

H. Dawson, Painter. W. Chapman, Engraver.

AMONG the landscape-painters whose works have, within the last few years, arrested public attention in our annual exhibitions, is Mr. H. Dawson, whose son, Mr. H. T. Dawson, has somewhat recently made also an appearance which promises well for the future. Both artists have adopted river scenery as, for the most part, their favourite subjects; and very beautiful pictures each has produced from these attractive themes. That now defunct gallery, the British Institution, was Mr. H. Dawson's principal place of exhibition, though at the Royal Academy were hung his 'Marine Sunset,' 'The King's Mill Castle, Donington,' 'Harvest Time on the Ribble, near Preston,' 'Lincoln,' a very fine work, exhibited in 1867; and 'Greenwich Hospital,' equally fine, exhibited last year, but placed almost out of sight.

The first work he sent to the British Institution, in 1853, was 'Dartmouth, from the Castle Churchyard,' which gained our notice by its singularly independent manner; and this quality both of thought and action—a valuable one when exercised judiciously and with knowledge, though it is sometimes apt to degenerate into eccentricity—has characterised all his subsequent productions. Since 1853 Mr. Dawson contributed to the same gallery 'British Bulwarks,' a large picture, probably sketched in one of our great naval harbours, showing a magnificent sunset; 'Rain clearing off,' exhibited in 1857, another large canvas, a wooded river-side scene, the sky a "passage of sublime expression;" 'The New Houses of Parliament,' in 1858; 'Harvest,' in 1861; 'Distant View of Osborne House,' in 1864; 'London from Vauxhall Bridge,' in 1865; and 'On the Trent, near Castle Donington,' in 1867, the last exhibition held at the British Institution.

In some respects it is to be regretted that the majority of these subjects are painted on so large a scale; they are, in fact, only adapted, by their size, for a gallery, and are scarcely suited for the collection of an amateur, unless he has abundant space to exhibit them. Moreover, the subjects themselves scarcely demand, as a rule, such vast dimensions. On the other hand, the magnitude of the canvas gives the painter the opportunity of displaying powers which a more limited field would not, for it is much easier to concentrate the interest of a composition within a small space than to expand it over a large surface; and it cannot be denied that Mr. Dawson succeeds in effecting the latter object with undoubted success.

His picture 'A Stormy Sunset,' is a small work, exhibited at the Dudley Gallery in 1867. In it, as in his larger compositions oftentimes, the sky is the principal feature. Mr. Dawson studies the region of clouds in its grandest aspects, and we have here a glorious representation, both in form and colour. The locality is purely imaginary; the mouth of an English river, with a fishermen's village clustered beneath overhanging hills: it is a very carefully finished work, and may be accepted as a good example of the artist's peculiar style and manner.



W. CHAPMAN, SCULPT

H. DAWSON, PINXT

A STORMY SUNSET.

FROM THE PICTURE IN THE POSSESSION OF J. ORROCKS, ESQ.

THE "RAPPORTS
DU JURY INTERNATIONAL"
ON THE
EXHIBITION OF 1867.

THIS work, voluminous and vast, in thirteen thick large octavos, is one of prodigious import. It undertakes to sum up the merits, general and distinctive, of the contributions to the last and greatest of the four London and Parisian Exhibitions since 1851. Upon all that went to make up the ten classified groups thereof, the respective juries had studiously, and with most enlightened faculty, to examine, and dispassionately to adjudge. Surely a more responsible—in some instances painfully responsible—duty could not readily have been undertaken than this; so much was there of antagonistic emulation amongst the exhibitors, either widely or partially.

Each group furnished to the International Jury and to a specially-selected reporter (*rapporteur*) subject-matter for luminous reviews of the past, present, or prospective development of the enterprise, to which, be it important or otherwise, it had reference. The reports are, consequently, of redundant interest; their combination is encyclopædic. They are preceded by a long and, need we add, most luminous introduction, by the zealous apostle of free trade in France, Monsieur Chevalier.

Having taken this general glance, we have no occasion to invite our readers to stray amid the wilderness of topics which form, in detail, the contents of this pretentious record. Sufficient for us be it to confine our attention to that one whereof some special note may be expected on our part, viz., how the British gallery of Fine Arts fared in passing through this ordeal of judgment; and herein we apprehend that no very agreeable task awaits us.

We cannot avoid setting out with the following emphatic remark, viz., that in this international concurrence, it was not by any means expedient to commit to a single deputy, and that one of France, the function of passing sentence on a British gallery of paintings. We mean no invidious imputation in this instance; but there is such a thing as a mind honest, albeit unsound, and insensibly warped by prepossessions. Now, it is an established creed among French artists and their critics, that they are not only far the first school in Europe, but almost the only one; that all others have succumbed to their omnipotent influence and been absorbed in their predominance. There is one exception, however, to this humiliation, and that is admitted to be, in that British school, so long ignored, and whose existence was only made known to the Seine in the year 1855.

These facts alone should have vetoed the consignment of the critical *rapport*, on the English Fine Art collection, to the tender mercies of an individual Frenchman—to Monsieur Chesneau, editor of the *Constitutionnel*. It should, if justice were looked for, have been entrusted to two or three parties, of whom one alone should have been French.

This becomes markedly evident upon the face of the *rapport* before us. It opens as follows:—

"One has but to make the round of the foreign galleries in the Champ de Mars to arrive at the conviction of a general tendency towards a declension in national individuality, in the schools. Marked, though they may be, with a thousand distinctive traits of talent, all draw nearer, more or less, to the school of France, and lose themselves in it."

A faith like this should flush with pride the heart of every Frenchman, and, should there be, in one specific quarter, the untoward independence of an exception, it is but too natural to poor human nature that its pretensions should be subjected, in the dominant dispensations, to an ordeal more exacting than that of fire. Therefore, we repeat, the assertion, that an individual Frenchman should not have been subjected to the invidious and over-trying task of passing dispassionate judgment upon the gallery of British Art.

That the proposition set down so sweepingly by the editor of the *Constitutionnel*, respecting

the absorption, on the Continent, of all national speciality of school by the French, is a fond delusion, seems to us to be palpable enough. We do not affect to question the fact, that, in France, a much greater Art-action is in pulsation than in any other country in Europe—that therein she is metropolitan.

It must also be admitted, that, whether it be for schooling or through the expediency of effecting a settlement in so great a central mart, very many young artists, from every part of Europe, throw their fortunes into Paris and become thoroughly French in Art; but does it, by any means, follow, that in their native capitals an unwarped nationality should be therefore blighted and absorbed? If that were due cause and consequence, then, even the marvellous independence of a British school becomes at once a myth, insomuch as several British names of students and pupils, in the annual exhibition catalogues, indicate many such affiliations to the Gallic soil.

Nor should we, we confess, on making a circuit of the various exhibition-galleries of '67, have been struck with the impression, which affected Monsieur Le Rapporteur, of a pervading Gallicism. Our conclusions were wholly different. In fact, we found marked idiosyncrasies combined with, doubtless, some common quality. Should we, by any perversion of vision, have found France with Kaulbach—or, in Belgium, with Leys—or, in Holland, with Alma-Tadema—in Spain, with Madrazo—or, in Russia, with Flavitsky—to pass over minor names?

Having a totally different faith, it seems, M. Chesneau thus entered upon his task.

"The first apparition of English artists to the Continent, took place at the Palace of the Avenue de Montaigne, in the year 1855. Then was revealed to the European public an art—a school—of which the existence had not been suspected."

"Whether it was the result of an unanticipated novelty, or simply the impression of superiority more or less forcible, certain it is, that our neighbours across the Channel, so unprized, up to that period, achieved, among us, a very great success, which we shall have occasion to explain—a sort of vogue, of which all of us retain a lively recollection. Twelve years have elapsed since 1855; we have had time to recover from our first surprise; circumstances are favourable for an equitable appreciation of the United Kingdom's painters, apart from which, we are too much beholden to them, for the first emotions of which they were the cause, not to subject them to a congenial study."

We too have a clear reminiscence of the time and the incidents alluded to, but unfortunately our impressions of the tone of French criticism on the occasion are not at all in accordance with those so piquantly designated. Abundance of surprise figured in it, beyond doubt; but, for the most part, subtly commingled with sarcasm. Doubtless Monsieur Le Rapporteur was one of those who in the '55 were so bewildered into that very vogue of admiration for the newly-discovered vein of art. Twelve years of reconsideration have recovered him marvelously from his illusion, as may be conceived from his present prolusion, in which action and reaction of opinion are admirably illustrated. His congenial or sympathetic mode of viewing the *quandam* favourite, is thus vividly illustrated.

"It must be confessed," he notes, "that, to eyes familiarised with the deepening moderation of tone in our (French) school of painting, and moreover with the harmonious pencilling of those masters whose *chefs-d'œuvres* furnish our museums, the aspect of the British gallery, on one's first entry therein, conveys impressions more unexpected and startling than agreeable."

"While this gallery is organised for quietude itself—for the facile elimination of the noise of crowds—on the other hand, in singular contrast, the paintings with which it is replenished, are, for the most part, violent and exaggerated in tone. For ourselves, we experience an infliction in sustaining so lofty a diapason of colour."

Is not this a singular change from the fond fancies of the olden time, twelve years since?

With something of restored nerves, M. Le Rapporteur proceeds:—

"Slowly relieved from, or, rather braving, this shock, we decide to study these pictures more closely, and again, influenced by our theories of Art, we are shocked by the absence of composition. Here there is no centre of interest; the main incident lost in a deluge of accessories, and detail figures cut off at shoulder height, by the frame foliage and a thousand daring expedients, which we can but contemplate as enormous absurdities. Evident it is, indeed, that we are in presence of a foreign Art; on that point there can here be no misapprehension, such as might occur in the majority of other foreign galleries, where premonitory intimation could alone enable you to detect nationality. Here, it not alone flashes upon one's eyes that these pictures are not French pictures; but, still more, they proclaim their British genealogy. All their themes are English; their characters are exclusively of English type; the cloth they wear is English; the glass from which they drink, the knife of which they make use, the furniture near which they are posed, all is of English manufacture; all is local, a speciality of the soil, of the insular genius of Great Britain. Our neighbours are beyond reclaim in this respect. Their public galleries of recent creation and their private collections, the finest in the world, are further enriched, every day, with the choicest masterpieces of old Continental schools, to no purpose—without, in the slightest degree, correcting this singularity in their own works. Their *ateliers* seemed to be enclosed within a section of the great wall of China. They restore, but in the wrong way, the Continental blockade. They forbid the intrusion of European Art. English they are, and English they determine to remain."

Our readers will remark the *unreserved* emphasis with which, this charge of nationality in theme and treatment, is set forth. Could it then be believed, that the picture selected by the jury for the first honours in the British gallery on this occasion, had for subject, the not English, but *piquante* Spanish scene, Mr. Calderon's 'Her Most High, Noble, and Puissant Grace'; secondly, that Mr. Leighton's refined and admirably treated subject '*Les Fiancées de Syracuse*' occupied, with its large canvas, a most conspicuous place near the other; and, thirdly, to proceed no further, that Mr. Poole's masterly imaginative canvas '*The Song of Philomela on the Shore of the beautiful Lake*,' and his '*Subject of Pompeii*,' were also there to fix the attention of any ordinarily-observant visitor.

How Monsieur Le Rapporteur's unreserved assertions and these facts can be reconciled, we leave it to the *Jury International*, which he represents, to decide.

But, in point of fact, is not the charge itself, set forth as it is here with such glaring exaggeration, altogether unsustainable by the history of Art? Were not the majority of the great old Dutch and Flemish painters wholly Dutch and Flemish? We only know them in that garb. The very landscape of Hobbema is, in its wood and homestead and dead level, ever Dutch. The fields, the stout cavaliers on sturdy eobs, the boors, and the cows of Cuyp are perennially the same. Turn we to Spain, and we bless Murillo that he was the true Iberian, from his Madonna ascending to heaven to his *muchacho* bright brown beggar, and the refined Velasquez found brotherhood with his prond Hidalgo, of *sombrero, capa*, and true Toledo-point-device.

After such unpromising preliminaries, the Rapporteur proceeds to illustrate what might be laid down as his text—"English Art is, in its essence, the antipodes of ours." But in what does the *corpus* of his criticism consist—simply a tract upon the Pre-Raphaelite—the transitory Pre-Raphaelite schism in the British school. This was wholly supererogatory, inasmuch as that pseudo-reformatory system was but moderately illustrated in this collection; inasmuch further, as we are told that Mr. Millais is wholly changed from the Millais of 1855, and that "he seems to have lost faith" in his young creed; and finally, inasmuch as we are given to know that the fraternity is dissolved and its dream at an end.

"They form," he observes, "a school within a school, or rather they did form; for to this fellowship of painters has happened what comes to pass with all convivial reunions. For a moment they were combined in a common creed. With faith ardent, fresh, and sincere, they formed themselves into a small but intolerant church, led by an exalted and ardent individual, impassioned to violence, who devoted his person, his fortune, and a pen singularly eloquent to the renovation of Art within the circle of his influence. All this ardent excitement is extinct, and the members of this strange communion are dispersed. What incidents have led to this dissolution? Doubtless the course of human events, with its ever-accompanying concourse of deceptions."

If this were so, why then a prolonged analytical disquisition on the defunct "*small church*?" How was it *ad rem*? Shall we be compelled to conclude that the theme was thus largely entertained, because it was felt to supply a plenary matter for salutary reproof and castigation? But was M. Le Rapporteur quite justified in associating Sir Noel Paton with the Pre-Raphaelites? We are much mistaken if that artist would permit his 'Oberon and Titania' to be recalled from the Exhibition of 1855 in order to bear evidence against him, on such a charge. Much less would he allow it to be in any degree affixed to his touching subject of the '*In Memoriam*,' so broadly was it treated in all respects. We doubt much also whether Mr. Linnell and Mr. Charles Lewis will acquiesce in a gratuitous dispensation, which places them in a Pre-Raphaelite class of landscape-painters, who, with soulless patience, elaborate an "unreal mockery" of nature.

In the notice, in this *Rapport*, of the general school and individual productions of the British artists who contributed to this Exhibition, there is but little, and of that little a minimum that is satisfactory. In our works of the class *genre*, a sweeping exception is taken to the illustration of what may be styled anecdotal subjects—riddles not to be read except with the aid of an explanatory catalogue. Generalisation, it appears, should ever guide the composition of such themes. But while the British artists neglect this essential rule, their demerits are completed by their total want of either originality of conception or special style of treatment. We give this in the original.

"*Si nos voisins s'écartent ainsi des conditions essentielles dans les compositions de cette nature, ils ont aussi un autre tort grave, celui de ne révéler aucune originalité de conception ou de facture qui leur soit propre.*"

Thus, after all that has been said about the special idiosyncrasy of English Art, it is discovered, in this popular quarter at all events, to be devoid of "*aucune originalité de conception ou de facture.*"

"Scarcely," adds the critic, "may the works of Landseer, Wells, Grant, and J. Lewis, be noticed as possessing even a tendency to present exception to this rule!"

Then, again, historic painting has but poor representatives in England. The Pre-Raphaelite efforts in this quarter are so infelicitous as to discourage any movement of the kind in that direction—while in the more independent class, conceptions prevail, which resolve themselves into a "*pot pourri de tous les styles, de tous les maîtres amalgamant, en mosaïque, Poussin, Le Seur, Le Guide, Titien, Raphael—i. e. a confused compound of all styles and masters—a mosaic amalgam of Poussin, Le Seur, Guido, Titian and Raphael.*"

How the official Rapporteur can reconcile this ludicrous compound with that jealous originality of thought and deed, with which he has, in the first instance, stigmatized the British painters, it is for him to show. It is a rebus which we cannot affect to read.

Before concluding our brief review of this very singular and sickening valuation of British Art, let us answer one observation of the writer which seems to give him uneasiness. He emphatically takes occasion to remark, that the English "have not adopted the custom observed by so many other foreigners, of sending their paintings to the annual *Salon* exhibitions of Paris. Can he be innocently ignorant of the

cause of this default? It is not very many years since the pictures of French artists were as little familiarised to London. They are now established in a very perennial stream of supply. In this he will find the simplest response to his remark. It is merely a question of "market," nothing more. London is at a very considerable per centage higher, as a place of sale for pictures, than is the French capital. Here is no romance of preference—merely a consideration of hard cash. That is the bright particular star which guides the French artist to us. Were there one similar and equally potent in the Continental sphere, it would, there is little doubt, win our stubborn Saxon (for we now learn that race has something serious to account for in these matters) to transmit their canvases upon frequent Parisian pilgrimages, thus, peradventure, interchanging educational varieties. But that day has not yet arrived. In the meantime, we neither expect nor fear that the continuously-established introduction of the French element into the Art arena of London will have any detrimental effect upon that native vein so much depreciated by the French Rapporteur. We confess to have some trust in a school that has produced in our own time such names as those of Lawrence, Turner, Wilkie, Callcott, Hilton, Constable, Etty, Danby, Mulready, and Leslie. To what collection in Europe would not the masterpieces of these painters be gems of price?

ART IN CONTINENTAL STATES.

BERLIN.—The ancient statue of the Wounded Amazon, discovered somewhat recently in the vicinity of Rome, is reported to have been purchased for the Berlin Museum at the price of £660. It stands eight feet in height, and is sculptured in Athenian marble. The Museum has already received, and is about to receive, numerous valuable additions of pictures and sculptures by modern German artists: among the former, are named five cartoons by Rethel, and two by Kaulbach; and among the latter, some works by Rauch.

HAVRE.—The recent International Exhibition appears to have turned out a failure, so far as concerns pecuniary results. The deficiency is estimated at £3,800, not including the utilisable portion of the Aquarium, valued at £400. The municipality of Havre has been asked for a supplementary grant of £2000, and the Minister of Commerce has semi-officially promised a sum, about £800, it is said, to help in discharging the liabilities.

MUNICH.—The distinguished sculptor Wichmann has just completed his model for the statue of Goethe, which is to be cast in bronze, and is expected to be ready for inauguration by the end of August.

NAPLES.—The Neapolitan journals deplore in strong terms the injury done, by the work of restoration ordered by the Italian Government, to the magnificent frescoes, twenty in number, painted by Antonio Solario in the cloisters of the convent of Sta. Severino, about the early part of the fifteenth century. The subjects of these pictures are events in the life of St. Benedict.

PARIS.—Marble busts of the following Royal Personages have recently been placed in the galleries of the Hotel de Ville, by order of the *Préfet* of the Seine: Queen Victoria, the late Prince Consort, Emperor of Russia, King of Prussia, King and Queen of Belgium, King of Bavaria, and the Sultan.—M. Gérôme has received from the Emperor of Russia the decoration of the order of the Red Eagle of the third class.

POMPEII.—Two marble busts have recently been discovered among the ruins of this famous city: one is reported to be a bust of Pompey, the other that of Brutus: both are said to be of fine execution. They have been placed in the National Museum.

VIENNA.—The Academy of Fine Arts has elected the following French artists honorary members:—H. Dupont, engraver; Cogniet, Gérôme, Meissonier, Robert Fleury, painters; Guillaume, sculptor; Duban, Beswilvald, Ballu, and Viollet-Le-Duc, architects.

EMAUX CLOISONNÉS.

SUCH is the name given to an ancient and elegant Art which has been revived in Paris with the most successful results, and which, to translate the designation literally, we may call *partitioned enamel*. The appellation is significant as describing an Art different from that we know as depending on the conditions of painting in vitreous pigments, and then subjecting the designs to the action of fire. The specimens of this Art of which we now speak, are exhibited by Messrs. Le Roy et Fils, 211, Regent Street, the London agents of the manufacturer, M. F. MARTZ, of Paris, and are exemplified as snuff boxes, *bombonnières*, lockets, bracelets, earrings, sleeve-links, studs, ornamental pins, &c.; the Art in short is applicable to a long list of articles of ornament and luxury. This kind of enamel is, undoubtedly, known to a proportion of our readers to whom the curiosities of our own and foreign museums are familiar; but in comparison with these shown by Messrs. Le Roy, the ancient examples we have seen are rude in execution. To describe simply the appearance of these works, we may refer to a locket bearing a design composed of a sprig on which are three flowers with an accompaniment of leaves and a bird. Every leaf and object forming the composition is banded by a thread of gold, so delicate as to excite surprise as to the manner of its application in the work. There are sleeve buttons of the size of a half-a-crown: on one of these the design is a couple of birds about to settle in some long grass and tangled herbage; and perhaps the precision of what we may call the drawing of these birds and grass, as defined by the exquisitely thin threads of gold, presents a triumph of the Art. These works have been suggested by the enamels of the Japanese, who have long excelled in this branch of industry. The colours they employ, and which have been successfully imitated by M. Martz, are of great variety; and their reds, violets, turquoise blues, are extremely difficult to produce.

To persons at all acquainted with the practice of enamelling, the skeleton of a partitioned design explains at once the process, which is curious and interesting. This skeleton, or framework, shows the composition as it is proposed to be executed; which means, in fact, filled up with the different colours and submitted to the fire. This minute and inconceivably delicate reticulation of a band of gold, or, indeed, of any other metal, is analogous to an ornamental work of wrought-iron. When the design is perfect, and all the objects *partitioned*, or outlined, it is fixed by means of gum on a plate of metal, copper, or silver, the edges of which are slightly turned up. The different divisions are then filled, by the aid of a small spatula, with the enamel paste of the different prescribed colours, after which it is submitted to the furnace. In the management of the firing, great skill and much experience are necessary. If, for instance, coloured glass be used, the different colours are fusible at different degrees of heat. Thus it will be necessary to place first in the furnace those which require to be submitted the longest to the fire; and in the second firing, those that yield to a shorter exposure; and so on, until at last those colours are filled in on which the fire acts almost immediately. On removal from the furnace, the surface is unequal, and is disfigured by air bubbles and other accidents to which these works are subject in the firing; but all these defects are remedied by subsequent finish, that leaves the work with polish and delicacy of surface equal to those of a gem. The designs are commonly executed on a flat surface, but for some the surface is necessarily rounded or raised, as for lockets, in which case the method of proceeding is different with respect to the *cloison*, or metal design. M. Martz has the reputation of being the earliest cultivator of this branch of industry. In the works, however, exhibited by Messrs. Le Roy we find designs and fancies of the most exquisite invention worked out with a beauty of execution to which the ample mechanical resources of our day contribute.

ANCIENT ROME.

WHILE British enterprise and antiquarian zeal are busily at work among the ruins of the cradle of Christianity, Jerusalem, the same spirit is similarly occupied in investigating the ruins of the famous city of antiquity whose rulers and people were the most hostile opposers and persecutors of the earliest Christian Church. The British Archaeological Society of Rome, to which allusion has heretofore been made in our pages, has sent us its report for the past year. What it has accomplished may be gathered from the statement made by Mr. Parker, the treasurer of the society and its indefatigable promoter, at a meeting held at the British Consulate, Rome, on the 30th of December, presided over by the Hon. H. Walpole:—

"The exact site of the Porta Capena had long been a matter of dispute; volumes of learned dissertations have been written on the subject, but no one had hit upon the real site. Some antiquaries, the last of whom was Canina, had come near to it, but their nearest point was a hundred yards to the south of the actual site. The real site—that is, the line where the Wall of Servius Tullius crosses the valley from the Coelian to the Aventine—was first pointed out by Mr. Parker two years ago, but neither the Roman nor the German archaeologists would agree to it. Yet in this exact line it has now been found. Drawings and plans were shown to the meeting exhibiting the actual sill of the gate with the raised footpaths on each side of it and the pavement of the Via Appia between them, at the depth of nearly thirty feet from the surface. One of the square towers of Servius Tullius, by the side of the gate, was also found, and drawings of it were shown. This part of the "Wall of the Kings" has also been excavated, in three other places, and two of them are now left open for inspection. In these a person may stand upon the wall of tufa and see the arcades of two aqueducts, one on either side, abutting against the wall. Mr. F. Gori, who was employed by Mr. Parker to superintend the works in his absence during the summer months, went down to Pompeii to compare the principal gate of that city with the principal gate of Rome. He found them exactly the same in every respect. The width of the road is only eight feet in both instances, and this is in accordance with the law of the Twelve Tables.

"The aqueduct of Trajan was carried on the same line as the older aqueduct across the valley, and the tall brick piers to carry the lofty arcade rest upon the 'Wall of the Kings.' Several of these piers remain in their places in a mutilated state, and they were what first guided Mr. Parker to fix on this line.

"One of the reservoirs of Trajan on the cliff of the Coelian was excavated and is left open; it is at one end of the lofty arcade; at the other end Trajan built another reservoir on the site of the Piscina Publica, a portion of which has also been excavated, sufficient to show the cemented sides, the certain sign of an aqueduct or reservoir. One of the seven chambers only has been excavated; the others being all similar it would have been useless expense to do more. This is left open for inspection. Various other particulars respecting the buildings in the first locality called after the Porta Capena were given by Mr. Parker, the site of which may now be fixed with probability. The idea of the Roman antiquaries that the Porta Capena was at the junction of the Via Latina with the Via Appia near the church of S. Cesario, and that this road extended outside of the walls, is now shown to be erroneous.

"Other important results of the researches of the first season of the society have been the discovery of the principal chambers of the Mamertine Prison, the Lupercal of Augustus, and the original entrance to the mausoleum of Augustus; the source and the mouth of the Aqua Appia, and part of the course of the conduit or *specus*; the line of the wall of Servius Tullius, and the site of the Porta Collina and Porta Trigemina, and the probable sites of the other gates, as well as the Porta Capena. Also the evidence that the Mount of Tarquinius

Superbus was parallel to that of Servius Tullius, but at some distance from it on higher ground, forming a boundary wall to Rome; and on this Agger first the aqueducts, and then the wall of the Empire called after Aurelian, were built. The Porta Esquilina of Frontinus, where, as he says, most of the aqueducts entered Rome, can be no other than the Porta Maggiore; the Porta Viminalis of Frontinus, the Porta di S. Lorenzo. This is proved by the remains of the reservoirs just inside of the Porta Maggiore, and the line of the aqueducts along the high bank of Tarquinius Superbus from one gate to the other; some of them passing underground at first, and emerging just before arriving at the latter gate, and then carried on an arcade exactly as described by Frontinus. Two gates in the outer wall have been examined to show that they are earlier than the time of Aurelian—the interior of the *Porta Chiusa* and the exterior of the *Porta Lateranensis*; and it was seen that each had an ancient road leading from it. Other gates are evidently also of the first century. The doorway of a temple of the time of Hadrian has also been excavated on the south side of the Church of SS. Cosmas and Damian, on the east wall of which the marble plan of Rome was placed. This is believed to have been the *Templum Urbis Romæ*, contrary to the opinion of the Roman and German antiquaries, who maintain that it was on the site of S. Francesca Romana."

Subsequent information reports that the excavations are going on steadily; during the month of January another pit was dug on the line of the wall of Servius Tullius, between the Coelian and the Aventine; another part of the wall and of the aqueducts by the side of it was exposed to view, and is left open for the present, but probably not for long. Another pit has been dug in the Circus Maximus, and a part of one of the galleries, with a staircase to it, has been brought to light; only the rough stone foundation remains, all the cut stone has been carried away. This pit has been filled up again, but the surface of the stone is left exposed to view. Another excavation has been made in the sand on the bank of the Tiber, showing considerably more of the Tufa wall, called "the Pulchrum Littus of the Kings," than was visible before. This is at a place called "Porta Leone," and is exactly opposite to the lions' heads of Etruscan character, carved on large stone corbels in the cliff on the opposite side of the river, at the upper end of the Port of Rome. The excavations made by the Baron Visconti are at the lower end of the Port. It is not probable that it went much below the Emporium. The lions' heads were discovered by Mr. Parker two or three years since.

The proceedings of the society have attracted a good deal of attention, and have already excited some emulation. The Corporation of Rome has voted £600 for carrying on the investigations of the Mamertine Prison in the channel commenced by the society. Three of the Roman Princes have combined for the same object, and have commenced excavating another part of the wall of Servius Tullius, near the Railway Station. It is to be hoped that these proceedings will be as well directed as those of the British Society have been. Hitherto every object that they have sought for they have found, and they have already thrown considerable light on several vexed questions in the historical topography of Rome, especially the true site of the Porta Capena, the principal chambers of the Mamertine Prison, the Lupercal of Augustus, and several *Castella Aquarum*, or reservoirs of the aqueducts, previously unknown; also the source of the Aqua Appia and Aqua Virgo, and the line of their subterranean conduits, or *specus*, to a considerable extent.

The British Archaeological Society established in Rome appeals, not only to our own countrymen, but to the antiquarians and others of all lands, for pecuniary assistance to enable it to continue the excavations. The object is one of deep interest to many individuals—to the classical student especially.

"Many passages in the classical authors also can only be explained by a more careful examination of the topography of Ancient Rome than has ever yet been made. The excavations began

in 1868, by the help of the Exploration Fund, which is distinct from the general fund of the Archaeological Society, are the first that have ever been made in Rome for purely historical purposes; hitherto the object has always been to find precious works of Art. Accidentally such excavations have assisted greatly in the study of the ancient topography, but when they are undertaken with that express object much greater results may be expected. Those obtained during the first season show what may be done, as will be seen by the accounts."

"The excavations are still going on; the subscription is an annual one, open alike to all nations, although chiefly supported by the British Society, who are the treasurers and trustees of the fund, and who necessarily take the active management of it."

We may add that numerous photographs of the excavations have been taken, and may be seen at the Bodleian Library, Oxford; at the South Kensington Museum; and also at Mr. J. Parker's, 377, Strand, where they may be obtained. Messrs. Coutts and Co. are authorised to receive subscriptions for the fund.

Some of our readers may remember that the late Mr. Ripplingille, the painter, who long resided in Rome, entertained the idea of dredging the Tiber for lost treasures of Art, and made some effort to carry out a plan for the purpose. The idea is worthy of consideration, for there can be little doubt of much being recovered that would well repay the money invested in the undertaking, to say nothing of the benefits accruing to Art.

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—Mr. R. T. Ross and Mr. Hugh Cameron were elected members of the Royal Scottish Academy on the 10th of February, in room of the late Mr. John Steevens and Mr. W. B. Johnstone. Respected Associates of the Academy, very able and modest artists, both gentlemen have richly and deservedly won the honour of Academician against the popular choice of certain younger but unequal artists; but we think the Academy has erred in neglecting now to recognise that popular and distinguished School of Scottish Artists, represented by McWhirter, McTaggart, Halswelle, &c., and in still ignoring the claims of our very first landscape-painter.

EDINBURGH.—The regeneration of Scotch Border architecture is to be worthily begun by the restoration of the venerable abbey of Jedburgh, the most perfect and beautiful example of the Saxon and early Gothic in Scotland. The events of eight centuries have destroyed the chapter-house, cloisters, and other appendages, and nothing now remains but the church; but the heritors have resolved to spend £4,200 in restorations, which will raise the roof of the abbey to the original height, and restore the great west window, St. Catherine Wheel, and the clerestory. We trust this is now but the first of the spirited endeavours to restore and guard the invaluable piles which remain to adorn the Scotch Border, and thereby to commemorate the genius and spirit of our ancestors.

CHESTERFIELD.—A portrait of Mr. Charles Binns has recently been presented to him by a number of friends, in acknowledgment of his long and valuable services in promoting the trade of the district and the welfare of the colliery population. The picture is painted by D. Macnee, R.S.A.

DERBY.—A committee has been formed, under the presidency of the Duke of Devonshire, K.G., for the purpose of getting up an Art and Industrial Exhibition, to be held at the Drill Hall, Derby, in the autumn. It will include loans of paintings, sculpture, and other works of art; portraits and works of Derbyshire worthies; the fictile, textile, and other arts of Derbyshire; and the archaeology, the geology, the mineralogy, the natural history, and the arts and manufactures of the county. Mr. William Bemrose, jun., of Derby, is the hon. sec. of the Fine Arts Committee.

NEW BRIGHTON.—Through the munificence of a lady residing in this favourite resort of the wealthy merchants of Liverpool and Birkenhead, a beautiful stained-glass window, in three compartments, has been placed in the chancel of St. James's Church. The compartments collectively represent but one subject, the 'Ascension of Christ.' In the centre, the Saviour is seen surrounded by hosts of angels, and below him are the Apostles. In the upper part of the window angels are announcing the fact of Christ's second coming. The whole design, judging from a photograph now before us, is good, correct in drawing, and skilfully grouped. It is the work of Mr. Canny, of Smethwick, near Birmingham.

ORIENTAL CHINA.

WHEN will those who prepare exhibitions learn that nothing can be properly seen that is not clearly and distinctly labelled? It would be an admirable service rendered to the public, if all journals and periodicals would agree to pass *sub silentio* among collections of paintings, sculpture, pottery, or other articles, in which this obvious duty is neglected. When we accepted the courteous invitation of the members of the Burlington Fine Arts Club to see the very fine specimens of Oriental china now collected in their rooms, we did not forget to take a notebook. A conspicuous bit of paper was adjacent to each of the larger articles; but all the information which it displayed was the name of the owner, a matter of great interest no doubt to the fortunate individual, and of great utility to the persons who may be employed to pack the china when the exhibition was closed, but of less importance to any one else. It is impossible to give a *résumé* of a collection which is thus left without a godfather, for two reasons:—The first is the time that would be consumed in performing the duty of the exhibitors, that is, in describing the objects which they exhibit; the second is the risk that a judgment formed merely at first sight, like that which one is apt to pass upon a stranger from the expression of his countenance, might be rectified by some more detailed knowledge of the circumstances of the case. Thus in the really remarkable collection at 177, Piccadilly, there are few articles that do not appear to bear on their face the stamp of respectable, or even venerable age. Yet we know the wonderful skill of the Chinese in counterfeiting. Forgeries a century old of far earlier forms of ware, are not unusual. It happened that within an hour or two of visiting the rooms of the Burlington Fine Arts Club, we had occasion to walk over the shop and warehouses of the largest English manufacturer, and importer of Oriental china—we mean manufactured in China, and not in Worcestershire—in London, Mr. Hewett, of King William Street. The greater part of his large display is of modern origin, made, mostly, to his own order. There are many reproductions of old pictures. Not a hundred years ago this warehouse was visited by some gentlemen learned in pottery, one of whom, in fact, has probably laid out more money on the purchase of articles of earthenware than any other person in the country. They examined some china of a watery blue pattern. Out came the magnifying glass, applied to the under side of the plate, "Ha!" says the authority, "I thought so—Ming dynasty." The proprietor wisely said nothing.

Nothing, that is, while the connoisseurs were present. But when they had left, his remark was similar to that of Edie Ochiltree in the *Antiquary*.—"Pretorian here, pretorian there, I mind the bigging of it." With a merry twinkle of his black eye, he said, "Ming dynasty! It was made by my workmen last year."

We do not insinuate, or believe, that there is any of the Ming dynasty ware of 1868 to be seen at 177, Piccadilly. And we owe the honourable testimony to Mr. Virtue Tebbs that he alone, of the exhibitors, has placed tickets among his articles which, though not descriptive labels, tell the period to which their manufacture is attributed. We hope our remarks may lead to some detailed record of the contents of a very fine collection of china.

SOUTH LONDON INDUSTRIAL EXHIBITION.

THE third annual exhibition of works "by working men" was opened on the first of March at the Hall in Westminster Bridge Road. The ceremony was attended by two Ministers of State, the Right Hon. G. J. Goschen, and the Right Hon. A. H. Layard, and other distinguished guests—the president, Samuel Morley, Esq., M.P., being in the chair.

The Rev. G. M. Murphy, one of the honorary secretaries, read a report, in which it was set forth that the results in a pecuniary sense of the exhibitions of 1864 and 1865, and the probability of a similar success in the case of the display now being given, had induced the committee to believe that the formation of a guarantee fund was unnecessary. The exhibition would be open on the first four week days from 12 to 4 p.m. and from 6 to 10 p.m.; on Fridays there would be only an evening opening; and on Saturdays the hours during which admission could be obtained would be from 2 till 10 p.m. The adjudicators had awarded a prize of £5 for the best design for medal to Miss Marian B. Brook, and a prize of two guineas for the best design for a certificate to Miss Helen J. Arundel Miles. When the paragraph containing these announcements had been read, Miss Brook proceeded to the front of the platform and received her prize from the hands of the chairman amid warm applause. The report continued to state that the Board of Trade, having certified that the exhibition was calculated to promote Science and Art, had given protection to inventions and improvements exhibited, under the Industrial Exhibition Act of 1864, till the close of the exhibition on March 20.

On the whole, the exhibition is not satisfactory; it shows little or no improvement; perhaps, indeed, it is not so good as those that have preceded it. We may not judge it, however, by ordinary rules. The productions shown are for the most part those of "hard-handed men," whose labours all day long give them little leisure for study; who are in the strictest sense self-taught; and who, at all events, look for no profit from their toil.

It demands sympathy and encouragement on other grounds: the home produce keeps the workman at home, at his own fire-side, "in the bosom of his family," and his own pictures cheer and adorn his own parlour walls. He is thus kept from company, useless or deleterious, and his children may, and probably will, in more ways than one, profit by his leisure hours. It is thus a very gratifying sight that greets us at the Working-men's Hall, and we trust it will be continued year after year with such changes and improvements as time and thought may suggest. Such exhibitions cannot fail to be of service both to contributors and exhibitors.

The prizes—medals in silver and in bronze—were adjudicated by Richard Redgrave, R.A.: a better judge could not have been selected for a duty by no means agreeable; but, no doubt, he gave due consideration to the circumstances under which the various works were created, and while, putting aside the large proportion that were of no value to any but the owners, saw with satisfaction the chimney-piece of Mr. Meachin, the terra-cottas of Mr. Martin, the model in zinc of Lichfield Cathedral, the model boats of Mr. Carpenter, and some others—good efforts of able men.

Mr. Goschen, at the close of a graceful and eloquent address, said:—"Beneficial effects on minds and hearts were derived from exhibitions similar to those they saw around them; and those who competed in these displays would, in cultivating their tastes, find hidden refinement in things in which they never felt it existed before, and would be drawn into sympathy with the beautiful and the artistic. The works by which they were surrounded had been doubtless executed under difficulties; not only were these objects beautiful in themselves, but they also shed a refining influence over the homes of those by whom they were exhibited."

CORNELIA.

FROM THE GROUP BY MATHURIN-MOREAU.

THIS striking example of the sculptor's art was modelled by an artist who for many years has occupied a prominent position among the sculptors of France. Moreau studied in the *ateliers* of M.M. Ramey and Dumont, and so far back as the Paris International Exhibition of 1855, exhibited there a beautiful marble statue, "Summer." The group of Cornelia was executed for M. Jules Levefre, one of the most celebrated bronze founders in Paris, and a cast of it in that metal was exhibited in the last French International Exhibition.

The story of Cornelia, that "most virtuous matron," as Roman historians designate her, may not be familiar to all our readers. She was the daughter of Scipio Africanus, and wife of Sempronius Gracchus, who died, leaving her a widow with twelve children, all of whom she subsequently lost, except a daughter, married to Scipio the younger, and two sons, Tiberius and Caius, who became so renowned in the annals of Rome for their eloquence and opposition to the authorities of the state in advocating the interests of the people. "Thesesons," says Plutarch, "Cornelia brought up with so much care, that, though they were indisputably of the noblest family, and had the happiest disposition of all the Roman youth, yet education was allowed to have contributed still more than nature to their perfection." When a lady of Campania made a display of her jewelled ornaments in the house of Cornelia, and entreated the latter to exhibit her own, the Roman matron produced her two surviving sons, saying, "These are the only jewels of which I can boast." During her lifetime a statue was erected to her honour, bearing the inscription,—

CORNELIA, MOTHER OF THE GRACCHI.

This was a mark of distinction but rarely paid by the Romans, even to the greatest of their warriors, till after death. Both of Cornelia's sons fell victims, though at different dates, to the daggers of assassins; after their death the childless mother is reported to have borne her misfortunes with noble magnanimity. She retired to Misenum, where her house was always open for purposes of hospitality. "Greeks and other men of letters of all nations resorted to it, and the princes in alliance with Rome expressed their regard by sending her presents. What every one most admired in her was, that she could speak of her sons without a sigh or tear, and recount their actions and sufferings as if she had been giving a narrative of some ancient heroes."

It is easy to see from the foregoing brief remarks what incident in Cornelia's history M. Moreau has selected for his group. The lady is seated in a chair, with one of her noble sons standing on each side of her, with clasped hands; the action of the mother's left hand, her dignified countenance, and uplifted eyes, speak as loudly as words can do, "These are *my* jewels;" and certainly there is no matron who would not be proud of possessing such living ornaments, even had the Gracchi become less famous in Roman history than they did.

The sculptor's design is carried out with a power and a boldness worthy of the subject. The modelling of the figures is correct, and their disposition picturesque and effective. The drapery worn by the elder boy would have gained repose if not so cut up into a multiplicity of lines. The bronze itself is a fine piece of casting.



ENGRAVED BY G. STODART.

FROM THE GROUP IN BRONZE BY M. MATHURIN-MOREAU:

(EXECUTED FOR M. JULES LEFEVRE.)

OBITUARY.

GEORGE F. MULVANY, R.H.A.

THIS artist, for many years a member of the Royal Hibernian Academy of Arts, and latterly the Director of the National Gallery of Ireland, died on the 6th of February, at his residence, in Herbert Place, Dublin, after a comparatively short illness.

He was born in Dublin in the year 1809, and was the second son of an artist; his father, Thomas Mulvany, having been a painter of considerable repute. George Mulvany grew up imbued with a spirit of Art, and amidst its surroundings, for his father was elected Keeper of the Royal Hibernian Academy when that institution was incorporated. Young Mulvany showed early indications of artistic ability; he studied in the schools of the Academy, and was distinguished as a student. He afterwards pursued his studies in Italy; and after his return, no young artist evinced such promise in the exhibitions of the Irish Academy as young Mulvany, who, about the year 1832, was elected Associate-member of the institution.

The establishment of the Royal Irish Art-Union, in 1840, exercised a considerable influence upon the Arts in Ireland; and none responded to the call made upon the Irish artists at that time with more vigour and enthusiasm than Mr. George Mulvany. The position of Art in Dublin was then melancholy; and the only wonder is, that in the absolute dearth of encouragement which prevailed, any artists were found at all capable of producing works of imagination or taste. It was stated at a public meeting of gentlemen interested in Art held about this time in Dublin, that at the exhibition of the Royal Hibernian Academy held in 1838, two small water-colour drawings, for which thirty shillings was paid, were the entire sales during the season.

About the year 1845, on the death of his father, George F. Mulvany was elected Keeper of the Academy; some years previously he had been elected Academician. He continued to practise his profession, and few exhibitions were without some examples of his pencil. Among his works may be mentioned a portrait of Thomas Moore, engraved in 1840; 'The White Man cast upon the Red Man's Shore,' 'The Peasant's Grave,' 'First Love,' 'An Incident in the Life of the Duke of Alva.' The last picture upon which he was engaged, and which he left unfinished—though working on it almost to the day of his death—is a half-length portrait of the celebrated Franciscan preacher, Father Burke, in the habit of his order. It promised to be his best portrait.

One of the projects which the managers of the Royal Irish Art-Union had in view was the establishment of a National Gallery in Dublin, and a society for the promotion of that object was formed. After the failure of the Art-Union, Mr. Mulvany interested himself in this society, and it is to his untiring energy that the National Gallery of Ireland mainly owes its existence; he was assisted in his efforts by a few in Dublin gifted with artistic tastes, but by none more so than by the Ex-Chancellor, Sir Maziere Brady, who may be said to be, indeed, the founder of the Irish National Gallery, as he certainly was its most munificent patron.

After nine years' patient exertion, Mulvany at length saw a National Gallery erected in Dublin. It was a sum of between five and six thousand pounds

subscribed in honour of Dargan, and to commemorate the Great International Exhibition of 1853, that formed the nucleus of the fund from which the gallery was formed; it was supplemented so largely by Government, as to quite outweigh the original sum, and the name of the Dargan Institute was changed into National Gallery, of Ireland. Dargan's portrait, however, hangs in a prominent position in the gallery, and his name will be always more or less associated with it.

Mr. Mulvany's loss as an artist, as Director of the National Gallery, and as a leading member of the Royal Hibernian Academy, will not be easily supplied; for he was a man of singular good sense, of most pleasing manners, and great ability. He would have been elected President of the Royal Hibernian Academy, but that the by-laws of the National Gallery prevented his holding that position, unless he resigned the directorship, which, being a post of emolument, as well as his peculiar hobby, he naturally felt reluctant to do.

His remains were interred on the 10th of February, in Mount Jerome Cemetery; they were accompanied to the grave by a large number of friends and admirers; the members of the Royal Hibernian Academy attending in a body to pay a last tribute of respect to an old and valued member.

ROBERT BRAITHWAITE MARTINEAU.

It is with more than ordinary regret we record the death of this painter, on the 13th of February, from heart disease. He was yet in the prime of life, and had given, somewhat recently, evidence of rising to a high place in his profession.

According to the *Athenæum*, Mr. Martineau was born in London, January, 1826, and was educated at University College School. "In 1842, following the course of several of his family, he chose the law for a profession, and was articled in an eminent office, where he continued for four years, but with no great zeal, his studies in this direction. When about twenty years of age he devoted himself to painting, and, after two years' study in a drawing-school, became a student in the Royal Academy, where he obtained a medal"—in 1851, for two drawings from the antique—"and, what was more important, many friends. Desiring to acquire proficiency in colour and the technical processes of painting, he became a pupil of Mr. Holman Hunt, having before this time but small knowledge of the palette."

In 1852 his first exhibited picture appeared in the octagon room of the Royal Academy, 'Kit's Writing-lesson,' from "The Old Curiosity Shop;" a clever composition of considerable humour. After a lapse of three years, he contributed 'Petrucchio and Katherine,' from the *Taming of the Shrew*; and in 1856, 'The Lesson—Try and remember,' and 'Picciola.' In 1861 he exhibited 'The Allies.' The first of this artist's pictures that attracted our special notice in the Academy was 'The Last Chapter,' exhibited in 1863, which claimed attention from the excessive care bestowed on its execution. A year previously, however, Mr. Martineau had gained the eye of the public by a very remarkable work sent to the International Exhibition in 1862: 'The Last Day in the Old Home' at once lifted the artist out of the ranks of comparatively unknown painters by its originality of treatment and elaborate manipulation; henceforth much was expected from the same hand, yet with the exception of an occasional por-

trait, ideal or actual, nothing more made its appearance. The picture of 1862 is, unfortunately, almost the only work by which the talents of this artist will be remembered; and the recollection of it, especially when we saw it again exhibited, in Hanover Street, four or five years ago, with Mr. Holman Hunt's 'After-glow in Egypt,' makes us the more regret Mr. Martineau's comparatively early death.

HENRY JUTSUM.

This artist, one of our most pleasing landscape-painters, died at his residence, Hamilton Terrace, St. John's Wood, on the 3rd of March, at the age of fifty-two. For many years his pictures, hung at the Royal Academy and the British Institution, attracted the attention of all who delight in English scenery, for their fidelity and graceful rendering of the materials selected for representation. In the *Art-Journal* for 1859, under the head of "British Artists," will be found a biographical sketch of Mr. Jutsum, with some illustrations of his works. He was a quiet, unobtrusive, and most kind-hearted man, rarely to be seen either in the society of his brother-artists, or elsewhere, chiefly on account of a lameness to which from infancy he was subjected. By those, however, who knew him—and we are of the number—he was deservedly respected.

FRANCOIS LAURET.

This artist, born in 1820 at a small village in the south of France, and never known according to his deserts, died, a few months since, one of the many examples of genius breaking down in the struggle sustained by sensitive natures with hard necessity. François Lauret was of peasant parentage. At eight years old he lost both father and mother, and subsequently we are told that the poor youth felt himself "so neglected and miserable that he was on the point of enlisting for a soldier." His education appears to have been slight, and his entry upon Art seems, as often in the lives of painters, to have come about somewhat by accident and impulse. The would-be painter found his way to Paris, and entered the atelier of M. Belloc. This kind master and friend, recognising the presence of rare talent, secured for the ardent student during five years a pension of 600 francs. Lauret worked so hard—during the day at his Art, and in the evening in the general pursuit of knowledge—that his health gave way, and he was compelled to quit Paris. The young artist, seeking a more genial climate, found in Algiers picturesque character with the brilliant atmosphere and colour of the south. It has been our privilege to see many of these Afric studies, made rapidly on the spot with a keen, intelligent eye for composition, light, colour, and effect. Lauret was a good draughtsman; his sketches of Arab figures, camels, palm trees and picturesque buildings, show the knowledge and command of hand which students gain in the ateliers of Paris: indeed, the artist's mode of painting, his texture, breadth, and sketchy suggestiveness are essentially French. Yet in these records of an earnest life we decipher traits simple and poetic, truthful and tender. Lauret was of a disposition too sensitive and timorous to push his way, yet did he become a constant exhibitor in the *Salon* at Paris; and his pictures, which seldom failed of obtaining good places, were accustomed to receive favourable notice in the *Gazette des Beaux Arts* and other journals. The Emperor too

was among the admirers of Lauret's brilliant landscapes; but the painter remained poor, and there is reason to fear suffered want. In Algiers he found in Madam Bodichon and in Mrs. Bridell sympathetic friends. The simplicity of his mind, and his generous and confiding nature endeared him to all. François Lauret married the lady whom he had long loved. His widow now, in England, seeks to do honour to his talents. Lauret's sketches and pictures have been recently seen in private circles in London; they will be exhibited in Paris; and two of his most important works are about to appear in the forthcoming *Exposition des Beaux Arts*.

COUNT DE BEERSKI.

We copy the following from our contemporary the *Builder*:—"The American papers record the death, at Rochester, New York, of Count de Beerski, a Russian nobleman, and an artist of considerable repute. He inherited a valuable estate near Moscow, together with two hundred and fifty serfs, all of whom he emancipated. When Nicholas ascended the throne, the count, in consequence of his liberal views, was obliged to leave his native country and all his possessions. Accustomed as he had been to wealth and luxury, he now found himself obliged to do something for subsistence. He was well educated, and possessed a taste for drawing. He resolved to paint miniatures; and in Hamburg, Paris, and London attracted considerable notice as an artist. Some of his paintings were exhibited in Hyde Park in 1851, and won first-class honours. Count de Beerski was subsequently employed, we believe, to paint portraits of her Majesty and the Royal Family. He emigrated to America in 1859, and was much esteemed by all who knew him."

PICTURE SALES.

Messrs. Christie, Manson, and Woods commenced their sales for the season with disposing, on the 20th of February, of a large collection of water-colour pictures, the property of a "deceased gentleman." The works generally are of small size, and they have the character, for the most part, of being early examples of the respective artists. The principal drawings were:—"View in Cologne," with a church and figures, S. Prout, 136 gs. (Vokins); "View at Brunswick," with a barge and figures, S. Prout, 130 gs. (Vokins); "The Zwinger Palace, Dresden," S. Prout, 110 gs. (McLean); "Classical Landscape," with temples and a shepherd, sheep, and goats in the foreground, G. Barrett, 170 gs. (Bottomley); "Classical Lake Scene," with a temple and figures, G. Barrett, and another smaller picture, a classic landscape, by the same artist, 110 gs. (Graves); "Rivaux Abbey," a very fine work, Copley Fielding, 300 gs. (Edwards); "Girl sleeping in a Barn," W. Hunt, 100 gs. (Vokins); "Children at a Brook," Birket Foster, 145 gs. (Carter); "Landscape and Cattle," Copley Fielding, 160 gs. (Tooth). The catalogue included, besides the names given above, those of Turner, Mulready, Austen, Bentley, Callow, Christall, De Wint, Evans, Gastineau, Haghe, Holland, J. Nash, Nesfield, Pyne, T. M. Richardson, Robson, Stephanoff, J. Varley, Mackenzie, G. Cattermole, F. Taylor, Branwhite, Duncan, W. Goodall, D. Cox, C. Stanfield, and many others; but none of their drawings reached the prices appended to those we have named.

The collection of ancient pictures belonging to the late Marquis of Hastings, and removed from his mansion, Donington Park, was sold by Mr. Phillips, at his gallery in New Bond

Street, on the 25th and 26th of February. It included a fine example of Weenix, a youth holding up a hare, with a white swan, heron, and other birds arranged around him, 265 gs. (Ayerst); "Woody Landscape and Waterfall," Ruysdael, 170 gs. (Cox); Portrait, half-length, of Dr. Harvey, the celebrated physician, ascribed to Van Dyck, 50 gs. (Taylor); Portrait of Villiers, Duke of Buckingham, Sir P. Lely, 80; gs. (Graves); Portrait of Dean Swift, Sir G. Kneller, 100 gs. (Graves); Portrait of Pope, J. Richardson, 45 gs. (Graves); Portraits of E. Waller and S. Butler, Sir G. Kneller, 55 gs. (Graves); Portrait of the Countess of Shrewsbury, Sir P. Lely, 100 gs. (Graves); Portrait of Oliver Cromwell, R. Walker, 50 gs. (Colnaghi); Portrait of Nell Gwynne, Sir P. Lely, 70 gs. (Haigh); "The Woman taken in Adultery," G. Vanden Eckhout, 50 gs. (Gorton); "Woody Landscape," Hobbema, 290 gs. (Nieuwenhuys, of Paris); "Skirmish of Cavalry," P. Wouvermans, 100 gs. (Rutter); "Reading the Will," W. Bird, 90 gs. (Toms); "The Halt," P. Wouvermans, 100 gs. (Rice); "Landscape," with mountainous scenery, water, boats, and figures—a magnificent example of J. Ruysdael, 570 gs. (Rutter); "Village Festival," D. Teniers, very fine, 400 gs. (Haigh); George, Prince of Wales, attired in his robes, and wearing his several orders, his black page putting on the sword, Sir J. Reynolds, 430 gs. (Anthony): this magnificent portrait was a presentation from the Prince to the Earl of Moira. The collection realised upwards of £6,500.

On the 6th of March Messrs. Christie, Manson, and Woods sold a fine collection of water-colour drawings formed by Mr. P. Allen, of Sedgley Park, Manchester. It contained eighty-three examples, and was especially rich in the works of D. Cox, De Wint, and Copley Fielding, showing forty-six drawings by the first-named artist, and ten by each of the latter. We may note as among the more important works included in the sale:—"Fast Asleep," W. Hunt, 95 gs. (Vokins); "Prayer," and its companion, "The Lesson," E. Frère, 110 gs. (Agnew); "View in Lincolnshire," with cattle, P. De Wint, 110 gs. (Ames); "On the shore of Morecombe Bay," with the effect of a storm, P. De Wint, 300 gs. (Agnew); "The Mill," the companion drawing, 300 gs. (Agnew); "Fishing-boats off Hastings," Copley Fielding, 120 gs. (Agnew); "Fresh Breeze off Fairlight Downs," Copley Fielding, 175 gs. (Agnew); "View near Worthing," with figures and cattle on a road, Copley Fielding, 335 gs. (Grundy); "Early Morning, Sussex Downs," Copley Fielding, 190 gs. (Agnew); "View in the Highlands," a remarkably fine work, formerly in Sir Hugh Campbell's collection, Copley Fielding, 455 gs. (Agnew); "Fishing-boats off the Isle of Arran," another very fine drawing by Copley Fielding, 400 gs. (Agnew); "Inverary," a small cabinet picture, J. M. W. Turner, R.A., 200 gs. (Agnew); "The Temple of Jupiter at Ægina," from the Munro Collection, J. M. W. Turner, R.A., 200 gs. (Gambart).

The following are by D. Cox:—"Windsor, from Virginia Water," 240 gs. (Agnew)—this drawing was in the Allnutt Collection, at the sale of which it realised 165 gs.; "Haymakers in the Vale of Carmarthen," 105 gs. (Agnew); "Windsor Castle," early morning, Life-guards exercising, 210 gs. (Agnew); "Hayfield," 95 gs. (Bartlett); "Peat Gatherers," 200 gs. (Lambert); "Landscape," with figures on a road, 115 gs. (Agnew); "View in Wales," with a man and horse crossing a stream, a large and exceedingly grand drawing, 355 gs. (Grundy); "The Welsh Funeral," a large study for Cox's well-known picture, 110 gs. (Maxwell); "Landscape," with a windmill, and a horseman on the road, 140 gs. (Agnew); "Sheep near a Pool of Water," early morning, 166 gs. (James); "Woody Landscape," with figures at a stile, 150 gs. (Agnew); "Going to the Harvest-field," 200 gs. (C. Smith); "Broom Gatherers," 200 gs. (Grundy); "Landscape," with a pool of water and horses in the foreground, 236 gs. (Agnew); "Wind, Rain, and Steam," 400 gs. (Agnew); "The Weald of Kent," 345 gs. (Armstrong). The entire sales reached upwards of £8,500.

CORRESPONDENCE.

To the Editor of the "ART-JOURNAL."

THE NEW "HAND-BOOK OF HERALDRY."

SIR,—My attention has been called to a review of the "Hand-book of Heraldry" in the February number of your Journal, in reply to which I must beg to be allowed to say a few words. Your reviewer writes "in very deed the 'Hand-book' is the second edition of the 'Grammar'" —a book I published some years since. This is incorrect, as five minutes' examination of the two books will suffice to prove. One is a "dwarfish, very plain duodecimo"—I quote your reviewer's words—of seventy-five pages of text; the other is a "well-developed octavo" containing three hundred and twenty three pages, exclusive of bibliography and index. Had he compared them he would have seen that "by far the greater number of the illustrations are" not "the miserably bad woodcuts of the 'Grammar' worked over again." These are, and have been since 1865, in the possession of Messrs. Longman, who are responsible for "habiting" the "Grammar" "in a suit of dull red cloth," and inscribing "on the back its name in the most common-place of letters."

The frontispiece of the "Hand-book" is *wholly* not "partly" coloured, and differs only from the original effigy in Canterbury—as it existed before its brilliancy was tarnished by time—in having the armour yellow instead of gold, which was done in order to give more effect to the arms. That a "cut may be found in Hewitt's 'Ancient Armour,'" I am perfectly aware; and I could name a dozen other books in which outlines of the same figure are given.

The vignette I did not copy from Boutell's "Brasses and Slabs." Four years ago I took a rubbing from the Say tomb in Broxbourne Church, which I afterwards traced on cartridge paper, and reduced by photography. I have still the original rubbing, the tracing, and the *negative*.

The initial at p. 19 is "not" a palpable adaptation of the initial at the beginning of Chapter I. of Boutell's "English Heraldry," for the simple reason that my initial was done upwards of a year before Mr. Boutell's work was published, as the books of the Graphotype Company can prove.

The Arms of the Prince of Wales are not taken from Boutell's "Heraldry, Historical and Popular." He blazons the inescutcheon *quarterly of seven*—an arrangement deserving of notice on the score of novelty, and gives the Arms of Cornwall as *seven* instead of *fifteen* bezants. Several letters passed between Mr. Boutell and myself, in '66, respecting the arms to which the Prince of Wales is entitled. Time and space prevent my noticing other accusations, equally unfounded.

J. E. CUSSANS.

79, Albert Street, Regent's Park.

CONSTABLE'S 'CORN-FIELD.'

SIR,—I have only just seen the *Art-Journal* for January, and read the notice, at page 10, of the 'Corn-field,' painted by my father. I agree with you as to the 'Corn-field' being "somewhat of a misnomer," for the reasons stated in your notice. I would rather it had been called 'A Suffolk Lane.' It was taken in the lane leading from East Bergholt (my father's native village) to the pathway to Dedham across the meadows, a quarter of a mile from East Bergholt Church, and one mile from Dedham Church, as the crow flies. The little church in the distance never existed; it is one of the rare instances where my father availed himself of the painter's license to improve the composition. Dedham Church has a much larger tower, and lies to the right hand, outside the limits of this picture. The scene is greatly changed now; all the large trees on the left were cut down some years ago.

C. G. CONSTABLE.

68, Hamilton Terrace, St. John's Wood.

SCENERY OF THE STAGE.

THE QUEEN'S THEATRE, LONG ACRE.

It is not to be supposed that because an impulse has been given of late to decorative and scenic art as a study among painters, there have not already been men of great power who have devoted themselves to these branches. From the days of De Louthembourg to our own, there has been a succession of giants labouring in this field; but the battle is not uniformly to the strong, and the years of their especial splendours were separated by intervals, and spoken of as are the memorable years of certain wines. These men were masters of pictorial effect, but were not called upon beyond their own department to act as ministers of taste. To describe their work as gorgeous was considered the highest compliment that could be paid to them; and frequently in deference to a barbarous taste, they may not have been disinclined to verify the application of the term. We have been late in acknowledging the truth. It is only about a quarter of a century that a thoroughly professional education has been held as indispensable to the practice of any branch of Fine Art. But we trace the Academic zest even in ornamentation, and we should now greatly miss maturity of study if it were not apparent.*

In the decorations and scenery of the Queen's Theatre, in Long Acre, there are novel circumstances, which have drawn our attention to this house. The drop scene has been painted by Mr. Telbin; and the rest of the scenery and, we understand, the decorations are the work of Mr. Johnson, Mr. Perkins, and assistants.

The decorations and scenic properties seem to have been studied with a view to a harmonious whole, both in colour and composition. We say colour, but really, as seen by artificial light, the eye is nowhere importuned by colour, and the noisy *voceco* that has constituted the essence of theatrical embellishment for a great portion of the last century is entirely subdued. In the ornamentation of this theatre, a great advance towards chaste elegance has been made; but wherefore should it be only an advance, since it is in the right direction. A refined taste has been exercised in the embellishment, and evidently a considerable sum of money has been expended, but at no time during the evening is there light sufficient to enable us to estimate the excellence of the enrichments. The general field of the panelling of the boxes and balconies is, by gas-light, buff; it may, by daylight, be yellow; and we feel this as the key of the system. But if the rule of the house be the subdued light under which we have seen it, we cannot think that a buff tint so high would under such circumstances support gold so well as a lower tone of grey. Yet the interior has been studied as a composition, and with much success. The minor designs are not what is known as florid, but they may be called the Renaissance-Arabesque. The panelling of the lower balcony, with its yellowish field, supports perfectly the lozenges with which it is studded; and these, in some instances, contrast with the yellow so decidedly, as to deprive the gilding of its proper value. The panelling of the upper tiers is arabesqued, but without lozenges, and the effect is at once rich and light. From the stage side of the house, the effect of this kind of ornamentation, with the propriety of colour maintained throughout, is all that can be desired. The finish of the panelling, and those parts where painting, gilding, and design, have been made so effective,

* We cannot be so ungrateful as to omit record of the public debt to Mr. W. C. Macready: the services rendered by that estimable gentleman and accomplished actor to the stage are scarcely within the memory of the present race of "play-goers;" but they were large, continuous, and most important. His friend Stanfield painted much for him, when that great artist had abandoned professional work of the class; and he obtained the zealous aid of many other leading artists of his time. It was not in that way only that Macready renovated the stage: attention has been lately directed, by his friend Charles Dickens, to the sacrifices he made in order to prevent the admission of improper characters to his theatre; before his management such admissions were "free." In all ways, indeed, Macready introduced "a better order of things;" and it would be criminal to treat this subject without the grateful memory that is his due.—ED.

renders conspicuous any shortcomings in other respects. The boxes are deficient of drapery and they are covered with a very common paper, which sorts in nowise with the taste displayed outside. But, perhaps, they are not yet finished according to ultimate intention. The cost of draping the boxes would be inconsiderable, and such an addition would add greatly to the appearance of the house. The side spaces from the boxes to the drop-scene, flanking the proscenium, are decorated in a taste between the Pompeian and the Renaissance, but lighter than either. In the centre is a lozenge bearing a device, and from this the embellishments run upwards and downwards with a vegetable luxuriance worthy of the school of Raffaello. The painted red drapery, which bounds the perspective of these wings, does good service in that part of the house, as concealing much of the side passages leading to the front of the stage, which were never ornamental. Over the proscenium is a broad panelled frieze, bearing, as a principal subject, a triumphal, festive, or religious ceremony—any of which it may be, for the light is kept so low that it cannot be seen. The design is in the taste and feeling of the paintings on the Greek vases, a kind of ornamentation which will be understood only by the few; and if the established rule of the house be to keep the light so low, whatever merit the composition and painting may possess, it cannot be recognised. It is desirable to throw a strong light on the stage when the curtain is up, but the house should be sufficiently lighted between the acts.

The drop-scene, at this theatre, painted by Mr. Telbin, is one of the most elegant productions of its kind we have ever seen. It purports to be composed of a plain drop cloth screen with a large circular aperture in the centre, through which appears a classic landscape, wherein the principal object is a circular temple, on the steps of which are groups of figures. Beyond this, in the distance, is a Greek temple on a hill. These objects are well disposed, and the minor details are carried out with taste and judgment. It may be said, that the materials of the composition are somewhat hacknied; but even the most common-place material is open to novelty of treatment. We are requested to believe that the border of the perforated screen is composed of the most brilliant marbles, as we obtain a glimpse below of very brilliant colour, just enough to give point and value to the whole. But really the most remarkable, though not the most conspicuous, feature of this drop-scene is the ample yellow satin curtain, which is supposed to have been drawn aside in order to show the view. Drapery painting is assuredly a branch of Art which requires study, if it is to be executed with success; were it not so, we should not find among the portfolio relics of the princes of the art—Leonardo da Vinci, Titian, Albert Dürer, Raffaello, and others—chalk studies of drapery very elaborately drawn preparatory to being painted. Mr. Telbin's yellow drapery is certainly a triumph in its class, and it derives marvellous quality from the bordering of bright malachite below it. When this curtain is down the effect is extraordinary, as it forces on us a strong feeling of the poverty of the house in box draperies. The artist has painted it for a subdued light, but still the curtain would bear more light than is thrown on it. Of this work we can only say, that it is the production of a master of his Art.

Of the decorations of this place of amusement it is not too much to say that they are in such good taste, and so nearly perfect, that it is much to be regretted they are not entirely so. The utmost that can be said is, that the direction taken is the true one, but the end is not yet attained. The Greek mythology, and particularly the imitation of Greek painting on the frieze, is beyond the taste of the mass of the play-going public. We have also to repeat, that if the lighting of the house be so much subdued, to meet this condition something forcible and effective should appear there. The house is small, but it presents examples of the perfection of embellishment.

SKETCHES BY R. T. PRITCHETT.

At Messrs Agnew's in Waterloo Place, there was recently held an exhibition of sketches by Mr. R. T. Pritchett, of whom we have most favourable remembrance as an exhibitor last year, we think, in the same rooms. We have also seen Mr. Pritchett's drawings of ancient armour, certain of which have been engraved in the *Art-Journal*. These drawings were distinguished by a neatness and exactitude of execution, which it would be scarcely possible to surpass. The local sketches of last year were views in the Highlands of Scotland, the beauty and, we may say, the originality of which are very remarkable. This year Holland is Mr. Pritchett's field of enterprise; and from what we gather from his labours, we must conclude that Holland has been by English painters a too much neglected field of operations. Mr. Pritchett has seen the Dutch as they are, not as others see them; and he seems, in a high degree, to possess the eye and quick sensibility which extracts at once the picturesque essence from the people and things that surround him. Scheveningen has been, it appears, head-quarters with Mr. Pritchett, as it was long ago with two famous painters, the one named Vanderveelde, and the other Backhuysen, and since their time by numbers of minor stars. Everybody knows Scheveningen. Its features are remarkable for their simplicity: there are the flat coast and the sand-bank over which we see the unassuming church with a sparse accompaniment of chimneys. With a detail so meagre it is marvellous that so many painters, of schools both old and young, should have studied Scheveningen. But so it is; and yet, much as they may have done, they have not only not exhausted the ground, but left much to be done by the painter, as we learn from these most spirited sketches, which instruct us in the peculiarities and habits of the people of the Dutch coast. 'Hauling up the Pink, Scheveningen' shows the manner in which these heavy boats are drawn beyond high-water mark by a strong team of horses; then we have 'Zaandam—Distant View, with a few of the Windmills,' a really facetious title, for windmills crowd the horizon, as far as the eye is carried. In 'Evening—after a Storm' the main subject is a row of boats that we may presume to have returned from sea, the fishermen delivering their cargo to carts in attendance. The cart, by the way, employed in this traffic, is an elaborately constructed vehicle, curiously out of character with its surroundings. The sky in this drawing is admirable. Somewhat similar are 'Pinks on the Beach, with figures,' 'A study of Pinks from the Zeerust,' 'Herring Pinks going out to sea,' 'The Fish Buyers,' 'Evening—Pink just coming in,' 'Tarring the Pink on the Strand—Evening'; all of which are remarkable for that kind of description which cannot be improvised. The last-mentioned subject, especially, is one which would work into a most effective finished drawing if the force of the sketch can be maintained, a task always of great difficulty. 'Evening—Windmill, Canal, and figures,' presents simply the materials of the title. We doubt not the sky is precisely what Mr. Pritchett saw, but it would suggest that he had sat at the feet of Vandermeer.

But to describe the matter and the manner of these sketches so as to do them justice according to their merits, would require a measure of space much beyond our means. They are forty-seven in number, and set before us almost everything of interest, especially in the outdoor life of these almost primitive people. A few more of these drawings we name, as—'At Coade after Rain,' 'The Munt Tower—Amsterdam,' 'Maria Van de Toorn,' 'Portrait of Pietronella,' 'Arense Ros in his Pink,' 'Interior of Church,' 'Flaggeman op Strande,' 'The Anchor Man,' and others, which show that to personal studies, a fair portion of attention has been given. The great merit of these sketches is their simple truth; and, to us, they invest the people and things of the Dutch coast with a new interest. Many of them present marvellous effects which we hope to see worked out into finished drawings.

MR. McLEAN'S EXHIBITION.

Mr. McLean, 7, Haymarket, has opened his gallery with a mixed selection of foreign and English pictures. In accordance with a growing taste of the time, the works are generally small, but in number they extend to upwards of a hundred, and present examples of every branch of painting. In those departments in which the French School excels, there are many that are entitled to be called gems. Attention is first attracted to a few of the larger pictures. 'Marguerite,' H. Merle, is that scene from *Faust* in which Martha and Margaret, when examining the contents of the casket, are surprised by Mephistopheles. Margaret has decked herself with a rich topaz necklace, and we may suppose her to have been looking at herself in the glass which she holds in her hand. We almost hear the false and fawning Martha saying:—

Denk', Kind um alles in der Welt!
Der Herr dich für ein Fräulein hält.

Mephistopheles is behind Margaret, as he is frequently represented, playing, perhaps, too conspicuously the part of the destroyer. Near this work are two remarkable pictures, by no means original in conception, because the stories are as old as the world itself, and the living types are still daily before us. But the contrast here is very forcibly worked out. The titles of these are 'Penelope' and 'Phryne,' both by C. Marchall. The former is a young wife, who stands working at a piece of embroidery before a small console on which is a miniature of her absent husband. The arrangement is of the simplest, yet the story of an innocent life is told out. In contrast to 'Penelope' stands 'Phryne,' and if the former be so rich in expression of chastity, we read in the latter a history of an entirely different kind.

There is a proportion of social subjects of that *genre* which has received such an impulse from the works of Meissonnier and his followers. The specialities are 'Amateurs in a Studio,' 'The Card Party,' 'The Artist's Studio' and others, by Leon Escosura, who is certainly a most able representative of the section to which he has attached himself. These pictures may in certain particulars fall short of the best productions of the originator of this department, but they are in many respects equal to the generality of Meissonnier's works; than this we cannot bestow higher praise. There is a picture by E. Sain, called 'Capri, gathering Oranges.' It is a very resolute assertion of daylight, with an uncompromising description of a locality wild, somewhat oriental, and even oppressively allusive to painful passages of history. The fruit-gatherers are a numerous company of Italian peasant girls, whom the painter introduces precisely as he saw them; indeed, nothing can be more simple than the treatment of the subject, and simplicity, after all, is the quality the most difficult of attainment. By John Pettie, A.R.A., is a picture called 'Persuading Papa,' and before looking at the catalogue we were at a loss to say which of Molière's comedies had supplied the situation. It would appear, however, that it is independent of any prompting from without. It takes us back to the time of doublets and flowing *perruques*, and the point is two young ladies supplicating their papa to yield compliance to something to which he resolutely objects. It is painted much in the French taste, and declares the propriety of introducing everyday characters in their every-day clothes. We have many times protested against the absurdity of presenting the commonest incidents of life with an accompaniment of the utmost severity of full dress. 'The Carnival,' R. Hillingford, is an elaborate study of colour and of such character as we may suppose to be in the ascendant on such occasions. 'The Young Mother,' H. Merle, is a picture, it need scarcely be said, of the mother nursing her infant; the flesh-painting is highly successful. 'The Artist's Model,' W. P. Frith, R.A., shows the painter himself seated at his easel, while the model who has just entered is taking off her bonnet and shawl. It is forcible as a description of the effect of figures and objects seen by a

high light. Of the picture entitled 'The New Tenant—Paddy's Mark,' it is scarcely necessary to name the painter, so entirely has Mr. Nicol appropriated the eccentricities of Irish rural life. The emphasis which he gives to these subjects, proclaims plainly enough that there are veins of originality yet to be opened in every direction which Art has taken. It has been so much the fashion of all time to caricature Irish nature, that we greatly enjoy the freshness of a truthful essay in this yet very fertile field. 'The Lesson,' L. Parrault, is a pleasant picture of a mother and child, the latter in distress on account of the obstruction of some hard word. 'Playing at Marbles,' by Lassalle, derives interest from the vocation of the players, who are street-minstrels, a girl and two boys. There is a strong zest in their temporary enjoyment. 'An Italian Girl,' Chatillon, appears in that well-known dress at once the most hacknied and most picturesque of all the European female costumes. 'At Mass' and 'The Student,' by W. Bishop, are two effective studies of single figures. 'After Work,' C. Moreau, shows a French peasant-family enjoying their relaxation towards the close of a summer day. 'Venice,' by F. Zeim, is a twilight view of a portion of the city taken apparently at some little distance off the Riva, and looking towards the mouth of the Grand Canal. 'An Egyptian,' C. Landelle, is a head and bust *replica* of the half-length figure exhibited, we think, last year. In his conception and treatment the artist has overcome most of the difficulties which stand in the way of giving interest to a single figure. 'The Confessional,' Gustave de Jonghe, is a well painted version of the subject. 'The Toilette,' is by the same painter. 'May Blossom,' by Bouguereau—although not up to the quality which distinguishes certain of the painter's works—is a very interesting profile. Of 'An Interior,' W. Q. Orchardson, the sketchy manner is so equal and well balanced, as almost to represent finish. 'Christ walking on the Sea,' Jalabert, is a small reproduction of the well-known picture. The display of foreign landscape is limited: by Lambinet is a 'Landscape in France,' but by Linnell is 'The Thunder Cloud,' and it is not necessary for us to say how great Linnell can show himself in such a subject. In this case the cloud is light and seems to be advancing with an endless succession of convolutions. The landscape below is light and rich in colour, indeed the entire treatment is different from the common rendering of such an aspect. Other landscape-subjects are: 'Landscape in Wales,' J. B. Smith; 'On the Thames,' Bodington; 'River Scene,' J. B. Grieve; 'View in Wales,' J. B. Smith; &c.

The collection generally is of great interest from its variety. As a point of courtesy, we have especially turned our attention to the productions of foreign painters, though there are many of our own countrymen, who have achieved reputations equal, and in certain respects superior, to the foreign artists named above. These painters can well afford on occasions of this kind to yield the *pas* to their neighbours. We can therefore only name their works; as, 'Near Neighbours,' J. C. Horsley, R.A.; 'The Canary,' W. P. Frith, R.A.; 'Coming Down the Hill,' P. F. Poole, R.A.; 'The Fit,' H. Le Jeune, A.R.A.; 'Pilgrims Progress,' F. R. Pickersgill, R.A.; 'On the March,' R. Beavis; 'Our Flocks,' F. R. Lee, R.A. and T. S. Cooper, R.A.; 'Rebecca at the Well,' W. C. T. Dobson, A.R.A.; 'A Moorish Yonth,' W. Gale; 'Fishermen landing their Boats,' E. W. Cooke, R.A.; 'The Sisters,' C. Baxter; 'The Emigrant's Letter,' G. Smith; 'Sheep,' T. S. Cooper, R.A.; 'Coast of Tenby,' James Webb; and 'On the Dort,' by the same. In addition to the foreign pictures already named are 'Faust and Marguerite,' G. Koller; 'The Blonde,' K. Schlesinger; 'Dutch Boats in a Calm,' Koekoek; 'Private Theatricals,' T. Duverger; 'Neighbours,' Seignac; 'Halt of Dragoons,' E. Detaille; 'Sheep,' Auguste Bonheur; 'The Connoisseur,' Paul Soyer, &c. The catalogue may be considered deficient in examples of landscape, but every other branch of painting is amply represented.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF R. C. MAY, ESQ., CLAPHAM PARK.

THE WARRIOR'S CRADLE.

D. Maclise, R.A., Painter. J. Franck, Engraver.

No artist of our time has proved himself more capable of dealing pictorially with the age of chivalry, both in its poetical and real aspects, than Mr. Maclise. A glance at some of his pictures will show how completely the subject has taken hold of his mind. So far back as 1833, we find him exhibiting 'A Love Adventure of Francis I., with Diana of Poitiers;' this was followed at intervals by 'The Chivalrous Vow of the Ladies and the Peacock,' 'Robin-Hood and Richard Cœur-de-Lion,' 'Merry Christmas in the Baron's Hall,' 'Banquet-scene in Macbeth,' 'The Sleeping Beauty,' 'The Play-scene in Hamlet,' 'The Return of the Knight,' 'Ordeal by Touch,' 'The Spirit of Chivalry,' and 'The Spirit of Justice,' both painted for the House of Lords; the 'Marriage of Strongbow and Eva,' with some others: all of these may be identified, in more or less degree, with the age of iron—the age of warlike deeds, of chivalrous enterprise, and of gentle courtesies, amid much that was also half-barbaric, violent, tyrannous, and opposed to liberty of thought and action.

If individual character influences the imagination of an artist so that it is seen through his works, and undoubtedly this is often the case, then Mr. Maclise must consider he has fallen upon evil days, living, as he does, among a matter-of-fact generation which has no sympathy with the times that, at least from his art-point of view, are so cherished by him; for what can an "age of industries" have in common with an "age of chivalry?" the two in all their essential qualities are altogether opposed to each other; and the mind, not attuned to a love of Art for its own sake—that is, for the excellence of the painter's work—finds in the foray or tournament of "belted knight," or in his more peaceful passage at arms with the maiden he woos in leafy bower, little but that to which it is indifferent. There is, however, one ground whereon the past and the present may meet in harmony, for domestic affection is limited to no time, or locality, or class; and our forefathers who wore steel armour or leather jerkin, and their wives, and the men who now are clad in broadcloth or fustian, and their wives, may, in this trait of natural feeling, be placed in the same category. And thus the chivalric scene which Mr. Maclise's mind has conjured up, will find an echo in the hearts of the living.

It is a noble picture; grand in design, and worked out most powerfully. The warrior, armed *cap-à-pie*, has entered his tent from the field, and seated by his wife, who raises her hand to enjoin silence, watches his infant boy, sleeping soundly in one of his father's breastplates, extemporised as a cradle, and a fitting one, too, for a warrior's child; a sturdy youngster he is, who, if life be spared, will certainly grow up to be a stalwart knight, a worthy scion of that majestic-looking couple, for the lady is a magnificent specimen of her sex, as her husband is of a soldier. The incident itself is highly poetic, and the accessories of the composition, even to the flowers peeping out of the armet and strewn upon the ground, aid the sentiment.

We feel indebted to the owner of this fine picture, which has never been exhibited, for his kind permission to engrave it.



D. MACLISE R. A. PINX†

J. FRANCK SCULPT

THE WARRIOR'S CRADLE.

FROM THE PICTURE IN THE COLLECTION OF R. C. MAY, ESQ. CLAPHAM PARK.



THE
STATELY HOMES OF ENGLAND.
(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."

HEMANS.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

No. IV.—CASTLE HOWARD.



HE princely seat of the Howards is distant about twenty miles from the venerable city of York; the railway station, four miles from the mansion, on the borders of the Derwent, and not far from one of the most interesting of monastic ruins, the ancient abbey of Kirkham, is pretty and picturesque, and the drive is by a road full of tranquil vil-

lages and umbrageous woods, commanding, here and there, glorious and extensive views of fertile country, away from the active bustle of busy life. Castle Howard, one of the most perfect of the "dwellings" that succeeded the castles and "strong houses" of our forefathers, with its gardens, grounds, lawns, plantations, woods, and all the accessories of refined taste, is a model of that repose which speaks of happiness—and makes it; and it is pleasant to imagine there the good Statesman who was the latest of its Lords by whom the mansion was inhabited—retiring from the political warfare in which he had a large share, to leave earth, "after life's fitful fever," in the midst of the graces of the demesne, and the honourable and lofty associations connected with a long line of heroic ancestors.*

Before we describe the house and grounds, the reader will require information concerning the noble family of the Howards. It is without a blot since its commencement many centuries ago. Its history may be traced from the founder to the present day without pointing to one of its members by whom the proud name has been sullied.

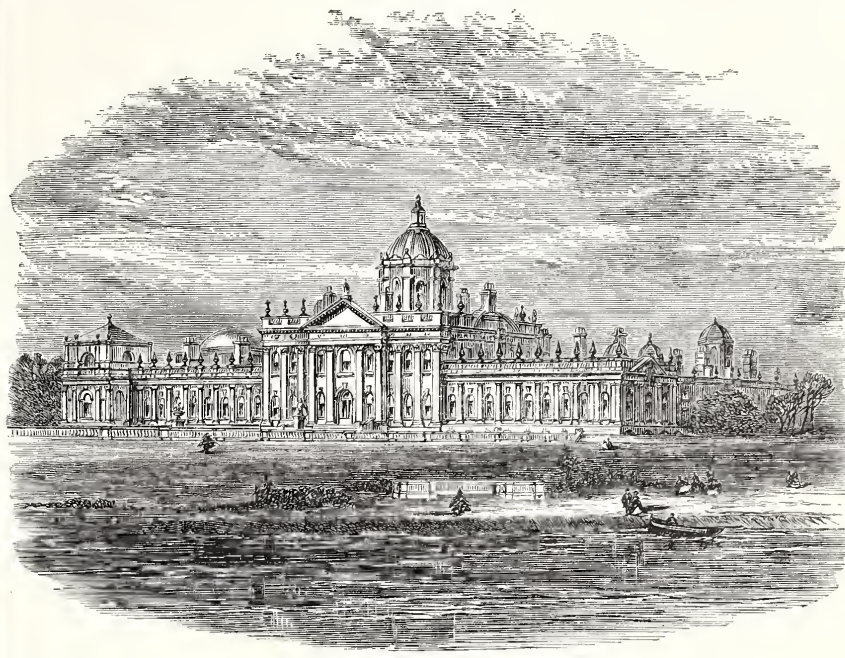
The Right Honourable the Earl of Carlisle, the owner of Castle Howard, is descended from a long line of noble and distinguished men whose services to their sovereigns and their country gained for them the highest honours and distinctions; yet the parts they took in the troublous times in which they lived brought no less than three of their brightest ornaments to the block under charges of high treason.

The house of Howard, although not of the oldest of English families, is one that claims precedence of rank over all others,—for its head, the Duke of Norfolk, is Premier Duke and Earl, Hereditary Earl Marshal, and Chief Butler of England,—and has, therefore, extraordinary importance attached to it.

This great historical house can only with certainty be traced to Sir William Howard,

Judge of Common Pleas in the year 1297, although plausible, and indeed highly probable, connections have been made out to a much earlier period. They inherit much of their Norfolk property from their ancestors, the Bigods. In the fourteenth century, by the match of the

then head of the family, Sir Robert Howard, with the heiress of Thomas de Mowbray, Duke of Norfolk, the foundation of the splendour and consequence of the Howards was laid. That lady was Margaret, eldest daughter of the Duke of Norfolk by his wife, Elizabeth, daughter

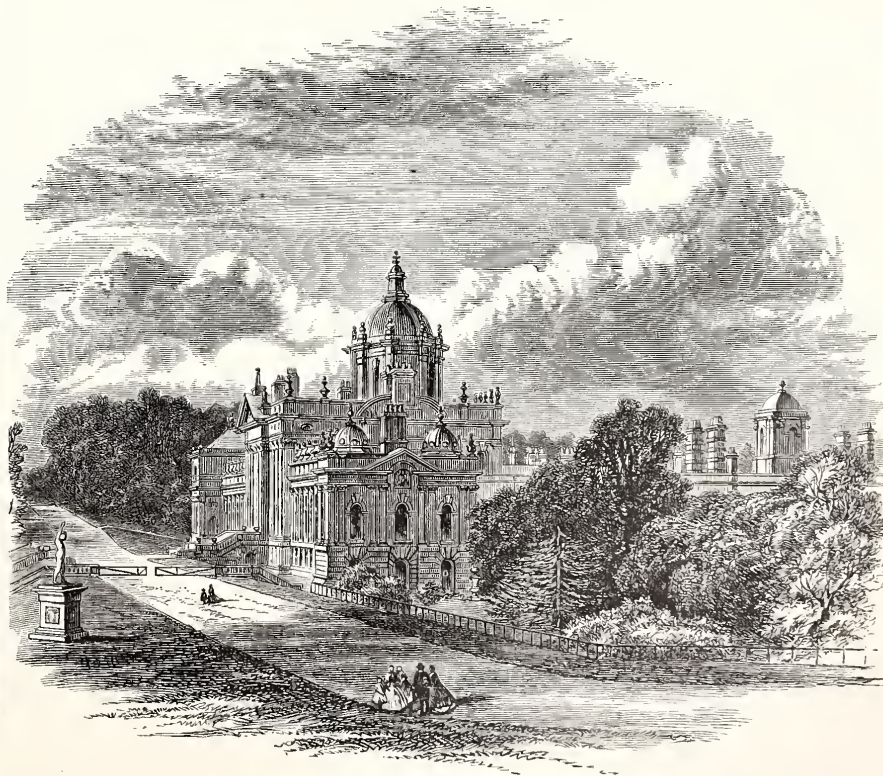


CASTLE HOWARD: THE SOUTH FRONT.

and co-heiress of Richard, Earl of Arundel. The said Thomas de Mowbray, Duke of Norfolk, was son and heir to John Lord Mowbray, by Elizabeth his wife, daughter and heir to John Lord Segrave and of Margaret his wife, daughter and heir of Thomas de Brotherton, Earl of Norfolk,

and Earl Marshal of England, the eldest son of King Edward I., by his second wife Margaret, daughter to Philip the Hardy, King of France.

By this splendid alliance, Sir Robert Howard had an only son and two daughters. The son, Sir John Howard, was created Lord Howard,



CASTLE HOWARD: THE GARDEN FRONT.

and afterwards Duke of Norfolk, and had the highest offices bestowed on him; a title and honours which have (excepting the periods of sequestration) remained in the family ever since.

It is not in the province of this chapter, which is devoted to the Carlisle branch, to trace the

main line or other lines of the Howards. It will, therefore, be sufficient to add that much of their estates have come from alliances with the heiresses of Bigod, Fitzalan, Talbot, and Daeres.

All the present English Peers of the noble house of Howard descend from a common an-

* The house and grounds are open to the public, partially, on every day of the week; the state apartments being shown twice in each week to all applicants for admission. We were accompanied on our visit by Mr. ALBERT EASTHAM, an eminent and very accomplished photographer at Manchester, who made for us the several photographs of which we give engravings, from drawings on wood by Mr. E. M. Wimperis.

cestor in Thomas, the second Duke of Norfolk of the name of Howard, who died in 1524. Thus, the Duke of Norfolk, the Earl of Suffolk, and the Earl of Carlisle are descended from his first wife, Mary, daughter and heiress to Henry Fitzalan, Earl of Arundel; and the Earl of Ethingam from his second wife, Margaret, daughter and heiress of Thomas Lord Audley of Walden, and widow of Lord Henry Dudley, son of the Duke of Northumberland. The Howards of Greystoke, in Cumberland, are a younger branch of the present ducal house, as are the Howards of Glossop, &c. The Howards of Corby Castle descend from the Carlisle branch, tracing from "Belted Will Howard."*

The earldom of Carlisle was originally enjoyed by Ranulph de Meschines, nephew of Hugh Lupus, Earl of Chester. The earldom appears next to have been given to Andrew de Harela, who was son of Michael de Harela, governor of Carlisle, who afterwards "being condemned for a traitor, he was at first in form degraded, having his knightly spurs hew'd off from his heels; and at last hang'd, drawn, and quartered, 3rd March, 1322."

The title was next enjoyed by John Plantagenet, son of Henry IV., and by his son Richard, afterwards Richard III., and thus again merged into the Crown. In 1620, the title—with those of Viscount Doncaster and Baron Hay—was conferred on Sir James Hay; he was succeeded by his son James, who died without issue. The title thus again became extinct, and so remained until it was conferred on the Howards.

Lord William Howard—third son of the Duke of Norfolk, already spoken of—was the "Belted Will Howard" of history, one of the leading heroes of border minstrelsy: the hero of whom Sir Walter Scott writes:—

Costly his garb—his Flemish ruff
Fell o'er his doublet, shaped of buff
With satin slashed and lined;
Tawny his boot, and gold his spur,
His clak was all of Poland fur,
His hose with silver twined;
His Bilboa blade, by Marchmen felt,
Hung in a broad and studded belt;—
Hence, in rude phrase, the Borderers still
Called noble Howard "BELTED WILL."

He was, as we have stated, the third son of the fourth duke of Norfolk, and grandson of the famous Earl of Surrey.

"Who has not heard of Surrey's fame?"

His father lost his title, his estates and his head on Tower Hill, and bequeathed him to the care of his elder brother, as "having nothing to feed the cormorants withal." He was married, in 1577, to the Lady Elizabeth Dacre; the ages of both together being short of eight and twenty. During the whole of the reign of Elizabeth, however, he and his brother Arundel, and several other members of his family were greatly oppressed—subjected repeatedly to charges of treason, and kept in a state of poverty, "very grievous to bear." On the accession of James the First, their prospects brightened; Lord William was received into special favour, and, in 1605, was appointed to the perilous post of King's Lieutenant and Lord Warden of the Marches: when the northern shires of England were exposed to perpetual inroads of border caterans. The onerous and very difficult duties imposed upon him, he discharged with equal fearlessness and severity. His boast was, so to act, that the rush-bush should guard the cow; so that, to quote from Fuller, "when in their greatest height, the moss-troopers had two fierce enemies—the laws of the land, and Lord William Howard, who sent many of them to Carlisle, that place where the officer does his work by daylight."

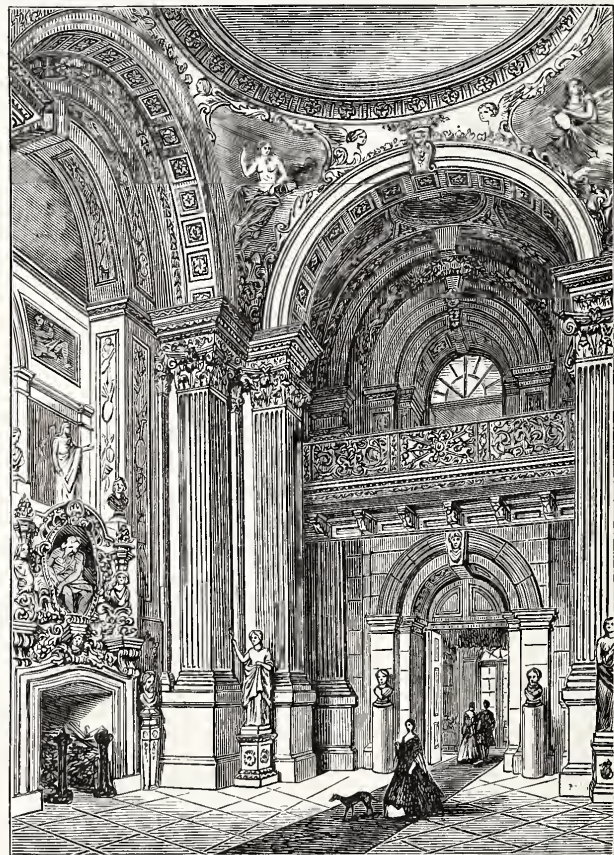
Although formidable to his enemies, the Lord William was fervent and faithful to his

friends. His attachment to his lady was of the "truest affection, esteem, and friendship;" and his love of letters, and the refined pursuits of leisure and ease, rendered him conspicuous even among the many intellectual men of the period.* To the courage of the soldier "belted Will" added the courtesy of the scholar, and, although the "tamer of the wild border" has been pictured as a ferocious man-slayer, history does him but justice in describing him as a model of chivalry, when chivalry was the leading characteristic of the age. He died in 1640—surviving the Lady Bessy—"Bessy with the braid apron"—only one year, their union having continued during sixty-three years, and leaving by her ten sons and five daughters, the eldest of the sons being the direct ancestor of the Earls of Carlisle.†

Their eldest son, Sir Philip Howard, died in his father's lifetime, leaving by his wife Margaret, daughter of Sir John Carryl, a son, Sir William Howard, who succeeded his grandfather, Lord William, in the enjoyment of his estates. He married Mary, eldest daughter of William,

Lord Eure, by whom he had issue, five sons—William (who died in the lifetime of his father), Charles, Philip, Thomas, and John, and five daughters. He was succeeded by his second son, Charles, who, for many loyal services to his king, was, in 1661, created Baron Dacre of Gillesland, Viscount Howard of Morpeth, and Earl of Carlisle. He also enjoyed many high appointments and privileges. He married Anne, daughter of Lord Howard of Escrick, and had issue by her, two sons, Edward and Frederick Christian, and three daughters. Dying in 1692, his lordship was succeeded by his son—

Edward, as second Earl, who married Elizabeth, daughter of Sir William Berkeley, by whom he had issue, three sons and two daughters. His lordship died in 1692, and was succeeded by his only surviving son, Charles, as third earl, who, during the minority of his kinsman, the Duke of Norfolk, held the office of Deputy Earl Marshal; many important posts were conferred upon, and trusts reposed in, him. He married Lady Elizabeth Capel, daughter of the Earl of Essex, by whom he left issue, two sons,



CASTLE HOWARD: THE GREAT HALL.

Henry and Charles (a general of the army), and three daughters.

Henry, who succeeded his father, in 1738, as fourth earl, married, first, Lady Frances Spencer, only daughter of Charles, Earl of Sun-

* He was the friend of Camden and other men of note. For Camden he copied the inscriptions on the Roman remains in his district; and he collected together a fine library of the best authors (a part which still exists), and in addition, he himself edited the *Chronicle of Florence of Worcester*. He collected a number of valuable MSS. which now form a part of the Arundel Collection in the British Museum. An excellent portrait of this great man, of whom the Howards may well feel proud, is preserved at Castle Howard. His dress is a close jacket of thick black figured silk, with rounded skirts to mid-thigh, and many small buttons. The rest of his dress is also of black silk. His sleeves are turned up, and he has a deep white falling collar. He wears a dress rapier, and is bare headed. The dress in which he is painted is, curiously enough, ascertained from the steward's accounts of the time to have cost £17 7s. 6d. There is also a portrait by the same artist (Cornelius Jansen) of the Lady Elizabeth, his wife.

† It is understood that the title "Belted Will" was not derived from the breadth of the baldric, a broad belt, the distinguishing badge of high station, but rather meant "bald," or bold, Willie; and that the term "Bessie with the braid apron" did not refer to that portion of a lady's dress, but to the *breadth*, or extent, of her possessions.

derland, by whom he had issue, three sons, who pre-deceased him, and two daughters; and, secondly, in 1743, Isabella, daughter of William, fourth Lord Byron, by whom he left issue, one son, who succeeded him, and four daughters.

Frederick, fifth earl, succeeded his father in the title and estates in 1758, being at the time only ten years of age. In 1768 he was made a Knight of the Thistle, and in 1793 installed as K.G. His lordship was a man of letters and of high intellectual attainments, having published "Tragedies and Poems." This lord was the guardian of Lord Byron; and to him the "Hours of Idleness" was dedicated: some severe and satiric passages concerning the Earl may be called to mind in "English Bards and Scotch Reviewers"—passages which the erratic poet afterwards regretted. He married the Lady Margaret Caroline Leveson-Gower, daughter of Granville, first Marquis of Stafford, by whom he had issue, the Hon. George; Lady Isabella Caroline, who married, first, to Lord Cawdor, and, second, to Hon. Captain George Pryse; Lady Charlotte; Lady Susan Maria; Lady Louisa; Lady Elizabeth, who married John

* The titles and dignities now enjoyed by the Howards are—Duke of Norfolk, Earl Marshal, and Hereditary Marshal of England; Premier Duke and Earl next to the royal blood; Earl of Norfolk, Earl of Surrey, Earl of Arundel, Baron Fitzalan, Baron Chm, Baron Oswaldestre, and Baron Maltravers; Earl of Suffolk, Earl of Berkshire, Viscount Aylesher, and Baron Howard; Earl of Carlisle, Viscount Howard of Morpeth (generally called Viscount Morpeth), and Baron Dacre of Gillesland; Earl of Ethingam, Viscount Howard of Ethingam, and Baron Howard of Ethingam.

Henry, Duke of Rutland, and was mother of the present Duke of Rutland, of Lord John Manners, and a numerous family; the Hon. William Howard, who died unmarried; Lady Gertrude, who married William Sloane Stanley, Esq.; Major the Hon. Frederick Howard, who married Frances Susan Lambton, sister to the Earl of Durham (he was killed at the battle of Waterloo); Frederick John Howard, who married Lady Fanny Cavendish, sister of the Earl of Burlington, by whom he had issue (his mother married, secondly, the Hon. H. F. C. Cavendish, second son of the Earl of Burlington); and the Hon. and Very Rev. Henry Edward John Howard, Dean of Lichfield, &c., who married Henrietta Elizabeth, daughter of Ichabod Wright, Esq. His lordship died in 1825, and was succeeded by his son—

George, as sixth earl, who filled many important offices. He married the Lady Georgiana Dorothy Cavendish, daughter of William, fifth Duke of Devonshire, and sister to the late Duke, and by her had issue, George William Frederick, Lord Morpeth (who succeeded his father); Lady Caroline Georgiana, married to the Hon. William Saunders Sebright Lascelles, brother to the Earl of Harewood; Lady Georgiana, married to Lord Dover; the Hon. Frederick George; Lady Harriet Elizabeth Georgiana, married to the Duke of Sutherland, and mother to the present illustrious nobleman of that title; the Hon. and Rev. William George Howard; the Hon. Edward Granville George, married to Diana, niece of Lord Ponsonby; Lady Blanche Georgiana, married to William Cavendish, afterwards second Earl of Burlington, and now the present and highly-esteemed and illustrious Duke of Devonshire, by whom she had issue, the present Marquis of Hartington, M.P., and Postmaster-General; Lord Frederick Charles Cavendish, M.P., Lord Edward Cavendish, M.P., and Lady Louisa Cavendish (Egerton); the Hon. Charles Wentworth George Howard, M.P., married to Mary, daughter of Judge Parke; Lady Elizabeth Anne Georgiana Dorothea, married to the Hon. and Rev. F. R. Grey, brother to Earl Grey; the Hon. Henry George Howard, married to a niece of the Marchioness Wellesley; and Lady Mary Matilda, married to the Right Hon. Henry Labouchere. His lordship, who died in 1848, was succeeded by his son—

George William Frederick, as seventh earl, one of the most distinguished men of the age in literature and science, as well as in the senate. His lordship as "Lord Morpeth" took a prominent part in the affairs of the kingdom, and among the important offices he held, at one time or other in his useful life, were those of Lord-Lieutenant of Ireland, Chief Commissioner of Woods and Forests, and Chancellor of the Duchy of Lancaster. He died unmarried in 1864, and was succeeded by his brother—

The Hon. and Rev. William George, as eighth earl, who now holds the title and estates. His lordship, who was Rector of Londesborough, and is senior co-heir to the Barony of Clifford, is unmarried, the heir-presumptive being his brother, Admiral the Hon. Edward Granville George Howard, R.N.

In the grounds of Castle Howard an avenue of about a mile in length, bordered on either side by groups of ash trees, leads to a pretty, cozy, and comfortable inn; it forms a sort of entrance gate to the park, the mansion, however, is a long way off: the whole length of the avenue from the road to the house being four miles, with the avenue of trees continued all the way. Midway, is an obelisk 100 feet in height, which contains this inscription:—

"Charles, the third Earl of Carlisle, of the family of the Howards, erected a castle where the old Castle of Henderskelf stood, and called it Castle Howard.*"

He began these works in the year MDCCII, and set up this inscription anno MDCCXXXI."

The history of the house is thus told; but it

* The old Castle of Henderskelf, an ancient seat of the Greystocks, was built in the reign of Edward III.; it passed into the hands of the Howards by the marriage of Belted Will with Bessie of the braid apron. "The word Henderskelf, meaning hundred-hill, or the hill where the hundreds meet."

has no pretensions to the name of a castle: the mansion is free from all semblance of character as a place for defence, being simply and purely the domestic home of an English gentleman,

though, as our engravings show, very beautiful in construction, of great extent, and perfect in all its appliances.

It is the *chef-d'œuvre* of the architect, Sir John

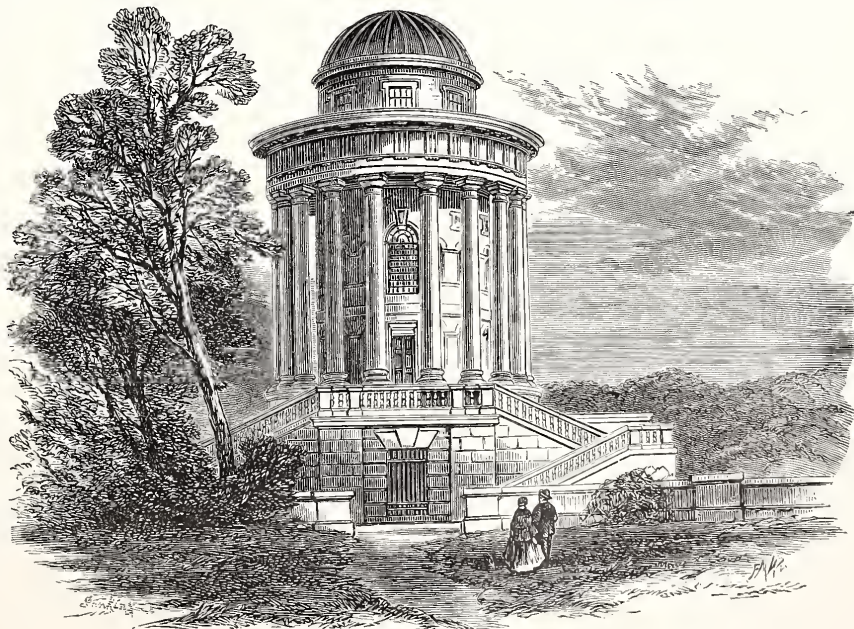


CASTLE HOWARD: THE DAIRY.

Vanbrugh, he who laid in England "many a heavy load," and whose graceful and emphatically "comfortable" structures, including

notably that of Blenheim, adorn several of our English shires.*

Sir John Vanbrugh was, as his name indi-



CASTLE HOWARD: THE MAUSOLEUM.

cates, of Dutch descent. He was born at Chester in 1666, his father being a sugar-baker in that city. In 1695, his architectural skill having acquired him some reputation, he was appointed one of the commissioners for completing Greenwich Palace, at the time when it was about to be converted into an hospital. In 1702 he built Castle Howard for the Earl of

Carlisle, who was so pleased with his skill, that, being at the time Deputy Earl Marshal of

* Comparing Castle Howard with Blenheim, Dr. Waagen writes—"the former is 'less broken up' than the latter, and though not of equal extent, has a grander and more massive appearance. In the whole arrangement of the mansion and the garden, the architect evidently had Versailles in his mind as the perfection of this style."

England, he conferred upon him the important appointment of Clarendieu king-at-arms.* In 1726 he died, and was buried in the Church of St. Stephen, Walbrook.

En route to the house, we pass, to the left, in a hollow adjoining a broad lake, the *DAIRY*, a pretty building picturesquely placed; and right before us is a steep ascent, from which there is a fine view—north, south, east, and west.

The *SOUTH FRONT* shows Castle Howard in its finest point of view: it is in length 323 feet; the centre consists of a pediment and entablature supported by fluted Corinthian pilasters; and the door is reached by a flight of stately steps. "The north front consists of an elaborate centre of the Corinthian order, with a cupola rising from the top, and on either side extensive wings—the east according to the original design, the west from a design by Sir James Robinson, which has been more recently built in a very different style from the other wing; and, as the building has been deemed by some architectural critics to be wanting in the qualities of lightness and elegance, and uniformity of parts, to this circumstance is owing the alleged incongruity."

From this point is the main or state entrance into the *GREAT HALL*: pictured in the engraving. It is 65 feet high; a square of 35 feet; lit from a dome, the top of which is 100 feet from the floor; the fire-place is a rich piece of sculptured marbles; the panels are filled with pendant groups of musical instruments; allegories grace the ceilings and walls, principally painted by Pellegrini; and statues and busts of Roman emperors are placed on pedestals along the sides.

Several doors lead to the various apartments; the state-rooms being hung with pictures of inestimable worth, and all being decorated in pure taste. To the pictures we shall presently refer.

A gallery called the *Antique Gallery*—160 feet long, by 20 broad—contains a number of rare beautiful and valuable examples of antiquities, Roman Egyptian and Greek; but a more interesting gallery is that which contains "the *Museum*," in which has been collected an immense variety of objects, gathered by several lords in various countries, with not a few precious relics found in the ancient localities of Yorkshire and Cumberland; among them are shown a casket of bog-oak, a gift to the good Lord Carlisle by his constituents of the West Riding, and "a monster address, 400 feet long," presented to him on his retiring from the office of Chief Secretary for Ireland.

The pictures that so lavishly adorn Castle Howard have been long renowned. The collection contains some of the very finest examples of the great old masters to be found in Europe. The best of them once formed parts of the famous Orleans Gallery, and were acquired by the Earl of Carlisle when the French Revolution of 1789 caused their distribution.

To name all the works in this collection would occupy more space than we can spare: chief among them all is 'The three Marys,' by Annibale Caracci; it suffices to name it as one of the world's wonders in Art. And also 'The Adoration of the Wise Men,' by Mabeuse, the *chef-d'œuvre* of the master. Other grand examples are by Titian, Correggio, Domenichino, Guercino, Carlo Maratti, Giorgone, Primaticcio, Julio Romano, Tintoretto, Paolo Veronese, Velasquez, Cuyp, Claud, Ruysdael, Vandyck, Rubens, Wouvermans, Breugel, Berghem, Jansens, Holbein, Huysman, Mabeuse, Vandewelde, Teniers, and Canaletti. Of Canaletti there are no fewer than forty-five examples—his best productions in his best time—scattered throughout the corridors and rooms, with famous specimens of Reynolds and Lawrence, and family portraits by other artists; notably those of Jackson, an artist who, from his obscure boyhood in Yorkshire, was encouraged and upheld by the House of Carlisle.

The history of the dispersion of the Orleans Gallery deserves record here. When the French

Prince, Philippe of Orleans, surnamed *Egalité*, wanted a sum of money to carry out his political projects, he sold his entire gallery of pictures (in 1792) for a comparatively insignificant amount: those of the Italian and French schools to a banker of Brussels; and those of the Flemish, Dutch, and German schools, to an Englishman,

Mr. T. M. Sladc. The Italian and French pictures subsequently passed into the hands of a French gentleman, M. Laborde de Mereville; who, being compelled to quit his country during the Revolution, caused his pictures to be brought to London, and ultimately sold them to Mr. Jeremiah Harman, a wealthy merchant.

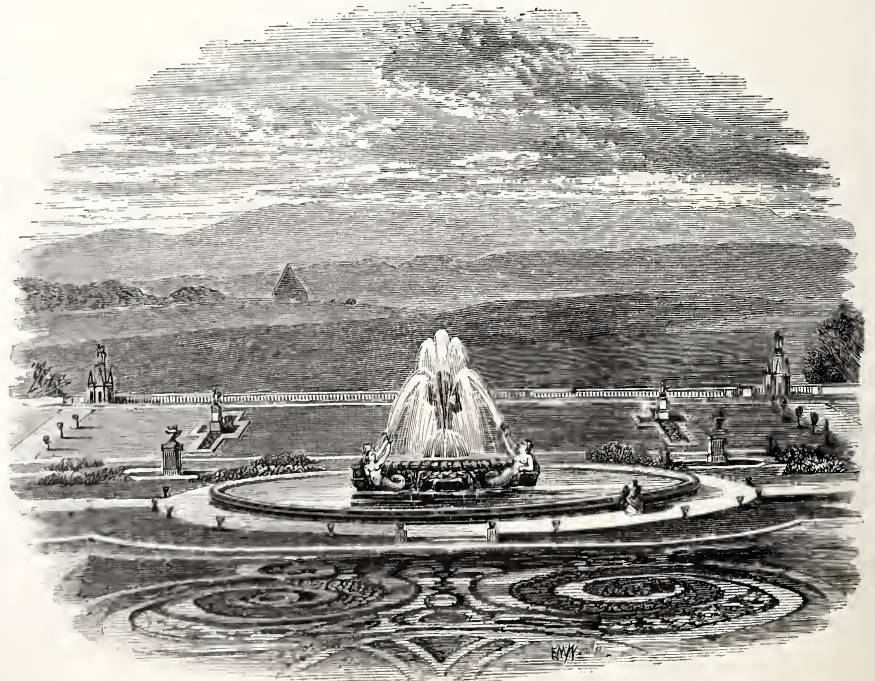


CASTLE HOWARD: THE GARDEN.

"Thus matters stood," says Dr. Waagen, in his "Treasures of Art in Great Britain," till the year 1798, when Mr. Bryan—the well-known picture-buyer, and author of the "Dictionary of Painters and Engravers," a standard book of reference—prevailed on the late Duke of Bridgewater, Earl Gower, afterwards Marquis of Stafford, and the Earl of Carlisle, to purchase

this splendid collection for the sum of £43,000, and thus to secure it for ever to England.

Of the gardens we give two engravings: the one, chiefly, to show a charming fountain, a work of great merit, the production of the sculptor, Thomas; the other, to convey an idea of the peculiar and very beautiful character of the grounds and their adornments; the ter-



CASTLE HOWARD: THE FOUNTAIN.

race walks, the lake, the summer house (Temple of Diana), and the *MAUSOLEUM*, environed by umbrageous woods; here and there vases judiciously interspersed with memorial pillars, commemorating some striking event or some renowned benefactor of the race of the Howards.

The lawns and gardens are admirably laid out, somewhat trim and formal, but not out of character with the building of which they are adornments.

The grounds are unsurpassed in beauty—that of which nature has been lavish, and that which is derived from Art.

* Sir John Vanbrugh's architectural works are many; among them are best known, Castle Howard; Blenheim Palace; Eastbury, in Dorsetshire; King's Weston, near Bristol; Easton-Neston, in Northamptonshire; Grimsthorpe (one front); "two little castles at Greenwich;" his own house at Whitehall; the old Opera House in the Haymarket, &c., &c.

CENTRAL HALL OF ARTS AND SCIENCES.

SKIRTING the southern boundary of the Kensington Road, exactly opposite the spot where the graceful spire of the memorial to H.R.H. the Prince Consort is just beginning to define its fine proportions in the midst of an umbrageous forest of scaffolding, our readers may have observed the growth of a structure unlike anything with which the eye is familiar in England.

The resident, or the traveller, in certain provinces of the old Roman world, would, however, at once recognise a marked family likeness between the rising edifice (which is at present assuming the form of a vast, and, proportionately considered, squat, tower of red brick, and richly moulded *terra-cotta*), and the relics of some of the most famous buildings of Imperial Rome. At Arles, at S. Autun, at Nismes, and at Nice, in France; at Alba, at Otricoli, at Capua, again on the banks of the Garigliano near Capua, at Pozzuoli, at Pompeii, and at Verona, in Italy; and at Pola in Istria, are yet to be seen the ruins of some of those noble amphitheatres, of the design of which the Albert Hall is an adaptation suited to the requirements of the English climate, and to the civilisation of the nineteenth century. But it was the Emperor Vespasian who reared, in the incredibly brief time, we are told, of two years and nine months, the most colossal of all similar structures, the unrivalled Coliseum. This was an elliptical edifice, 615 feet in its longer diameter, 510 feet in its minor axis, and with a façade of 162 feet high. The dimensions of the Albert Hall, measured from the plan, do not very widely differ from those of the arena of the Coliseum, a span 281 feet by 176 feet, within which the English building would have stood, with an allowance of some 10 feet of extra width, but with 40 feet to spare at either end.

The arena of the Roman Amphitheatre was the scene of those brutalising displays of mortal conflict between man and man, or man and beast, only of which a faint relic is now to be witnessed in Europe, in the form of the Spanish bull fight. To view the sports, the amphitheatre of Vespasian seated 109,000 spectators; that of Verona would accommodate 22,000; that of Nismes 17,000. The building at Kensington, designed by the late Captain Fowkes, and carried into effect by Lieut.-Colonel Scott, R.E., is estimated to be capable of holding, when full, some 15,000 persons. But the terms applicable for this great gathering is not that of spectators, but of auditors. The unbroken circuit of the ancient amphitheatre, is replaced by an arrangement more resembling that of an ordinary theatre, or of a Christian church; and the howls of the wild beasts will be replaced by the solemn tones of the organ. The contrast is not greater than that between the Imperial Founder of the Coliseum, and the Royal Inaugurator of the improved architectural energy of the London of to-day, whose memory this Hall is designed feebly and imperfectly to commemorate. The legions of Vespasian destroyed the holy Temple of Jerusalem; the peaceful followers of Prince Albert reared the Palace of Industry.

The Albert Memorial Hall will not rival the Crystal Palace in the one quality of capacity. Both the original building of 1851, and the lesser glory of the second temple of commerce at Sydenham, have been known to receive in a single day as many as 70,000 persons; and certainly, to be by no means full. But the acoustic property of the building, a quality in which any mere glass and iron structure is altogether deficient, has not been neglected by the architects of our London amphitheatre. There is every reason to hope, that the result may be as eminently satisfactory as in the well-known instance of St. Paul's, which cathedral, on the occasion of the funeral of the Duke of Wellington, contained from 12,000 to 15,000 persons; to all of whom the deep musical tones of the Dean were distinctly audible during the service.

We have endeavoured to present an idea of the exterior of the building to the imagination

of our readers, by speaking of it as a squat, circular tower; for the disproportion between the axes of the ellipse will hardly strike the eye, when the exterior of the building is regarded. This tower rises as a double shell; the inner walls surrounding the space covered by the arena, and the seats, or *cunei* (as they were called in Rome), and upper gallery; and the thickness between the two concentric lines, containing staircases, windows, and means of access to the interior. A gallery, which may hereafter be appropriated to the display of paintings and sculpture, is at the top of this space, and a numerous series of large and well-lighted rooms, in which it is hoped that not a few of our learned or charitable societies will hereafter nestle around the great central hall, complete the body of the building.

The arrangement of the seats is peculiar, uniting to some extent the character of those of a theatre with that of the *cunei* of an amphitheatre. Like the latter, they will rise from the *podium*, or edge of the arena, by concentric rings, tier above tier, giving room for the rows of seats above them. Three tiers of *loges*, or boxes, like those of a theatre, occupy the central zone. On the gallery formed by the top of the upper tier of boxes, there will be room for a fresh series of seats if required.

Into such part of the details of this imposing structure as may present a special interest to our readers, we may take an opportunity of entering when the work is nearer completion: an event looked forward to as likely to occur in the spring of 1870.

Our friends in the manufacturing districts will regret to be informed that the wrought-iron girders, which support the galleries, have been rolled, each in a single piece, in Belgium. Rigid economy has, in this instance, vanquished the patriotism of Colonel Scott. We trust the operators of Staffordshire and the rest of the "Black Country" will lay this ugly lesson to heart. A good name for a trades-union would be "The Foreign manufacturer's best friend."

We could wish, as far as we can see at present, that some more ornamental form of column rather than the very plain, though well executed, castings that will form a feature in the interior most conspicuous from frequent repetition, had been adopted. It is, of course, too late to make a change, but such a pattern as would have added greatly to picturesque effect (without pretending to be anything but iron) would have cost no more than the very plain model adopted. In the moulded *terra-cotta* that will form so much of the exterior of the building, which rises in three superposed orders to the springing of the roof, a very marked improvement in the excellence of the manufacture is to be seen, on comparing the later with the earlier specimens.

The grand structural feature of the building will be the roof. The covering of the immense area bids fair to be a novel triumph for the engineer. The *velarium* of the amphitheatre, a temporary textile screen, drooped from the side walls towards the arena, and it, in the Italian climate, rain *did* fall during the use of these great buildings for purposes of festival, it was thus shed off from the spectators. In the Albert Hall a wall plate of cast iron sits on the top of the interior wall, bolting and cramping the whole structure firmly together. Vast wrought-iron ribs, springing at intervals from this plate, will meet in a sort of crown, or lantern, in the centre; and this appropriate contrivance, with its sheeting of zinc, its row of circular sky lights, and the decorations of the soffit, will bear some resemblance to that most graceful of marine forms, the *testa*, or shell, of the sea-urchin; to the curious and complicated oral furniture of which, the ancients, in honour of the great philosopher and naturalist who first minutely described it, gave the name of Aristotle's lantern. We hope that the lantern reared by Colonel Scott may shed a ray into the future as long, and as bright, as that which, in the name annexed to the structure of the *echinus*, radiates from the glories of the past, at a time when the human intelligence was at its zenith, and Grecian Art breathed of that which is immortal.

THE WORKS OF E. H. WEHNERT.

AN exhibition of the sketches and drawings of the late E. H. Wehnert was opened on the 15th of March, in the gallery of the Institute of Painters in Water-Colours, of which Mr. Wehnert was a member. Such commemorations serve not only as an affectionate and graceful tribute to the memory of worthy men who have passed from our midst, but they also very impressively remind us of much that we may have forgotten. They are, as they should be, the sums of laborious lives; and hence we only learn, after his decease, what an artist has done. Visitors to this exhibition may have forgotten the power and precision which this artist has shown from time to time; but they are forcibly reminded of them by the display on the walls of the Institute. The subjects which have been entertained by Mr. Wehnert are so far out of the beaten track as to distinguish him as an extensive reader. Many of his drawings point to sources which are but little consulted by painters. He has dared to produce works that very prudent men pronounced as having no chance of the odour of popularity. The last, for instance, in which Mr. Wehnert was engaged before his death, was 'Discovery of the Corinthian Capital.' This picture, so far as it has been carried, is exhibited, and we can readily determine the amount of labour necessary to its finish. Again we have 'The providential Escape from Assassination of Henry IV., Emperor of Germany.' This was exhibited in 1846, and the interval between that date and the year of Grace last past would, it might be thought, be a term sufficiently long to school any painter into worldly wisdom; but we read on the walls of the Institute that Wehnert was swayed even at that time only by his enthusiasm for Art. We must not forget to mention that in the Henry the artist proposed to himself for solution a problem worthy of Michael Angelo. In the same feeling there is 'The Death of Jean Goujon, during the Massacre of St. Bartholomew in 1572,' 'Manasseh Ben Israel, a Jewish Merchant appealing to Cromwell in Council for Permission for the Hebrew Nation to Trade, &c.,' a sepia sketch in which we see Wickliff sick, but still declaring to an assembly of doctors, who hoped to extract from him a recantation, that he should not die, but live, again to declare the evil deeds of the friars. 'Recantation by Galileo of his Heresies before the Tribunal of the Inquisition' this subject was the last in which Mr. Wehnert was engaged, and would most probably have been a more telling work than those named above. But the mention of these works is enough to show that Mr. Wehnert was really an historical painter, and, like Hilton, never changed his pure and honourable aspirations; and, further like Hilton, was not felicitous in the choice of subjects likely to be popular.

The number of works exhibited was 150, throughout which there is little or nothing of the domestic element. Others of the larger drawings, which would attract public attention, are:—'Caxton examining the First Proof from his Printing Press, in Westminster Abbey;' 'Don Quixote cleaning his Armour,' 'Sir Thomas Gresham's Gift of the Royal Exchange to the City of London,' 'Romeo and Juliet,' 'George Fox preaching in a Tavern at Leicester,' 'Sir John Falstaff at Ford's House,' 'Sketch for Lord Nigel's Introduction to Alsatia,' &c. The end of the room is all but filled by a cartoon, of which the subject is 'Justice—an allegory.' This was exhibited in Westminster Hall in 1845, and shows throughout a capability for great works. We must not omit to mention 'The Dinner at Page's House,' 'Cromwell and Mrs. Claypole,' 'Philippo Lippi,' 'The Adoration of the Shepherds,' 'The Singers,' from Longfellow, 'The Eve of St. Agnes,' 'The Wonderful Dance,' &c., all of which proclaim the artist's predilection for history and poetry. Many of the sketches and studies show great power. Art lost in this painter one of no ordinary genius.

THE LIBER STUDIORUM.

THE Print-room of the British Museum has just made a most interesting acquisition in Mr. John Pye's series of Turner's "Liber Studiorum." The number of the plates is seventy-one, and the alterations that have been made in them appear in the different states. The collection and perfection of this series have engaged Mr. Pye's attention during fifty years, and the sum paid for it by the authorities of the Museum was £500. The publication of the "Liber Studiorum" commenced in the early part of the present century, and extended over a period of fifteen years. Half a century seems a protracted term of inquiry and vigilance, exerted to secure a perfect set of plates, published comparatively recently. The difficulty of obtaining entire and perfect sets arose from the manner in which they were dealt with to subscribers and purchasers. Some of the prints are dated "Harley Street, 1811"—but the place of their issue was, we believe, somewhere near St. Martin's Lane; and Turner generally commissioned his housekeeper to make up the sets; she selected them at random, mingling the good with the bad, so that subscribers on purchasing, who were willing to pay for the best impressions, had no chance, under such management, of obtaining what they desired. The authorities of the Museum have the reputation of paying princely prices, but in this case the collection is by no means extravagant. This will be understood when it is known that one complete and perfect set of the "Liber Studiorum" was valued at £5,000, and another sold, it is said, for £2,500. Mr. Pye offered the prints to the Royal Academy for £500, but they were declined, as the expenses attending the re-establishment of the body in its new building would be very great. When, however, the work was offered to the authorities of the Museum, it was added to the treasures of the print-room, where it will acquire value daily, until the estimate rises to something fabulous, from the circumstance of its having been collected by an engraver who, from personal intercourse and association, knew Turner better than any man of his time.

The very limited number of prints that could be taken off the plates without marked deterioration was so small that Turner had recourse to different devices to give a presumed value to plates which, by some, are held to be inferior to the first states, although by others the changes are held to be improvements. The first states of certain plates are distinguished by open letters, as, for instance, EP or B, while other states are marked with solid letters. In other plates the open letters extend beyond the first states to others, as is shown by the differences between the prints. But whatever changes we find between the first and second, and second and third, or subsequent states, they were all effected by Turner's own hand; and instances occur in which the composition of a third state is really superior to that of the first. On the *ex-muo* principle, it is enough briefly to describe one plate, for the treatment of all has been the same. Let us take the 'Basle.' In the first state of this plate the sky and clouds are luminous, but afterwards they become heavy and murky. In order to compensate the default, lights have been introduced in the lower part of the view. It is most interesting to compare the three states of such prints, as 'Mount St. Gothard,' 'Jason,' 'Ships in Rough Weather,' and others of the most remarkable of these works. The tint of the first states is usually called sepia; that of the second states, bistre; and the third is a compound with more of yellow in it. Mr. Lahee, once an eminent copper-plate printer, claims to be the inventor of these tints, and is proud of his co-operation in the production of a work which will rank among the memorable examples of Turner's genius. The other impressions of the "Liber Studiorum" in the print-room are greatly inferior to the Pye collection, which may be characterized as the most valuable in existence, from the care and vigilance which Mr. Pye has exerted in its improvement and completion during half a century.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—As usual, works of Art will be received in the new gallery, Burlington House, on Monday and Tuesday, the 5th and 6th of April; works in sculpture on the 7th; and the exhibition will be opened on the 3rd of May—the first Monday of the merry month. It is hoped and expected there will be comparatively few sad hearts that day—at all events, that no productions of true merit will be rejected for "want of room;" for the space will be very greatly enlarged in the new building. Several important changes will be made in the mode of "hanging," and the hangers will have a less onerous and difficult task than heretofore. It would be an easy matter to announce the titles and give brief descriptions of the pictures to be contributed by leading artists; but to forestall such intelligence is, we think, unwise. It is certain, however, that nearly every prominent painter of the country will contribute—and his best. A really great and grand exhibition may therefore be anticipated without dread of disappointment.

A PHOTOGRAPH has been issued by Mr. R. ATHERTON, of Manchester, representing the Roman Catholic Bishop of Salford and assistant priests performing high mass. It is from a painting by Mr. Charles Mercier, the result of a subscription among the Roman Catholics of the district. The picture possesses great merit, and the photograph is a work of considerable skill—an excellent specimen of the art.

THE NATIONAL GALLERY.—We learn from the annual report of the directors of the National Gallery that four pictures were bought during last year, each being of a representative character. The first belongs to the Dutch school, and portrays 'The Exhumation of St. Hubert, Bishop of Liège.' The artist is Dierick Bouts, and the picture is painted in oil on wood. It was purchased from Lady Eastlake in March last for the sum of £1,500. The second is of the Venetian school, and represents 'The Madonna and Child, enthroned, and surrounded by Saints.' It was painted by Carlo Crivelli, and was bought in Paris in May, of Mr. G. H. Phillips, for the sum of £3,360. The third is by the father of Lord Lyndhurst, John Singleton Copley, the subject being 'The Siege and Relief of Gibraltar.' It was purchased in July from Mr. William Grist for the sum of £400. The fourth is of the Tuscan school, and is ascribed to Michael Angelo Buonarrotti. It represents 'The Entombment of Our Lord,' and is an unfinished picture, partially, if not altogether, painted in tempera on wood. This was bought of Mr. Macpherson for £2,000. The bequests include portraits of Mr. W. Siddons, by John Opie, and Mrs. Sarah Siddons, by Sir Thomas Lawrence, bequeathed by Mrs. Cecilia Combe, Mrs. Siddons's daughter, and hung in the gallery at South Kensington; portraits of 'Mr. James Baillie, of Ealing, his Wife and four Children,' by T. Gainsborough, bequeathed by Mr. A. Baillie, of Naples; and ten water-colour drawings, and two oil paintings, by various artists, left to the nation by the late Mr. Charles Fraser. The donations are also four in number. These comprise 'The Raising of Lazarus,' by B. R. Haydon, presented by Mr. R. E. Lofft; 'A Nun,' by H. W. Pickersgill, given by the artist; 'A Woodman,' by T. Barker of Bath, also presented by Mr. Lofft; and a bust, in marble, of Thomas Stothard, R.A., by Henry Weekes, R.A., presented to the

institution by an association of gentlemen. The number of students in oil-painting entered during the year was 467, of whom there was a daily average attendance at Trafalgar Square of 35, and at South Kensington of 34; the water-colour students numbered 189, and their average attendance was—at Trafalgar Square 30, and at South Kensington 28. One hundred and nine copies were taken of 44 pictures by 31 foreign masters, and 147 copies of 67 pictures by 27 masters of the British School.

HOLMAN HUNT has been elected a member of the Society of Painters in Water-Colours, and was not called upon to "wait" for a vacancy. The society felt they were honouring themselves as well as the accomplished artist, and acquiring additional power by the valuable acquisition obtained. It would be well and wise if the Royal Academy would follow so good an example; it would have been well and wise also, if they had anticipated the act of the society, and long ago joined Holman Hunt to their body; for there can be no question as to his right to any distinction that can be conferred upon him by public guardians of Art.

MR. LEIGHTON, R.A., intends, it is said, to bequeath to the Royal Academy, for the use of students, a large collection of studies made by him during his travels in the East, Greece, Spain, and the islands of the Mediterranean. Long may it be before students are his heirs! He is, we believe, the youngest member of the Academy, has not yet reached "the prime of life," and few of the present generation of artists can expect to profit by his promised gifts.

TOILET FLOWER-VASES.—The season of flowers is at hand, and Art-manufacturers have prepared various novelties for their reception in town and city houses. Our attention has been directed to several issues of the Works at Worcester—the Royal Porcelain Works, the Art-director of which, Mr. R. W. BINNS, has certainly effected more improvements in British porcelain than any other artist of his time. These elegant and graceful vases are of very varied forms. The hand holding a cup has been some time known; it has been subjected to changes. A dove bearing a vase is exceedingly attractive, and is sure to be popular. The three in one occurs in several forms, being in use chiefly for violets; another is a group, a smaller vase "overlooked" by two large and taper holders, for a bunch and single flowers; another consists of seven stems, each of which is destined to hold a rose; in another eagle's claws bear up the vase; another represents a horn supported by goat's feet, a bird at the point; another is a sort of plate, of refined character, on a tripod, the indentation in the centre containing the water for the flowers. We have named a few of the ingenious "novelties" that court acceptance at the coming season; they meet all tastes, and have, each, some special recommendation. The firm at Worcester has obviously made great efforts to obtain pre-eminence in this particular class of Art-produce; though comparative trifles, they are home essentials. It is, therefore, of the highest importance that they should be good in design and execution: and they are so.

MR. W. DAY KEYWORTH, Jun. (a young sculptor of whose statue of Andrew Marvell we some time ago wrote in terms of high praise), has been commissioned to execute a companion statue for the Town-Hall of Hull: a gift to the corporation by Thomas Jameson, Esq., the present Sheriff of the ancient burgh. It is a statue in marble of

Sir William de la Pole, the first Mayor of Hull (temp. Ed. III.). The sculptor has no authority for a likeness; in that respect he is left to his own fancy; and he has used it to picture a grand head, and a stately form, clad in carefully studied costume of the period. The model gives assurance of an admirable work—one that will do credit to the venerable town of which Mr. Keyworth is a native. It is pleasant to know that sometimes a prophet is honoured in his own country; but, in truth, it would be hard to find among British artists, one who could produce a work of greater excellence—if we may judge from the production in its present state, aided by the undoubted ability displayed by the sculptor in his portrait-statue of Andrew Marvell.

BUST OF TITUS SALT.—A bust of this estimable gentleman and true philanthropist has been executed, in marble, by Mr. W. Day Keyworth. It does justice to that remarkable man: the broad brow of a massive head and features full of energy and intelligence. It is just such a portrait as we might have looked for of one who created Saltire. The name has gone over the world, and is honoured everywhere; it will be especially so by those who have seen his marvellous assemblage of "Works"—schools, cottage-homes, mansion-dwellings, baths, a church,—filled with all possible conveniences, comforts, nay, luxuries, for the many hundred men, women, and children, employed at the "mills" near Bradford. The employer is here the benefactor. The bust is to be presented, by public subscription, to the Port of Hull Sailors' Orphan Home—a benevolent institution to which Mr. Titus Salt gave a sum of £5,000, in order to add an additional wing to the building.

AN ADMIRABLE PAINTING BY SCHAEFELS may be seen at Myers', 171, New Bond Street. It is a production of some size, and perhaps the best work of the eminent and accomplished artist. The subject is peculiarly interesting to England; for the Belgian painter has taken it from a leading point in English history. The story is this: Queen Elizabeth having accepted a fête from Sir Francis Drake on board his ship, the *Pelican*, on his return from a successful voyage, knighted him on his own quarter-deck. That event, so worthy of art, the artist has commemorated: he has done so very happily, not only as regards excess of finish,—all the parts being made out with elaborate care,—but he has well understood his theme and the characters of the persons depicted. The Queen in haughty yet gracious dignity, the admirable grouping, the study of likenesses in the great men about, the accuracy of the costumes, and the harmony that pervades the whole, are so many points that demand laudation in this remarkable and meritorious work.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The fifty-fourth annual report of this excellent institution is in our hands. The income of the last year amounted to £1,651, 8s. 8d., of which about £750 was subscribed at the last annual dinner, when the present Solicitor-General presided. Eighty-one applicants were relieved during 1868 with the sum of £1,432; sixty-nine at the quarterly meetings with £1,077; and twelve urgent cases with £355. The highest sum given to an applicant was £60, the lowest £20. The report alludes in appropriate terms to the loss the society has sustained in the death of Mr. H. W. Phillips, its late honorary secretary.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—Mr. Wyke Bayliss has delivered a lecture on "Dante and the re-

cent translation (by Longfellow) of the Divine Comedy." Mr. Bayliss is a member of the Society of British Artists, and he handled the subject as no one but an educated and enthusiastic lover of Art could have done. The lecture was of the highest order, and the many beauties of the Divine Comedy and of Longfellow's admirable translation received most able treatment, to the great delight of a large and intellectual audience. An interesting discussion followed, and was well sustained by Mr. Hurlstone, Dr. Hindeman, and others; Mr. Bayliss vindicating Longfellow's translation for its integrity of rendering, similitude of style, and unconstrained beauty of language.

THE MEYRICK ARMOUR.—For the admirable arrangement of this collection at South Kensington the public are indebted to Mr. J. R. Planché, *Somerset Herald*, whose intimate acquaintance with such subjects eminently qualified him for the task he has here so ably discharged.

PHOTOTYPE.—We have seen, at 65, Hatton Garden, examples of a process to which the name of phototype is given, and by means of which it is proposed to supply cuts and plates for book illustration. It is based, as its name implies, on photography, the commencement of the process being a photographic plate either from a print or drawing. From this photograph, after the employment of certain intermediate means, a raised printing-surface is obtained by the agency of the electrotype. The examples shown us were reproductions of copper-plate engravings, woodcuts, and line drawings. The process is worked by a company, called the Phototype Company, who also produce photo-lithographic plates.

THE LEIGH HUNT MONUMENT.—A sum fully sufficient for the required purpose has been collected; it amounts to £200; it might have been made larger. Many magazines in literature and Art are subscribers; but perhaps the most interesting fact connected with the appeal which Mr. S. C. Hall made for aid, was a letter received by him from Mr. Childs, the proprietor of the *Philadelphia Public Ledger*, who, understanding that £80 was required to complete the proposed monument, offered to contribute the entire sum. The offer was thankfully declined as unnecessary. The honorary secretary, R. Townshend Mayer, Esq., has for the present deposited the moneys collected in the hands of the bankers, Messrs. Ransome; and the sculptor, Joseph Durham, will perfect and place the work soon after his return from Rome. According to promise, we shall give an engraving of the monument in the *Art-Journal*. We protest against attempts that have been made to give to this movement a political character; among the subscribers are persons of all degrees in politics; Leigh Hunt was no doubt an advanced liberal—very advanced for his time; but Mr. Hall, with whom the project originated, and Mr. Mayer who, by his energy, completed the subscription list, are conservatives: their intention was, and is, to erect a monument to the memory of Leigh Hunt as Poet, Critic, and Essayist, and in no way to recognise his "claims" as a politician.

"THE PRISON PHILANTHROPIST."—One of the humblest and yet one of the greatest names on the list of heroes of the nineteenth century is that of Thomas Wright of Manchester, who for many years dedicated his life to ameliorate the condition, spiritual and temporal, of unhappy inmates of prisons. A portrait has been painted—or rather, a portrait as part of a group—of this venerable man, whose career of useful-

ness on earth may be drawing to a close; for his years approach fourscore and ten. It is to be presented to Manchester, the principal scene of his labours; while a *replica* will be given to Salford, and another to London—to institutions, we presume, in these places. The artist selected for this interesting task was Mr. Charles Mercier; there could not have been a better choice. He has done his work thoroughly well: made, according to all accounts, a striking likeness, and, certainly, a fine picture. The scene is "a condemned cell;" the comforter rests his hand on the shoulder of the condemned; an open Bible is in the other hand. The picture is admirably painted, and will add to the already high repute of the artist.

MR. J. A. HOUSTON, R.S.A.—We have been requested to correct an error which appeared last month in our biographical sketch of this painter, whose name is Adam, not Alexander, as there stated.

THE WEDGWOOD MEMORIAL INSTITUTE, BURSLEM.—The opening of this admirable institution being fixed for Easter, the committee have determined upon marking the occasion in a suitable manner by the holding of an Art-exhibition in connection with it. The opening ceremony will be under the presidency of Earl Granville. The exhibition is intended to embrace paintings and water-colour drawings; engravings, photographs, and miniatures; sculpture, terra-cotta, and mosaics; carvings, and decorative metal-work; British pottery, especially such examples as will illustrate the progress of the Art from the Celtic period to the time of Josiah Wedgwood; and modern Art-manufactures, particularly such as are the work of students in the local Schools of Art. The Science and Art Department of the Committee of Council on Education will assist liberally by loans; and assurances of support have been received from the Premier, and from influential collectors throughout the Kingdom; there is, consequently, every prospect of the Burslem Exhibition being one of the most successful yet held. If all who honour the great potter, Josiah Wedgwood, or love the art he so successfully practised, will lend their aid on this interesting occasion, Staffordshire will indeed have occasion to be proud of the work she has commenced, and ample funds will, no doubt, be at once raised for rendering to Wedgwood the debt and homage of gratitude to which he is so eminently entitled. All information concerning the exhibition, &c., may be obtained from the honorary secretary, William Woodall, Esq., Town Hall, Burslem.

THE "TE DEUM," an emblematic design, by Mr. Edward Chesterton, has been printed in gold and colours by Vincent Brooks. The artist intends his work as "an embodiment of the words of the venerable Christian hymn of S. Ambrose;" accordingly, the scene is composed of angels and arch-angels, of cherubim and seraphim, the glorious company of the apostles, the goodly fellowship of the prophets, and the noble army of martyrs; while earth-worthies, at the foot of the throne, illustrate the passage, "The Holy Church throughout all the world doth acknowledge Thee." The production has great merit: it is a happy thought well worked out. The groups are skilfully arranged; the "story," so to speak, is made to tell forcibly; the sentiment conveyed is holy; and the drawing is sound and good. The character of the print is mediæval, of course: it is subdued in tone and yet rich in colour; and in the composition there is much harmony—no part of it forces itself too prominently forward.

REVIEWS.

Q. HORATHI FLACCI OPERA. Illustrated from Antique Gems. By C. W. KING, M.A., Fellow of Trinity College, Cambridge. The Text revised, with an Introduction, by H. A. J. MUNRO, M.A., Fellow of Trinity College, Cambridge. Published by BELL AND DALDY.

THE classic scholar and the lover of glyptic art will equally welcome this beautiful edition of the writings of Horace, perhaps the most generally popular of all the Roman poets whose works have come down to us; while it may also be said that none have undergone so much criticism, especially on the point of genuineness. Mr. Munro, in his introduction, enters somewhat minutely into this subject, and does not hesitate to remark that "with one memorable exception"—the first eight lines prefixed in a few manuscripts to the tenth poem in the first book of the Satires, commencing with "Lucili quam sis mendosus"—"I do not believe in the spuriousness of any existing poem of Horace, or of any portion of any one of them. There is not a tittle of outward evidence for such a supposition, either in any manuscript or in any scholiast or grammarian. Horace, for a man of his powers, I look upon as a very unequal writer, and many of his poems I do not rate very highly. But his style throughout is his own, borrowed from none who preceded him, successfully imitated by none who came after him." It has become the fashion of late years among critics and commentators, especially those of Germany, to throw doubts upon the writings of the ancients, whether on secular or religious subjects; and were these sceptics allowed to influence the mind and the judgment of the public—as, unhappily, they too often do—there is scarcely a book prior to our own era in which, as to authorship and expression, any implicit faith may be placed. To shake one's belief, and to negative traditional and long-established theories, seems to be the main business of too many modern writers.

Such disputations, and even the text of the book before us, do not properly come within our province; and we gladly pass on to that which does, namely, Mr. King's illustrations of the poems from antique gems—not a novel idea, as he observes, for it has been undertaken and carried out to some extent by others: notably in an edition by Pine, published in the earlier part of the last century, and which has long passed into the category of rare and expensive bibliographical curiosities. Pine's work, however, is not limited to engraved gems; it includes medals, and also fancy designs; so far, it is a somewhat incongruous medley. Mr. King, on the other hand, strictly confines his illustrations to gems and intaglios, on which are represented the "gods and heroes of Greece and Italy, imaged forth in every successive style, from the solemn grotesqueness of Pelasgic and Etruscan Art (whence much has here been drawn, it being a rich mine as yet almost unexplored for such a purpose), through the pure and perfect forms of Hellenic schools down to the flowing and languid elegance of the commencing Decline." In collecting his materials the author has consulted the most famous cabinets, public and private, both here and on the Continent, and he has undoubtedly got together a large variety of most beautiful subjects, a vast proportion of which would serve as studies for the designer and sculptor. The illustrations form head and tail pieces to each of the poems, and are discriminately selected, so far as it was found possible, because they have a more or less allusion to the text. A copious "description," at the end of the volume, explains each subject, tells where the original exists, and what is the particular gem or stone on which the engraving appears.

Mr. King's studies in this direction, as exemplified in preceding books from his pen—"Antique Gems," "The Gnostics and their Remains"—eminently qualify him for the task he has here undertaken.

MATERIALS FOR A HISTORY OF OIL-PAINTING. By Sir C. L. EASTLAKE, P.R.A. Vol. II. Published by LONGMANS, GREEN, & Co.

More than twenty years have elapsed since the first volume of this work made its appearance, and though the death of the author did not occur till 1866, his numerous avocations would not allow him to complete what he had so well begun. Such of the chapters as Sir Charles had prepared for the continuation of his book, Lady Eastlake has undertaken to edit and publish.

The long interval of time between the publication of the two volumes is unfortunate; for the first volume, undertaken with the purpose of promoting the object of the Royal Commission on the Fine Arts, has now become almost useless, and is probably well-nigh forgotten, except as an occasional work of reference for those who chance to possess it. Moreover, so much has since been written by others on the subjects which occupy the second volume, that the ground is, to a certain extent, pre-occupied. Messrs. Crowe and Cavalcacelle's "History of Painting in Italy," the value of which Lady Eastlake acknowledges, takes up a very foremost position in these subsequent publications. It was only right, however, that what the late President of the Royal Academy had left on record should be given to the public: his opinions upon certain qualities and characteristics of the works of the old painters are too valuable to be lost, and Lady Eastlake is perfectly justified in not keeping them back.

This second volume commences with the history of oil-painting as exemplified in the works of Cimabue and his followers in the hospital of S. Maria Nuova, in Florence, a building in which the ancient Florentine Academy of Painters, dating from the time of Giotto, held its first sittings. Passing on, in the way of recapitulation, to the characteristics of the early Flemish School as discussed in the preceding volume, *tempera* pictures, with their various *media*, and methods of painting, come next under notice; and then the works of the principal Italian masters, from Lorenzo di Credi down to Correggio, afforded Sir Charles ample materials for elucidating his subject. The sixth and last chapter is devoted to the practice of the Venetian painters. In the whole of these chapters—which do not profess to exhaust the subject by any means; for the work of the author, as originally sketched out, is still left incomplete—the Art-student of the present day will find information of no small value to him. Yet more so, even, will he derive instruction from the many fragmentary, or brief, essays, on all topics that come within the province of the painter with which the volume concludes: these are most valuable.

THE FIGHT OF FAITH: A Story. By Mrs. S. C. HALL. 2 vols. Published by CHAPMAN AND HALL.

It will be sufficiently obvious to the majority of our readers that we can do little else beyond announcing the appearance of this work, from the pen of one whose writings have long been before the public.

The moral of the story is in some measure explained by the following passage in the prefatory dedication. The author says—"The first volume was written several years ago; long before plans were promulgated for restoring to England the principles and practice of the Church of Rome. I have not produced this book 'for the occasion.' But it will be cause for thankfulness and happiness if I can, in any degree, arrest the progress of those who are seeking to negative the blessings brought to these Kingdoms by the Reformation, and by that Protestant ascendancy to which we owe so much of our Liberty and so many of our Rights."

The scene of the tale opens at Havre, towards the end of the seventeenth century, when Louis XV. had revoked the Edict of Nantes, and the persecution of the Huguenots had recommenced. Among those at Havre upon whom the storm fell were a young married couple, whose only child was stealthily carried away by friends, to

escape being placed in a convent. The vessel is wrecked on the English coast, but the child is saved by an old naval captain living in the Isle of Wight, to which locality the narrative is changed. A young Jesuit, related to Pauline—the name of the child, and the heroine of the story—is admitted into the family of the captain, who knows nothing of his religious opinions or of the relationship; he is there simply as her tutor, to instruct her in the English language. As Pauline grows up, the young man falls in love with her, and failing in his attempt to carry her off to France, denounces the inmates of the house to the authorities, who arrest and imprison them as enemies of James II.

The scene is thenceforward transferred to Ireland, where Schomberg, in command of the troops of William III., is engaged in the "fight of faith." Most of those with whom the reader has hitherto made acquaintance are found there, and in the neighbourhood of Carrickfergus Pauline ultimately discovers her long-lost father. The events preceding the Battle of the Boyne, such as the siege of Derry, occupy a large portion of the second volume; and the story ends with an account of the great contest which drove James into his last exile, and seated William on the throne.

Such is a mere outline of the story of the "Fight of Faith," whose thorough Protestantism will, in all probability, prove distasteful to some; but to others—and it is to be believed these are by far the larger majority of our countrymen and countrywomen—this will not be its lowest recommendation.

DRAWING-BOOKS. By N. E. GREEN. Published by G. ROWNEX & Co.

We have before us four sets of drawing-books, each series containing six parts, or numbers. The first is entitled "Sepia Drawing-Lessons," progressive examples of the use of the brush with a single colour; each number contains one subject in three stages. The second, "Practical Lessons in Water-colour Painting," shows in each number a subject coloured in four stages. The third series is in two divisions of six books each, and has for its title "System of Instruction in Landscape-Drawing;" the examples in these are progressive studies with the pencil, or chalk. The fourth, and last, series, intended for advanced pupils, bears the same title as the second, and is, in fact, a continuation of it, only the subjects are more difficult of representation. Each series has ample yet simple instructions to guide the copyist; and so far as book-teaching alone can educate the young artist, all may be accepted as safe and useful guides. Mr. Green's pencil and brush are free; while his manner of developing the process of a water-colour drawing commends itself to the student by the comparatively facile method he adopts: there is enough to stimulate, without overtaxing, the imitative faculties of the learner.

ELFRIDA. By ROBERT B. HOLT. Published by LONGMAN & Co.

Some time ago, we had the pleasure to notice a poem, "Kynwith," by this author. The encouraging reviews he received have stimulated him to another effort; and certainly there is no falling off in vigour, delicacy, and high poetic feeling: in all the essentials of pure and good poetry, there is advance instead of retrogression. The poem is of some length; but the metre is occasionally varied. The story is one of deep interest full of pathos, with frequent descriptive "bits" that are highly effective, and prevent the peril of monotony. It is now clear that Mr. Holt may claim a prominent place among the better writers of our time, and anticipate the laurels that will reward him.

AN INTRODUCTION TO SCIENTIFIC CHEMISTRY. By F. S. BARFF, M.A. Published by GROOMBRIDGE AND SONS.

This will be found a useful little work for students: it is written especially to meet their requirements, though it is something more than an elementary treatise.

THE ART-JOURNAL.



LONDON, MAY 1, 1869.

A DISCOURSE ON ANCIENT JEWELRY.

By AUGUSTO CASTELLANI.

TRANSLATED FROM THE ITALIAN COPY BY HENRIETTA BROGDEN.

This "Discourse" was given by the author, in Rome, to Mr. Brogden, of Henrietta Street, Covent Garden. Application having been made to Signor Castellani, he has kindly accorded permission (in a letter, dated Rome, Feb. 4, 1869) for its insertion in the *Art-Journal*. It is hardly possible to add to the high reputation of the author, and we feel assured that it will be read with deep and general interest.

TO FORTUNATO PIO CASTELLANI.



At the time of the sale made by the Pontifical Government to the Emperor of the French of the museums of ancient and very rare objects collected in Rome by the Marquis Campana, I had in my possession, for the space of six months, all the jewels of that precious collection; and this was for the purpose of repairing injuries received by them, from the neglect and want of care of those with whom they had been placed in the *Sacro Monte di Pietà*. Being then commissioned, along with the illustrious Professor Brunn, secretary of the Archaeological Institute of the Campidoglio, to put in order and describe the above-mentioned collection, I availed myself of the opportunity to re-study the ancient Art of jewelry in all its parts; to note the smallest difference in style, of time and of nation, and to see the use and the history of the ornaments thus produced, acquiring in this manner fresh knowledge, and improving that which I had treasured up, in the exercise of the art, for the space of nearly twenty years. It then struck me that it might not be useless or unacceptable to all those who imitate ancient jewelry, to have, in a few pages, the notes collected by me, with the help of which they could better understand the diversity of styles and the differences which distinguish, even in the smallest and most common objects, the various epochs of antiquity.

Now, for the publication of this pamphlet, I thought I could not choose a better day than that of your birth, my father, and to you I dedicate it, placing in front the motto which by us, your sons, was cut over a little pillar of our villa:—

"Per farti Onore."

And this appears to me the more suitable, as to you we are indebted for the restoration of that liberal Art, new in Europe, which reproduces the beautiful forms and exquisite workmanship of ancient ornaments of gold and precious stones, which, as it were, prove the civilisation of the Italians in times remote beyond all imagination, thus attesting that the worship of Art and of ancient glory always lives in Italy, and especially in Rome.

OF ANCIENT JEWELRY.

PART I.

I. The new jewelry which has appeared in Rome is a perfect imitation of the ancient work in gold and precious stones, disposed and arranged

according to the different ages of ancient Art, so that from the style of each article, the period and people to which it belonged can be easily known, and we can at once name the ancient people who best cultivated the art of gold-work. The researches of the most learned archaeologists have not sufficed, to the present day, to raise more than a corner of the veil which conceals the origin of the first inhabitants of Italy. This only is certain, that they had the same cradle as other people in the world; and this is rendered manifest by the similarity of monuments, the remains of which are found in different and very distant parts of the earth. The *Pilasgie* walls, the remains of *Cuma*, the tombs of *Etruria*, the ruins of *Nineveh*, the *Indian* temples, the *Egyptian* pyramids, and the ruins which are still being discovered in *Mexico*, present to the beholder such similarity of form, style, and method, in construction, that we feel obliged from such testimony to believe in the unity of the human species, all descended from one single family, increased into populations, divided into different nations, which spread themselves over the face of the globe.

This unity is proved, even better than by the great monuments, by the minute works in gold, and the jewelry in excellent preservation, found, not many years since, in the tombs of *Etruria*, and in *Magna Grecia*, which sufficiently resemble in form and workmanship the jewelry which adorns the ancient *Indian* divinities; the ornaments brought from *Nineveh* by the illustrious *Layard*; and those dug up in *Egypt* by the praiseworthy and indefatigable *Mariette*. In effect, is there any one now who does not concede that human civilisation had its origin in the East? By what means, or catastrophe, it spread all over the world, it is not my intention to investigate, merely stating that the most ancient works of jewelry are nearly similar among primitive peoples; that they must have had, with much wealth, the knowledge of some special chemical and mechanical processes; and that, finally, the ancient ornaments which have reached us show plainly that in elegance of form and fineness of work those of Greece and Italy have the superiority.

II. With respect to our peninsula, among its most ancient people were, as we have said, the *Etruscans*, whose history is involved in the densest obscurity. Of them *Micali* affirms that "the origin of the *Etruscans* was with the ancients involved in the greatest uncertainty" (vol. i. chap. 7). Nevertheless, the furniture, the ornaments, the utensils, everything which has remained from them, attest the fact, that before settling in Italy, they emigrated from the East, and that the civilised *Etruscans* attended much to those studies and arts which tend to the embellishment and power of nations. The *Greeks*, who wished to flatter Roman greatness, called the primitive *Italians* barbarians, and asserted that the progenitors of the *Grecian* heroes had planted *Hellenic* civilisation in Italy by means of *Hercules*, *Evandro*, and *Eneas*; whence the history, the customs, and the arts of the aborigines of the *Tirhenians*, of the *Osci*, the *Etruscans*, the *Samnites*, and the *Sabines*, were forgotten in order that Rome and the Latin race alone might be glorified. Thus, with the flight of time, even *Italian* tradition became lost; and of the primitive people of Italy, the only languid remembrance remaining was their tombs, which, excavated and brought to light from time to time, offered to the curious regards of their descendants some traces of the genius, the religion, and the habits of their unknown progenitors; whence we have been able to arrive at the conclusion, that in that age, so distant from ours, the arts which flourish in prosperity, and aim at the most delicate workmanship in ornaments, were practised with the rarest excellence, as the works that remain bear witness of inimitable skill.

III. Although the barbarism which for some centuries lasted in Europe after the fall of the Roman Empire, destroying all ancient traditions, had rendered it much more difficult to decide what utensils and ornaments really belonged to different epochs, nevertheless more recent studies and researches of learned men have enabled us to state with certainty, that the goldsmith's art was already declining in the time

of Augustus, and therefore never reached the height of perfection except with the *Etruscans* and the inhabitants of *Magna Grecia* in the first days of Rome; and with the decay of these places it also declined in value, as we see in every age happen to the arts which flourish with the liberty and civilisation of a people, but decay and die when these are lost. In fact, the excavations of *Pompeii* have shown us objects of *Greco-Roman* style inferior to those which have been found in *Etruria* and in *Magna Grecia*; and even in those *Pompeian* ornaments which most resemble the *Greco-Italian*, although we see very beautiful forms, similar to the very ancient, the manual work is inferior, whence we may infer that the decline had already begun. The gold-work of the Imperial epoch of Rome has a style and character quite different, and has not the least appearance of the more ancient ornaments of jewelry.

IV. When a body becomes injured, not only one, but all the powers and humours with which it is replete become corrupt. Thus the Roman Empire, going from bad to worse, lost all its civil and military virtues, with the exercise of the Fine Arts. From the third to the sixth century of the vulgar era, all works regarding the arts of which we speak are easily discernible, because in them the material is of more value than the workmanship; and it was the period in which they made rings, armlets, and other ornaments in gold, of very great and extraordinary weight, because they took more pride in the quantity of gold than in elegance of form. For this reason, very few of these ornaments are found, as they were greedily sought and carried off by barbarians, who a hundred times came to overrun and plunder our lands, and a hundred times returned to their forests and mountains laden with booty.

V. Christians of the primitive Church, still glorious and blessed by their poverty, had neither the means nor desire to use ornaments and precious utensils. Their altars were furnished with articles in terra-cotta and bronze; the eucharistic bread and relics were often enclosed in balls of copper; and the few jewels of gold found in the catacombs of Rome resemble in form those of the lower empire, and are so devoid of Art, that they may be compared with the rudest objects of a primeval state. On such jewels were generally roughly cut some Christian symbol; and perhaps the rings and buckles served as tokens of fellowship to the faithful in the days of persecution and danger.

VI. At *Byzantium*, new capital of the empire, which, from being Roman, changed gradually into *Greek-Oriental*, the arts suffered a substantial change, and jewelry, like the others, lost the characteristics with which the ancient *Italo-Greco* tradition had invested it, and became Arab and Oriental in its arrangements: it became, in fact, like the other arts of design—*Byzantine*. Enamel, mosaics, gems, and casts were all used together with Asiatic magnificence, retaining, however, in the general disposition of the ornaments, something of the architectural form of Greece. The artists of this school, semi-barbarous in style, which represented, though roughly, Christian images and symbols flying from the persecution of the iconoclast emperors, went to Venice, and there planted the first root of that *Byzantine* tradition which, modified by Italian taste, produced the *Italo-Longobardo* style, of which we still see so many remains in the churches of the middle ages, and which lasted in Italy till the time of *Cimabue*.

VII. A thousand years having passed after the birth of Christ, and all fears of the approaching end of the world being dissipated—fears founded on ancient prophecies—the minds of men were disposed to enjoy life with new vigour, and to encourage the production and study of all that could render it less wearisome or more enjoyable. Thus the arts began to be again cultivated, men promising to themselves a very splendid future. Ecclesiastical jewelry was then first used; and being cultivated chiefly in the monasteries, the *Byzantine* style became united with the severe lines of ancient architecture, as may be seen in the fine relics of

Acquisgrana and of Colonia, and in all the sacred utensils of that epoch. About the year 1200 A.D. flourished the monk Theophilus, who has left us a good treatise concerning the method of working in precious metals, and his school by degrees improved the goldsmith's art so much, that gradually it lost the roughness acquired in the barbaric age, until, in the fifteenth century, it shone forth under a new aspect, and produced prodigies—now no longer seen—under the impulse of a new creative Italian school, at the head of which were Maso Finiguerra, il Caradosso, and Benvenuto Cellini.

VIII. The leaders of the school of Art in the fifteenth century deviated from the traditions of the ancient school, and not having under their eye the gold-work of the Volci, of Chinsi, of Cervetri, and of Toscanella, which were all still hid in the tombs of their original possessors, they wandered completely from the Grecian style as well as from the Etruscan and Roman, and originated a new method of working in these arts, guided solely by Italian genius, and harmonising it with the forms under which the sister arts reappeared. They then made studies, and employed methods, totally different from those of the ancients; they used graving tools, chisels, plaster, and a great variety of enamels, so that their works succeeded admirably where the precious metal was wrought according to the spontaneous taste of the artist, without any reference to the designs or methods of the ancients. But as from the time of Michael Angelo, painting, sculpture, and architecture began to degenerate, so gold-work followed the same path. In the seventeenth century it had fallen into perfect decay; and it lost every appearance of good taste under the sad dominion of Spain and Austria. And, always getting worse and worse, and almost ridiculous by the bad imitation of Roman style in works of Art attempted by the French at the end of the last century, it kept gradually losing, even until our day, every artistic characteristic, to become subject to caprice and fashion, and remain merely a branch of trade and a source of miserable speculation.

IX. In the early part of the present century they attempted in Naples to copy exactly the ancient works in gold. The goldsmith Sarno headed that school, and he, assisted by the opinions of learned Neapolitan archaeologists, and favoured by the great demand made by strangers for these works, prospered for some years; but from some unknown cause this school gradually fell into decay, and dissolved. The artists who had been members of it then set themselves to restore works of ancient Art, and even applied their talents to falsify them. In this last blamable industry they succeeded so wonderfully, that Naples became famous for imitations, so cleverly done by means of coloured earths, acids, and salts, as to render it difficult and almost impossible to know whether an article was really antique or not, except by persons who had long experience in the arts, and were well practised in archaeology.

X. In 1814, my father, still a very young man, opened our studio, and commenced by imitating the jewelry of France and England; and in a short time he was able to excel both in point of workmanship. In 1826, his field of labour seeming too narrow, he applied himself to chemical science, in order to advance his art. In that year, directed in his researches by Professor Morichini, of the Roman University, and by the Abbé Feliciano Searpellini, Director of the Capitoline Observatory, he was enabled to read before the Academia de' Lincei a pamphlet on the chemical processes for the yellow colouring of gold, and on the application of electricity to the practice of gilding, and other phenomena of similar nature; for all which he was praised in several scientific journals, among which I have much pleasure in naming the *Revue de Genève*, because published in the country of De la Rive, one of the discoverers of modern galvanoplastica. This proves that he did not care for the false splendour which dazzles common minds, but fails to hide from the artistic eye bad design and worse taste.

XI. The praise and advice of some true cultivators of Art encouraged my father to prosecute his researches in Etruscan Art; and he

found no small stimulus and comfort in the constant instructions he received from the Duke Michel Angiolo Caetani, whom we regarded as our master in the Art, which he understood thoroughly. Thus my father introduced in Rome Italian jewelry, which, copied from ornaments of the rarest beauty among the ancients, and recently dug up, has acquired, after thirty years' labour, the special name of Italian archaeological jewelry. When the tomb of Regolini Galasse was discovered in Cervetri and excavated, my father was invited to examine the precious gold-work found there, and which afterwards enriched the Vatican collection. This circumstance was of great advantage to our art, as it gave us the means of knowing the peculiar characteristic of Etruscan jewelry, and caused my father and my brother Alexander to begin that careful research and study on the ancient method of workmanship ever since continued by us, assisted kindly by the Duke Caetani, and also by fresh discoveries afterwards made by Campanari at Toscanella, and by the Marquis Campana at Ceri.

XII. The works of ancient goldsmiths may be divided into two kinds, each essentially different from the other; *i.e.*, ornaments for use and for funeral pomp; the first very solid, and so made that they could be worn for many years without the least injury either to form or structure; while the second kind were of inimitable lightness, and create the greatest surprise that ancient artists should have been able to work with a delicacy and minuteness which no modern has been at all able to equal. Both kinds of work are always in pure gold, and refer to the good times of Art; alloy was never found in the gold until the time of Art-decay. The manner of working is, however, always peculiar to ancient tradition, and quite different from that which is seen in the jewelry all over Europe; the work of the latter being divided among various men, according to the requirement of the pattern; the engraving the stones, the joining of pieces, and the polishing are rather mechanical than artistic, and are generally directed, not by an artist, but by a merchant, who looks only for the greatest gain, and seeks to satisfy the eyes of the vulgar, instead of producing works of Art. In antique gold-work, whether of Greece or Italy, the material is always subservient to the workmanship; the most refined elegance and the most exquisite taste guided the hand of the artist, while his chisel created figure and ornaments designed with the minutest grains and the finest wire, intaglios and flowers, and so harmonised the parts together, uniting elegance with simplicity, that the jewelry, examined closely, appeared wonderful for minuteness of work, and at a little distance combined purity, simplicity, and unity of design.

XIII. It seems that the antique goldsmith understood, and made use of, chemical and mechanical agents quite unknown to us, as they were able to separate and reunite gold in particles almost imperceptible to the naked eye, which modern artificers are not even now able to do. The solvents they used are unknown, and their method of soldering and wire-drawing are equally a mystery. Etruscan gold-work, in which very fine beading and wire are combined, without taking into account the elegance of form and the superiority of chiselling, obliges us to confess, from the excellency of the workmanship alone, that the ancients understood and practised our art better than we do. Among the Indians, even now, there are artificers in gold, who habitually lead a wandering life, and carrying their instruments with them, make a workshop wherever work is brought to them; and sometimes they find themselves squatted in the kitchen or granary of a rich Nabob, where, with great patience, which they have by nature, using small bellows and certain rude irons, they transform some golden coins or rupees, according to the ancient traditions of their country, into corded and granulated ornaments, which remind us, though rude and inelegant, of the beautiful forms on antique jewelry. The Indian goldsmith, then, may give us some ideas of the primitive workmen of Greece and of Etruria, who worked freely with

the use of few tools, but guided by good rules; they were not simply workmen, but clever artists.

XIV. Having, then, proposed to ourselves to restore, if possible, and renew antique jewelry, we first set about ascertaining the methods used by the ancients. We had remarked that in the ornaments of gold all the raised parts were prepared separately, and then put on with solder or by chemical means, and not raised on the same piece of metal by means of stamping, casting, or chiselling; and to this, perhaps, is owing that spontaneous, free, and artistic negligence visible in antique work, which seems all the work of hands directed by thought; whereas the moderns stamp a certain exactness on all their productions, which reveals the labour of mechanical instruments, and almost shows the absence of creative thought. Here, then, it was necessary to find out how to make and then solder together pieces of gold differing in form and of infinitesimal size. We made innumerable trials successively of chemical metallic mixtures and the most powerful solvents; we searched the writings of Pliny, of Theophilus, and of Cellini; we examined with care the works of Indian goldsmiths, as well as those of Malta and Geneva; in short, no possible source of instruction was neglected by us. Finally, we obtained help where we should least have expected it. Hidden among the highest mountains of the Apennines is a little town called St. Angelo in Vado, where they make ornaments in gold and silver to adorn the mountain-girls. Here, it appears, they partly preserve the most ancient traditions in the art; and these artificers, separated completely, not only from great cities, but also from those of the provinces,—shut in from contact with modern ideas,—make coronets of filigree, necklaces of gilt buttercups or "margarites," and earrings of that peculiar form called *navicella* (boat-shaped), by methods which, were antique, as these ornaments resemble not a little those brought to light from the Greek and Etruscan tombs, although inferior to them in elegance of form and in taste. We therefore induced some of these artificers to come to Rome, and as they understood nothing of the mechanical means used by the moderns, they succeeded in copying the antique, as they, better than others, could comprehend the free style which principally characterises ancient jewelry; and I have much pleasure here in naming amongst those patient labourers from St. Angelo one Beneditto Romanini, who was the first teacher of his traditional methods to our Roman workmen.

XV. The events of 1848 caused a slight suspension in our studies and researches, but as almost every work of Art was, at that time, made to symbolise patriotic thoughts and affections, and having ourselves for that purpose produced and sold many articles, this resulted in the dispersion of many of our models all over Italy, assisted by the private industry of the workmen employed by us. However, when this new state of things was stopped, or rather turned back, we took care to reproduce in quality, in form, and for the various purposes, all the different phases of ancient jewelry, beginning from the oldest Etruscan, and proceeding to the Italo-Greco, the Greek, the Roman of the time of Augustus, the Roman of the lower empire, the Christian Catacomb, the Byzantine, until we arrived at the epoch of the Renaissance, imitating all Italian artificers, but principally Benvenuto Cellini.

XVI. Mosaic work also attracted our attention; however, generally speaking, the greater number of those who in Rome gave themselves to this Art were at that time almost without work, and were obliged to content themselves with working on very small articles, which chiefly consisted in copies of modern things devoid of taste and artistic feeling, and in which imagination and invention had no room for display. We then set about imitating scenic masks, applying mosaic to gold work, and we composed and reproduced with it many Latin and Greek inscriptions. It was not long before these were copied everywhere. Some trouble having at this time fallen on our family, we were obliged to discontinue this study.

XVII. In the year 1858 we were enabled again to commence, and to carry on to the present day, our careful study. Etruscan, Grecian, and Roman gold-work was principally the subject of our accurate observation and imitation. Then, on comparison, we could see how Etruscan jewelry excelled in the exquisite fineness of the beading and wire-work; how the Grecian shone with superior elegance, refinement, and unity of form, and had also a particular value with regard to the enamels and tracery; and how, finally, in the Roman works was visible a more vigorous style, which revealed itself in larger forms and greater solidity of work. The excavation and discovery of ancient objects at Cuma, at Ostia, and at Kertch, in the Crimea, gave us material for work, and enabled us to recognise as Greek (of Cuma or of Kertch) some gold-work which previously had been pronounced Etruscan by the most learned archaeologists; and, similarly, some articles which we had thought belonged to the Imperial Roman period were, on comparison, ascertained to be of the lower empire or the distant colonies. It was not difficult for us to copy the jewels of ancient Rome accurately; but it required special labour and perseverance to succeed in the wire-work, beading, and enamel of the Grecian and Etruscan patterns. It is not long since, that on examining through a glass the Etruscan gold-work of our collection, I was enabled to perceive defects in the form of the numerous little beadings which specially characterise the work done by these patient artists. These observations suggested to my mind the idea of trying a new process, in order to reproduce those exquisitely fine grains, hitherto believed impossible to be imitated by modern goldsmiths. We quickly tried new experiments, and the results obtained were so far satisfactory that we can now say that the problem which has puzzled us for nearly twenty years is very nearly solved.

XVIII. The discovery of the Basilica of S. Alessandro, and the researches in the Catacombs of Rome, made us desire to copy with exactness some of these works, which, although rough in art, bear the stamp of such ingenuity as renders them in some respects admirable. Then we made the object of our study the most ancient mosaics to be found in the Roman Basilicas; and in this we were greatly assisted by the illustrious Oulsnuffeff, an eminent cultivator of the Greco-Oriental Art; and he advised and urged us to reproduce in our jewelry the Mosaics of the Byzantine school. Thus uniting gold and mosaic, we made the latter display all the richness of which it is capable; and in this work we were always kindly assisted by the Duke Caetani. The lamented Oulsnuffeff, on account of his sudden death, could not see how well his suggestions succeeded, and how useful they had been to the workers in mosaic, who previously had been obliged to copy bad designs from modern porcelain for very low prices.

XIX. Some years had passed, in which, besides the works and studies above mentioned, we occupied ourselves, under the direction of my brother Alexander, in imitating the jewels of the Italian Renaissance of the thirteenth and fifteenth centuries. Besides this, encouraged by the good success we had obtained in the Italo-Byzantine works, we gave ourselves with greater ardour to this different style; and as we always possessed a certain collection in gold, copied from the Etruscan, Greek, Roman, and Italo-Byzantine, so, in a short time, we also had specimens of the Italian Renaissance, which forms the limit to which the goldsmith and artist of good taste and judgment should confine himself. Soon after Michael Angelo Buonarrotte, gold-work, like all other arts, began to decline and degenerate in style, becoming gradually almost solely a mechanical art, even to our own day, in which, ancient principles lost, the Italian artists, to their shame, servilely imitate the works of foreigners, while possessing in their own land the most beautiful variety of patterns to copy. We do not believe we have lost our labour as devoted cultivators of the arts, enemies of monopoly, and remembrancers of the fine saying of the ancient

philosopher, Plato, viz., "Those who possess knowledge should communicate it willingly;" so, making no reservation, we comfort ourselves with the thought that others will follow, and even overtake us, in the path we have chosen, and in which we intend to continue as long as we live.

PART II.

HAVING discoursed in general terms concerning ancient jewelry, and briefly mentioned the various historical periods through which it has passed, it may be well to speak more particularly of each ornament, and how worn among the ancients. They used ornaments on the head, in the ears, on the neck, the wrists, the arms, the fingers, and even on the ankles; they had also sacred utensils of great magnificence. Some of their jewels were intended to honour military valour or civic virtue; others were used merely for show, or to please feminine vanity; others, finally, to honour funeral obsequies, and distinguish the bodies of the dead with signs of the pomp, authority, and grandeur which had belonged to them during their lifetime. I shall begin, then, with the head ornaments, and having enumerated the jewels intended to ornament the person, and the articles for sacerdotal use, I shall also touch on the gems, cut stones, cameos, and, lastly, on the scarabæi, which are often seen produced, either in gold, in iron, in enamel, or in stone, as much by the Egyptians and Etruscans as in Greece and Rome.

I. DIADEMS.

The so-called diadem was a white zone of wool or cloth, anciently used to encircle the head (*fascia alba*). We read in Pliny that Bacchus was the inventor of it, and Diodorus Siculus adds that the god used it as a remedy for headache after the abuse of wine; and whether admitting or repudiating the conjecture, strengthened by finding the ancient statues of Bacchus always with such an ornament, we may, without error, consider this diadem, although in its simplest form, of Oriental origin. The kings of the East were the first who, in sign of royal power, wore the white zone or diadem. Alexander wore the rich band of the kings of Persia; an aspice was on the diadem of the Egyptian Pharaohs; this royal ornament was placed on the head of Jove, and on that of other Pagan divinities; finally, brought first from the East by the generals of Alexander, and then by the Arabs, it was used by the principal monarchs of the western world, who, abandoning the Greek and Italian crowns of valour and merit, forsook the white band, and increased the splendour of the diadem with gold, pearls, and precious stones, until at last it became the royal and imperial crown which for some centuries has been the sign of the highest civil power in Europe.

II. CROWNS.

The garland (*corona*) was an ornament much prized in ancient times, and first used by Janus, who invented the use of money and of ships; it was worn as well at feasts as at funerals, and finally was given as a reward for learning, military valour, and civil virtue. The heroes represented on ancient marbles, &c., are crowned just as the statues of women are diademed. The Romans had multiplied forms of crowns for different purposes: some, for example, triumphal; others civic, naval, &c. As many as twenty, differing in form and size, have been counted by learned men. The Etruscans, Greeks, and Romans gave the garland as a reward for heroic exploits; and he who obtained it had the right to have his tomb decorated with it. These three nations also used funeral garlands, which were only worn at burials, that they might be interred with the dead bodies, and they were always formed of groups of the leaves of plants, symbolising immortality. The Etruscans made them of gold.

III. PINS.

Pins (*acus crinales*), which were made as often of metal as of bone, ivory, and wood, differed in size and form, and were used for dressing the hair exactly as hair-pins are at the present

day. We have certain proof of this use in a fine female head of hair, well dressed, which was found in a Roman tomb, and which now can be seen intact in the Vatican Library. This method of dressing hair has been traditionally preserved in Italy till the present day, and Martial alluded to this when in the epigram—

"Tenuja ne madidi violent bombycina crines
Figat acus tortas sustine atque comas"—

he described the hair anointed with perfumes, and tied and adorned with ribbons. The pin was occasionally used as an instrument of punishment, as we know that the Roman ladies, angry with their slaves when they failed in dressing their hair or arranging their toilet properly, wounded them with the pin, and sometimes even drew blood.

IV. EAR-RINGS.

In eastern countries these ornaments were used by both sexes, and chiefly amongst the Lydians, Persians, Assyrians, Libyans, and Carthaginians. In the western countries they were worn chiefly by women; the Etruscans seemed to adopt this custom in preference to that of the East, as I do not think I have ever seen a male Etruscan figure with this female ornament. The Romans agreed with the Etruscans in considering the earring effeminate. The first Christians, like our modern reformers, reproved the custom of torturing the ears of poor little children, and condemned it as a barbarous habit, suited only to Paganism; therefore we do not know of any earrings worn by the primitive Christians. The custom of wearing them having been adopted in the corruptions of the middle ages, perhaps on occasion of the invasion of barbarians, it has remained a fashion ever since in the West. In all times earrings have been the subject of fine and elegant workmanship, as they can be made in a great variety of forms, and can easily be enriched with precious stones. And it was particularly for their method of making this ornament that the Etruscan and Greek goldsmiths were so much prized, as they had attained the highest perfection both in design and execution.

V. BULLA.

The Romans gave this name—*i.e.*, *bullæ aureæ*—to a gold medallion of lenticular form, supported by a fillet bent in the shape of a saddle, also of gold. Sometimes there is a fine wire-work on the fillet; often it is smooth, and there are some with letters on them, forming either name or inscription. The golden bulla was a sign of nobility, and was worn by patricians. Plebeians used it in bronze or in leather, and received it from their fathers as a token of affection; it contained some remembrance or amulet. The bulla was used by primitive Christians, in metal, to contain the eucharistic bread, and in leather for the relics of martyrs. Thus tradition has brought the custom to our days, as the little embroidered woollen bag which is now worn round the neck by some devotees, and is used more especially in convents, may be said to have taken the place of the bulla, and it serves the same purpose. Amongst the Romans the golden bulla was disused by young people when they came of age, as it then became consecrated to the household gods or other divinities. The Romans inherited these and other ornaments and customs from the Etruscans; in fact, numberless bullæ have been found in the tombs of Etruria, as well as in those of Volci and Tarquinia. On the vases and terra-cotta of Etruria are represented figures of both sexes with bullæ hung round their necks, often by a single chain, but sometimes a double one; but the greatest wonder of these Etruscan medallions is the variety of form: some have the human head in relief, some the heads of animals, some acorns, shells, and lentils, some of fantastic form, and others with a subject more finely engraved or chiselled. Amongst the Etruscans, as among the Romans, they were either a sign of nobility or worn for ornament. As well as we can guess through the darkness of past ages, we may state that they were used for both purposes; at the same time, they were worn also by noble children, as

is testified by the bronze statuette preserved in the Vatican; and besides, they were hung on necklaces for women, and this we perceive from the numerous fictile compositions which have been preserved to the present day.

VI. NECKLACES.

Necklaces were always used as ornaments, and, therefore, at all times much pains were taken to make them with elegance. Among barbarous nations, and those of most ancient civilisation, as the Indians, Egyptians, and Etruscans, they were worn by men as well as by women. The Greeks and Romans used them, especially at marriages; the Etruscan ladies used them with Oriental magnificence in adorning themselves, as the great variety preserved bears witness. The Romans gave the name of *Moniti Vaccatum* to the stringed necklaces of gold and stones with which the ladies inhabiting the seven hills adorned themselves. The ancient sculptures and Greek medallions, the Cumæan vases, and the tombs of Magna Græcia, have afforded us elegant and rich varieties of this ornament, as used by the Hellenic people. In comparing beautiful Etruscan, Greek, and Roman necklaces with the works of modern artificers, we must feel convinced that the forms of the ornaments were originated by masters in the art until a more recent period, in which capricious fashion has perverted good taste and sound judgment.

VII. TORQUES.

The torque is an ornament of gold formed either by a hollow wire in spiral lines, similar to a screw, or by a bundle of fine wires twisted like a screw over another wire which supports it, and in both cases it presents the form almost of a small cord made to surround the neck; it is always terminated either by two clasps of different shape, or by two simple bands. The Persians, Gauls, and Asiatic nations used the torque as a sign of distinction. It was called *torc* by the Britons and ancient Irish. Virgil, describing an ornament worn by the young Trojans, says:—

"In pectore summo,
Flexilis obtorti per collum circulus aurei."

The Romans, after having fought with the Celti, conferred this ornament on those who had gained most glory in battle, whence the name of *Torquato* assumed by many Romans; and we often find tombs of Roman warriors, on which is mentioned the number of torques gained by them in victories over the Celti and Oriental people; but all this should not make us believe that the Romans had this ornament originally from the Gauls. The statue of the dying Gaul, which is now preserved in the Capitoline Museum, bears testimony that the torque was a national ornament of the Gauls; we find that it was *ab antio*, a sign of distinction as well in the East as the West, and the Etruscans besides used it, as we see in many plastic works which have reached us. This is proved especially by the magnificent figure in bronze excavated from the Necropolis of Perugia, which represents an Etruscan personage, having on his neck a perfect torque; and from this, I believe, we may assert that the torque passed from the Etruscans to the Romans, as a distinction of honour, which seems proved by the Latin phrase received by tradition, and adopted still by moderns, who gave the name of *Eques Torquatus* to him who is decorated with the collar of the present order of knighthood.

VIII. BUCKLES.

The ancient Italians, Greeks, and Orientals fastened the upper part of the soldier's vest with a pin, fixed to a sort of convex semicircle, and terminating in a long hook, which held fast the point of the pin. This is the ornament which was called *fibula*, and originated the modern buckle. They were generally made of bronze, of silver, and of gold; the Roman ladies used them for the *amicetus* and *indutus*, the men for the *amicetus* alone. Sometimes women wore them on their shoulder, but generally they wore but one; sometimes matrons wore them

on the sleeves of their tunics for richness and ornament. The buckle, in process of time, was used also to fasten and support the tunic over the knee. Round studs, *pi-recci*, came into fashion afterwards, but the Romans gave the name of *fibula* to all. Among the Etruscans the *fibula* was an ornament very much used, as it is found of every form and of various dimensions; they had round studs with a little cylinder empty in the centre, and these were, perhaps, stitched on the vests; they had curved *fibula*, and also some in the form of round studs, of which some fine examples may be seen in the public collections. The Celti had a different *fibula*, of particular shape, viz., that with the bow and hook, and which we know was used formerly in France, in Scotland, and in Ireland. This ornament, uniting the two parts of the tunic or mantle, and gathering together the drapery in one single point, and causing it to fall from this point in an abundance of graceful folds, produced that majestic and varied effect so much admired in ancient sculpture.

IX. BRACELETS.

These ornaments were used by the ancients on the wrists and upper part of the arm as much by men as women. In the East there were people who wore them even on the legs—a custom which we see to this day among Arab women. Among all ancient and modern people, those who wore the handsomest bracelets were the Medes and Persians, and they wore them on the arms and wrists, adorned with gems, although formed simply of large stringed pearls, united with small golden links covered with gems. In Europe the Gauls wore them similarly on their wrists and arms. The Sabines wore very heavy armlets of gold on the left arm, and in proof of it we have the demand of *Tarpeia*. About the same time the Sarnii used very rich bracelets in the solemn feasts which they celebrated in honour of Juno. It seems that Grecian men did not wear them; but Grecian women, who liked splendid ornaments, had bracelets of every kind of varied materials, different style, and variously ornamented. In a Latin comedy which Plautus wrote, the armlets are described, and some of them distinguished from others by the name of *sphinter*, a Greek termination derived from the verb *σφύρω* (to compress), which appellation means that the ornament so named adapts itself to, and binds the arm of the wearer; and, in fact, such armlets were formed either of an entire zone of metal which binds the upper arm, or they imitate sometimes the spiral cords, sometimes a wire serpent-shaped; but in all cases they go round the arm several times, fitting quite closely. Those worn on the wrists, although sometimes made like the above, were generally fastened with a clasp. We have sufficient examples, as well from objects of bronze and gold as from fictile works, to prove that the Etruscans used bracelets with Oriental magnificence; they had them for the wrists, the arms, and perhaps also for the legs; they had annular and also spiral armlets. There were found in the Etruscan Necropolis many evidently intended for the use of the living, and others without doubt exclusively destined to ornament the bodies of the dead, and to be buried with them; there are some for the sole use of children, which are of such fine workmanship as to cause wonder in all who see them. Roman men and women used armlets of gold, silver, and bronze. We often read in their history that bracelets of gold were presented to brave warriors: thus Livy, describing the termination of a battle, says that finally the consul, after the victory, distributed crowns and bracelets of gold to two centurions and to one lancer; and to others, who were either too young or strangers, he gave horns and armlets of silver. Pliny states that crowns and armlets of gold were given to Roman citizens, and not to barbarians and strangers. Valerius Maximus has preserved for us the formula used in conferring these prizes, and it is—

"Imperator te argenteis armillis donat."

Wrestlers and soldiers used armlets of bronze, but certainly they were not purely for ornament, having a peculiar form, manifestly in-

tended to cover and save the arm from the blows of the enemy. These were in the form of bands, which, being spiral-shaped, reached gradually from the wrist quite up to the shoulder; there were some equal to these, although shorter, and intended, perhaps, to cover part of the arm; and for the same purpose were those enormous armlets which we often see in bronze. It would, however, be a great error to suppose that those very heavy armlets were intended for women, as they could only be worn by the muscular arm of the warrior and gladiator, to whom they were frequently given as a mark of honour, a military prize, or a reward for superiority in games. The above inference is confirmed by some ancient bas-reliefs representing gladiators in the act of fighting, and wearing on the right arm the above-mentioned spirals; and by others which represent them as having suspended to their neck by a large band two armlets of immense size, almost like gladiatorial torques. Roman ladies used bracelets also to contain amulets; and Pliny names several remedies which it was thought could be obtained by inserting certain substances inside of that one which was worn continually. It was on account of this superstitious belief that Nero, by the advice of Agrippina, often wore on his right arm a bracelet of gold which concealed the skin of a serpent. Ladies of high birth wore beautiful gold bracelets, ornamented splendidly with gems. The gifts of amber (*succina grandia*) which, according to Juvenal, were sent to ladies on their birthday, were probably armlets of amber and of gold. But Roman corruption and the invasion of barbarians caused all signs of previous opulence to perish by means of proscriptions, devastations, confiscations, and sackings, so that with the description of this marvellous pomp, a few jewels alone remain to us, being hid in the sepulchres and in the earth, and thus alone saved from the rapacity of the barbarians, as if for the purpose of being made known to posterity.

X. RINGS.

It would be useless to try to say who was the inventor of this ornament; we must content ourselves with stating, that first in Asia, and next in Africa, rings were used, as we have proof in the history of Nineveh, and the discoveries made there and in the pyramids. We read in Genesis that the patriarch Judah gave to Tamar the ring, the staff, and the bracelet; that with the royal ring Pharaoh conferred on Joseph part of his power; that Ahasuerus, wishing to honour Mordecai, placed a ring on his finger. Thucydides says that the Persian kings honoured their subjects by giving them rings with the likenesses of Darius and Cyrus. It seems that the Greeks of the time of Homer did not wear any, as that divine painter of heroic and mythologic times makes no mention of them. It is said that they were universally used in Asia; but we do not know at what period, or in what fashion. In the time of Solon the custom of wearing rings was common, as also was the art of imitating the impressions cut on them, as Diogenes Laertius speaks of an ordinance of that personage which prohibited artisans from imitating his own ring. Even before this time every free man of Greece had the ring, not merely as an ornament, but also as a seal; it is, however, uncertain if in such remote times they had engraved gems for that purpose, it being more probable that the signs and emblems were engraved on the same metal of which the ring was made, and this is a custom preserved to the present day. It appears that the women of Greece did not use the ring as frequently as the men, and that theirs were less costly; in fact, they are mentioned as being of ivory and amber. It is said that the Lacedæmonians only used iron rings at any time, and in no other province of Greece did they restrict the use of such ornaments so much as in theirs, and this to all ranks of citizens. The Etruscans made rings of great value. They have been found of every variety—with precious stones, of massive gold, and very solid, with engraved stones of extraordinary beauty; but whether these were for common use or for occasions of pomp we do not know, and we must abandon ourselves to conjecture as to the use the Romans made of

them. Although Pliny says that these latter learnt to wear rings from Greece, and that other authors assert that their use was introduced in Rome by the Sabines, stating the tradition that the people wore gemmed rings of great beauty, still I follow Floro, who says that the use of rings was brought to Rome from neighbouring Etruria, in the time of Tarquinius Priscus. However, it seems beyond doubt that the first Romans, whether from poverty or from simplicity of habits, only wore rings of iron, which were for the same purpose as those of Greece, perhaps of Etruria, as every Roman citizen had a right to use his seal. In the first days of the republic, ambassadors alone received a golden ring, on which, perhaps, were engraved emblems in allusion to their dignity and to the republic; but such rings were only used in ceremonials: in private the ambassador was a Roman citizen, and only used the iron ring. In progress of time the gold ring was worn by senators, by magistrates, and, in fact, by every gentleman; and for a long while the *jus annuli aurei* continued to be their exclusive privilege, while the plebeians wore rings only of iron and bronze: however, the iron rings continued to be worn to the last days of the republic by those noble men who called themselves lovers of ancient simplicity. Marius wore an iron ring when he conquered Jugurtha, and many patrician families followed this fashion, and never used gold rings. At the fall of the republic the emperors were invested with the privilege of conferring the use of it. Tiberius made a sumptuary law enacting that the gold ring should only be granted to those who had for two uninterrupted generations possessed 400,000 sesteria; but this law had the usual effect of prohibition laws, and the ambition to have a right to use the *annulus aureus* became irresistible. In the lengthened vicissitudes of the Roman empire we find that Severus and Aurelian conferred on the soldiers, principal supporters of their power, the *jus annuli*, and at last Justinian yielded to all the citizens a similar honour. Every time the ancients left their home they were in the habit of sealing with a ring their coffers and the places in which they kept precious articles or provisions, suspecting, perhaps, not less their own slaves than strangers. The impressions on their rings for such purposes were very various, as we have proof from those which have come down to us. A symbol of power with the head of the Roman empire was a sort of ring or seal of state, which was sometimes used by those who acted for him: the senator on whom this duty devolved took care of it, and was called curator of it. The nuptial ring, by some called *cingulum*, and by others *vinculum*, was generally of pure gold, and a plain circle (*linea infinita*), to symbolise conjugal fidelity, and to act as a reminder that the love of married people should be infinite: the use of this is very ancient, as we see it amongst the ancient Hebrews, the Greeks, and Romans. Karchman asserts that in Rome the custom was to place in the hand of the newly-made bride a ring of pure gold, at the same moment in which a ring of iron was sent to the house of her parents, a remembrancer of modesty and domestic frugality. We know, also, that the Romans were in the habit of presenting to the bride rings of bronze and of iron, in the form of a key, as an investiture of supremacy in domestic matters, and many of such rings have been found in the excavations. I believe this to be the iron nuptial ring mentioned by Karchman. Many superstitions have been connected with rings, and this more in the East and in Greece than in Rome; and not a few had lucrative traffic by selling rings made by the people of the Island of Samothracia, said to possess the magic power of keeping safe in danger all those who wore them. These rings were made of the worst materials; they cost a drachm, and were used by the superstitious of all ranks. The use of rings was received by the primitive Christians, to whom Clemens Alexandrinus, in the second century, says:—"We may use a single ring on the little finger, to serve as a seal." From the remotest days of the middle ages we find that episcopal investiture was made symbolically by means of a gold ring and a sapphire

or a ruby worn on the fourth finger, a habit of unknown origin, but which was perhaps derived from the custom they had during the Roman empire of giving a ring as an act of investiture to the military tribune. It was, perhaps, afterwards as an honour that enormous ecclesiastical rings were bestowed, and these were made of bronze, gilded and adorned with enamel. Among the rings found in the Etruscan tombs there are some in the form of a knot or of a serpent, and gemmed variously, many with scarabaei and with engraved stones or glass of the rarest beauty. They are found frequently with shields in gold, and of that form which we call Gothic, that is, elliptical and pointed, called by foreigners *ogive*, with raised subjects chiselled on the gold, or with onyxes of the same form, but polished and surrounded with gold: there are some particular rings which appear more adapted to be used as seals than as rings, and they have, on the shields, engravings or reliefs of much more arched, and almost Egyptian, form. Grecian rings are easily distinguished from all others by the elegance of their form and the beauty of the engraving. The Romans used only rings either massive or hollow, rings of silver, rings with a shield of gold in a circle of different metal, rings of silver with points of gold let in; some of a single stone, and the greater number of engraved stone, placed on every kind of metal; there were some with likenesses of ancestors or of friends; some with coins set in, or with inscriptions engraved; in some cases they expressed symbolical allusions to history, true or mythological, of the family. Sylla had a ring on which was engraved 'Jugurtha made prisoner;' Pompey had one on which three trophies were engraved; and Augustus took for emblem, first, a sphinx, then the likeness of Alexander the Great, and finally his own likeness, which was afterwards used by many emperors. At the time of the greatest corruption of manners in Greece as well as Rome the ring was the favourite ornament. The women in both countries were extravagant in the number and varieties they wore, and the men wore rings on all their fingers; they made seal-rings of engraved gems, in which Greek art revealed all its grace and perfection; they had speaking rings, in which were symbolised either the attributes of Venus or Cupid, or words or emblems of love; even children wore rings, and they placed them on the fingers of their idols. They also had gemmed rings of every kind, and there were some in which was inserted a natural adamant crystal, used in feasts to write on the glasses (or crystal drinking-cups) the name of those whose health they wished to drink; they wore rings of immoderate size, rings for every day of the week, with the names of the day engraved on them to serve as a calendar; light rings for summer, heavy rings for winter, as if a few grains more or less could alleviate either cold or heat. Among antique rings we often see some which have value as to the gold-work, but in general, in Etruscan, Grecian, and Roman rings, the greatest value belongs to the engraved stones.

XI. SACERDOTAL UTENSILS.

All the religions which had their origin in the East had sacred functions of extraordinary pomp. In order to impress the popular mind with the terror of celestial vengeance, the priesthood availed themselves of the convulsions which shook the earth in its early days, and by which either mountains suddenly appeared throwing out fire, half-spent volcanoes became converted into sulphureous lakes, or earthquakes totally changed the appearance of places, and peninsulas separating from continents gave free passage to the raging sea. The populace being thus disposed to fear, superstition made it easy for the priests to bend them to their purposes, and to impress on them a high veneration for the ministers of the gods, by means of the splendour with which they invested themselves, and the magnificence which they attached to external worship. From Asia, religious mysteries and practices were brought by migrating people, and by the priests who understood them, into Europe, and

established there with ever-increasing splendour; and principally in the primitive times of Greek and Italian civilisation, the people of these two regions expended all their riches in sacerdotal pomp. Prayers, sacrifices, oracles, and prophecies were considered things which had reference not less to the state than to private citizens, as on these every ancient monarchy or republic had been founded, like those which at the beginning were doubtless theocratic. From that time the more prosperous a state became, and the more extended the empire, so much the more did the priestly functions increase in magnificence, as is proved to us by the ornaments, the symbols, the utensils, and the jewels for priestly use which have come down to us. But the excavations of Etruria, which have been so fruitful in utensils, pictures, and vases, have scarcely added to our previous knowledge as to their names and uses. Michale states that the machinery of all Etruscan government was without doubt priestly. After such a sentence from one of the most accurate narrators of the history of ancient Italy, I cannot well add anything calculated to give a better idea of the wealth and opulence in which priestly caste in Etruria lived and luxuriated. We may conjecture that the great collection in the Etruscan Museum of the Vatican consists of ornaments and utensils belonging to religion, as also the two beautiful compartments of the Campana Museum, all the necklaces of extraordinary size, and the large bullae of such varied form and dimensions to be seen in the different collections, also the innumerable vases, patera, goblets, &c., &c., in silver, gold, and bronze, recovered from the tombs. Such a multitude of objects may give an idea of the multiplicity of religious mysteries and functions, and of the treasury contained in the ancient temples, devastated, first by barbarians, and afterwards destroyed by the intolerant zeal of the ignorant favourers of a new and triumphant religion.

XII. GEMS.

The people of the East made great use, on festal and other occasions, of the precious stones produced in their own lands, and the inhabitants of the continent of Europe becoming possessed of them, either by conquest or purchase, adopted Oriental splendour in ornament. The great annual fairs of Syria furnished gems to the West along with other productions. It is of one of these fairs that Ammiano speaks thus—"Bactra, a city of Anthemusia, founded by the ancient Macedonians, situated at a little distance from the Euphrates, and inhabited at that time by rich merchants, is a place where, on occasion of the great feast celebrated there annually at the beginning of September, a great many people of various ranks meet at the fair, to buy the goods sent there by the Indians and Chinese, and by their people." Now, which were the gems most sought and prized by the ancients? This with certainty we cannot declare, as no precise notice of the names of the jewels has been transmitted to us by the ancient authors; but among the antique gems which modern research has found are crystals of native diamond, pearls, rubies, sapphires, emeralds, and all the gems of minor worth, cut, polished, and often engraved. The ancients used the diamond to cut other gems, but as an ornament they only used it in natural crystals, as they did not understand the modern method of cutting it, which was invented in the fifteenth century by Lorigi da Berghem. With the Romans, as at the present day with us, these stones were considered the most precious. Before the time of Pliny these were used only by the richest and most powerful princes, but under the Caesars the great increase of traffic rendered them more common. We have in our collection of antique rings one very elegant, which without doubt is of Roman art, and in which is a crystal of rough diamond, with a point projecting so that it seems to have been used as a stylus with which to engrave on crystal; we may therefore believe that it was one of those used in banquets, when, drinking healths, they wrote the name of the friend pledged on the glass goblet, which was afterwards destroyed. The different *corindons* which now are scientifically a single group of

gems, were by the ancients considered another quality of stones, and of this the proof remains in their common names of amethyst, topaz, emerald, and ruby, which are said to be Oriental, according as the substance of which they are formed takes the colour of violet, yellow, green, blue, and red. The quartz of equal colour, which we call Western stone, was divided by them into families, distinguished as masculine and feminine according as the colour was more or less bright. They had all their corindons, as well as their pearls and diamonds, from the Persian Gulf. The emerald (*smaragdus*) they received from Egypt and the East; that from Egypt came in large crystals, but of imperfect colour: besides using it for ornament, the engravers, when in some very fine work they had fatigued their eyes, refreshed them by looking through green crystal; and from this habit originated, perhaps, the idea that the ancients had eye-glasses of emerald, as it is said of Nero that he looked at the play with such glasses. Now, we know that the ancients made and used glasses of beryl, which is greenish, and in larger crystals than the emerald, and although of the same value, was better adapted to the purpose. Claudius above all gems prized the emerald and sardonyx, which last was originally brought into use among the Romans by Scipio Africanus. The stone which the ancients called *sapphirus* was not the modern blue corindon, nor the quartz of the same colour which we know by the name of water-sapphire; it was the modern lapis-lazuli, as we may clearly perceive by the description which Pliny gives of it, and he says that it comes from Media (whence we get it even now): it is opaque, spotted with gold, and is of two qualities, *i.e.*, a clear blue and a dark blue, and it is not considered adapted for carving, being mixed with a foreign substance harder than itself. It appears that the ancients had great facility in working on precious stones, and they used stringed pearls as necklaces; also the onyx, amethyst, and garnet, and a green-spotted gem. This last is a transparent chalcodony with a green metallic tint; this, at first sight, is often confounded with inferior emeralds, and its Italian name is a corruption of its ancient Latin name, *gemma prasina*. The malachite was by the Romans called *chrysocolla*—that is, the solder of gold—because they used it to cement gold. It is said that Nero, in one of his fits of folly, wishing to make green fashionable, ordered the arena to be covered with a layer of dust of malachite. From what I have said, it may be understood that the ancients not only named, but distinguished and arranged, their precious stones differently from our plan. This part of jewelry requires special study, towards which we can recommend various treatises on stones and gems, and my chief object now is to direct attention to them.

XIII. CARVED GEMS.

Generally speaking, it is very difficult to establish certain rules in order to know the precise period to which carved gems belong. And for this end, not only are taste and practice in the art necessary, but also long experience, and to have had a great number of carved gems pass through the hands; it is this that gives, as we may say, a clue to the difficulty, and imbues the artist with such a fine perception concerning this kind of work as to render his judgment almost infallible. Nevertheless, a few observations may throw a little light on the matter. Carved gems of a size too large to be set in a ring are rarely antiques, as the ancients, for purposes of ornament, only used gems whose beauty consisted in scarcity and colour. They never used carved *pietre dure* for ornament, except in the form of cameos in relief; and we shall see how these, even at a distance, show out the engraving plainly, whereas stones engraved in concave often require to be looked at closely with a glass, on account of the fineness of the work; and these were used as seals in rings, so that we have always reason to suspect the antiquity of very large engraved stones. The use of seals, of which we now speak, was very common, and this is the cause of the great number of small engraved stones which are found, especially in the Roman Campagna.

Artists of more modern times were in the habit of engraving on large stones when they wished to do something very beautiful; the little stones which were carved in the lapse of time from the Middle Ages and afterwards are of much less value, and appear to have been done for persons less wealthy and less intelligent; whereas the contrary, as we have said, took place with the ancients. But one exception is to be made, which refers to the Gnostics and Basilidians of the second century of the vulgar era, who used amulets to hang to the neck or about the person, called by them *abrasas*—they were figured or carved stones of every size, symbolising to them the creative spirit, and they are almost always in green jasper or in black agate. The reverse side of the gems was prepared by the ancients with much less elegance and care, being left its natural height, and only cut and polished sufficiently to allow of its being fastened to the metal, and this was to prevent the brightness and beauty of the stone being interfered with by diminishing its thickness. The reverse side of antique stones is always bright (or clear), because brightened by a peculiar process, to us unknown, and well adapted to the purpose; but under the brightness there are always visible the parallel lines of the emery surface on which they were planed. Instead of this, modern stones receive their finish on a turning instrument, which, by a copper wheel moving on the surface, and covered with oil and emery powder, binds and polishes equally, while avoiding the above-mentioned lines. Nevertheless, the even polishing of the surface of a gem is not sufficient argument to decide on its being modern, because many jewellers of the past epoch had the habit of repolishing the surface of the most beautiful antique gems, in order to obliterate the scratch and increase their brilliancy. This operation rather injures the intaglio, because, besides rendering it of doubtful antiquity, it alters the design by lowering the surface of the stone. We could cite lamentable instances of superb engravings quite disfigured, according to the estimation of the artist, in order to appear more brilliant to the eye of the ignorant purchaser. On the other hand, having the surface of a stone rough and scratched is not sufficient proof of antiquity, because many methods were used to imitate and falsify these signs, using acid baths, emery powder, &c.; and even, we have heard, causing modern stones to be swallowed by turkey cocks, it being believed that in the stomach of these animals the acid which assists their digestion produces on the stones that peculiar appearance and roughness which the course of ages generally evolves. Then, again, some modern artists have retouched and cut over antique stones whose intaglio was not of great value, and thus given the stone the appearance of a fine work of the best times: this deceit can be discovered by means of glasses, which show the various points where the work has been retouched and cut to a greater depth. In short, the fraud in these articles might deceive even the most expert; and, therefore, it is necessary to trust to the honesty and good faith of the person who has found the stone, as I cannot give any other sure sign of the antiquity of an engraving, except that of a certain almost velvet appearance which the surface of a gem acquires after a very long time. Altogether it appears to me that the antiquity of artists being very uncertain, it is better to prize beauty and perfection of work, which make themselves manifest, and cannot deceive any one.

XIV. CAMEOS.

Cameos are those bas-reliefs cut on gems, *pietre dure*, or marbles. There is, however, one particular species of shell (Chama), very delicate, which presents strata differing in colour and hardness, which allow of very fine bas-reliefs being carved on them with beautiful effect, and therefore they are called shell cameos. On *pietre dure* (hard stone) or gems the carving is performed by means of the diamond and emery and turning machine, but on shells and marbles it is done by intaglio instruments. They give the name of paste cameos to imitation engravings on glass.

Seneca, relating an anecdote concerning a certain Maro and Paulo, says of this last that he had on his finger "Tiberii Cæsaris imaginem ectypam atque eminente gemma." Such a paraphrase seems to prove that this manner of carving was not much used in that time. Camillo Lionardo, who wrote in 1502, mentions a *gemma chainaina*, signifying by such an appellation that which we now call cameo, or a gem cut in relief. Whence the name "cameo" originated, and why given to this kind of intaglio, it seems to me useless to inquire, as we cannot know with certainty, and can only suppose that from the shell *Cbama* the common name of cameo is derived, whilst the engraving of these shells is not a modern invention. Small antique cameos in agate are very rare, the larger ones are more common; and it appears that they were used as clasps on defensive armour, and then they were oval or round. The subjects engraved on them are mythological or likenesses, and they may be called fine medallions; in fact, when these engravings are likenesses they are very similar to the coins of the money of the period; which makes us think that they were executed by the same artist, who, perhaps, had first engraved on the agate the type of his medallions. These clasps have often a small hole which passes underneath, and helps to adapt it to the metal. The ancients were in the habit of using cups and vases of beautiful agate, engraved with magnificent cameos, and they prided themselves in exhibiting their riches and best Art in this way. The fragments of these found in modern times are often rounded and reduced to the form of the clasps. After the revival of Art, cameos were used as feminine ornaments, and were at first either rough copies of ancient subjects, or likenesses of great personages; but the artists of the *cinque cento* became so excellent in that sort of work, that many of their cameos cannot be distinguished from the antique. When Art declined, they, with perverse taste, made cameos with very minute work in alto-relievo, and often with many holes (or openings) at the bottom. These cameos are easily recognised, as, besides the odd and exaggerated style, they are almost always in transparent white stone, and to increase the effect of this material they were always laid on tablets of black agate. At the beginning of this age, antique cameos being in great demand, many artists tried to imitate them, and this created a number of excellent Italian engravers, among whom were Calandrelli, Pistrucci, Girometti, and many others. These men vied with the ancients, and were artists whose names will live as long as the cameos engraved by them. But now the school founded by them is already declining, and if the wealthy do not give up demanding stone cameos for low prices, we foresee that soon there will be no supply. As to antique cameos, the great number of imitations and falsifications of these renders it nearly impossible to pronounce with certainty as to what epoch they belong. The character more peculiar to the ancients is their method of working in relief, as they used the point of the diamond on the gem in the same manner as the chisel on the metals, and they allowed the contour of their design to lose itself towards the base, with a notable difference from modern cameos, whose intaglios appear more rounded and separated at the base, being less free and more precise in their lines. It must, however, be remarked, that the artists of the Middle Ages preserved the ancient method, and their works differ from the others in having superior delicacy, and also in having the relieve rounded and polished to the most extreme brightness, so that the projecting parts resemble white wax carved and fastened to a gem. In short, cameos may be divided into five different qualities, *viz*: antique, those of the Middle Ages, those of the decline of Art, those of the modern classic school, and of the present day. Most rare, and almost always very beautiful, are the first and second; the third are common and of inferior value; the best of the fourth kind are rare, and of no small value; and inferior to all are the last, which are generally but poor imitations of the antique, made and sold for low prices. It would be desirable

that some good artist should again attempt this class of work, more especially that which was peculiar to Italy, and study the most beautiful examples of ancient, classical, and modern Art; and in this he would not fail to arrive at great perfection if his works were prized and purchased according to their merit.

XV. SCARABÆI.

No greater proof could be given of the common origin of the Etruscans and the Egyptians than the veneration and worship in which scarabæi were held among these two people. It is difficult to ascertain the cause of this worship, but it is generally believed that the insect was a symbol of, or represented, a god. The scarabæus was represented cut in Etruria and in Egypt in gems, enamel, agate, and in glass; they usually engraved the reverse side of the stone which represented it either with hieroglyphics, emblems, figures, or words. From the banks of the Nile the scarabæus passed on to the Etruscans, by whom it was imitated, yet did not preserve its primitive type, but was reproduced, according to the most perfect Art of the Italian peninsula, whence we perceive that it differs in the two countries as much in the form as in the material and ornamentation; such differences increasing with the progress of time. Those of Egypt which have reached us are of enamel, porphyry, basalt, and seldom of *pietre dure*; those of Etruria are composed of cornelian, onyx, sardonyx, alabaster, and seldom of enamel; they are found belonging to both countries, as well of granite as of aërolite iron and of gems. Those of Egypt are the exact reproduction of the insect; those of Etruria are rather exaggerated, especially at the back, which is sometimes raised above measure: the under-part of the Egyptian stone, almost always engraved, represents hieroglyphics or gods, and on that of the Etruscan, except some rare copy of the Egyptian, the subject is generally taken from the Greek mythology. It seems, however, that in both countries this imitation of an insect was used as an amulet and an ornament, but it may be believed that the Italians received this superstitious custom without attaching to it the same meaning. But to the strangers who introduced the scarabæus to the Etruscans it made a part, we may say, of their religion, and Pliny tells us they held it in such veneration because this insect, pushing together little pieces of mud with its hind legs, caused them, by constant turning, to take a round shape, thus forming little balls of earth. How strange to think the scarabæus a god, because he was able to form a little world! And Pliny adds that Apione the Egyptian, in trying to excuse the superstitious belief of his fellow-countrymen, explains their veneration for the scarabæus by referring it to the similarity of the operations of this insect with those of the sun. The different engravings and the subjects represented on the Etruscan scarabæi—as animals, three or four horses abreast, warriors wounded and victorious, wrestlers or contracts of peace, figures with palm in their hands and plants at their feet—make us suppose that these may have been used as decorative rewards for extraordinary exploits and for victory in single combat, or for great bravery in some other affair, just as the torques and bracelets were used; but, in opposition to this view, we see them often in great numbers, and with every sort of representation, in a single necklace; therefore we may believe that in Etruria the scarabæi were first the objects of veneration, and afterwards of reward and adornment. The Romans copied the scarabæus from the Etruscans, and many examples are found which are of undoubted Roman Art; also many with Greek engravings, which, from one found at Ægina, may be said to be from that city, but in Greece and Rome they were merely superstitious ornaments.

The sect of the Gnostics, who may have been in a certain degree Christian idolaters, had the scarabæus among their signs and symbols, and as such we may easily recognise those with engravings similar to what are to be seen on the amulets, and which are sometimes mistaken for the abrasax.

Even in the sixteenth and seventeenth centuries scarabæi were used as ornaments, and they were characterised by the largeness of style which belonged to that epoch, and this was especially evident in the engravings on the reverse side. There are also some belonging to the eighteenth century, in which the awkwardness of the Art reveals the modern date.

Ancient Etruscan, Grecian, and Roman scarabæi are at present very rare, and therefore their high price induces people now to imitate them; and to such perfection has this trade arrived, that the most skilful eye can scarcely discover the fraud. It is not the stone, or the lustre, or the engraving, but a certain soft and delicate appearance which stamps them as antique; and this only by those who for many years have devoted themselves to the study of this branch of Art, and who in the way of commerce or otherwise are in the habit of seeing and handling a great number of them.

VALE.

THE 'MUSE' OF CORTONA.

THERE are some things in Art which make us realise the full meaning of the poet's "joy for ever." The 'Muse' is one of these rare surprises. As the traveller is whirled over the iron road that now traverses the Val di Chiana, his eyes fastened on Lake Trasimene, thinking of Hannibal and Flaminius, he gives small heed to the grim hill-town on his left, looking more like a den of thieves than the home of the fairest relic of Grecian painting which time has yet restored to us out of its rich supply. Yet if he fails to alight and mount that long hill, he will miss a sight such as all Europe beside cannot give. It is a sensation in itself approaching awe to be within walls which were ancient before Troy was sacked, and whose massive stones, capped by the lighter superstructure of mediæval times, still entirely surround the town, retaining the gateway through which, for more than three thousand years, the human tide of Cortona passed in and out; glum arches commanding vistas of plain, mountain, lake, far-away towered towns, castles, Pagan and Christian fanes, battle-fields for which Pelasgian, Etruscan, Carthaginian, Roman, Guelph and Ghibelline, Pope and Italian, each in turn has fought through the varied vicissitudes of a history whose light gradually fades away in myths and traditions coeval with man's first appearance on earth.

Cortona has so shrunk internally, that one quarter of the space within the walls is filled with ruins, or restored to agriculture; another quarter is taken up by narrow, tortuous, foot-wrenching streets, the grime of whose deep-browed, ancient houses makes a background of mysterious obscurity like their own history, and which requires the intensity of Italian noon-light to enliven even for a fleeting moment. The remainder of the town fits into modern life harmoniously enough, without detriment to its ancient genealogy.

The only existing example of Grecian easel-painting is kept in a little shrine in the Museum in a small cabinet, and, when suddenly opened, transports the visitor who is familiar with the spirit of Greek Art back to its best period, as if one of its fairest forms had revealed itself bodily to his astonished senses. In thus viewing it, I confess to an emotion like love at first sight.

The artist's triumph was complete. There was simply the head and bust of a young girl, one-third life-size, with a lyre, painted in a wax medium, on a fragment of slate. It was found by a peasant in a tomb, where probably it had been placed as the most precious property of the deceased, to keep him company in death. At first the finder, supposing it was a Madonna, gave it an honourable position in his house; but being told by a priest that it was an idolatrous image, he used the slate to stop up a hole in his oven, whence it was rescued by the owner of the farm, and, after various adventures, was presented to the Museum by the same citizen who gave to it its other unique treasure, the stupendous bronze Etruscan lamp.

The injuries to the painting are slight. They consist of sundry abrasions and some loss of shadow and gradations by the wearing away of surface tints, though in comparison with most paintings of the best Italian period on canvas, or even wood, it is comparatively perfect. Indeed, it offers a strong argument in favour, not only of the vehicles used, but of the substance in which it is painted, both for their imperishable character and their superiority to oils in securing permanent clearness and transparency. But what first strike us are its wonderful statuesque proportions. At a glance one sees the value of the practice of Zeuxis in modelling his figures in terra-cotta previously to painting them. No modern painting that I have seen on slate or other hard material gives other effect than a flat and more or less reflecting surface. This, on the contrary, is surrounded by atmosphere; and beyond this fact one takes no note of the background. The eye reposes on a transparent, harmonious, low-toned, greyish-purplish ether, in the midst of which calmly stands a low-browed girl, just bloomed into womanhood, not idealised into monotonous regularity of outline, but with the freshness and variety of modelling such as are found only in the finest examples in life. Waves of luxuriant golden-brown hair fall over the shoulders, and straying in delicate and graceful lines in light masses towards the front, intermingle on her brow with a laurel wreath. The right bosom, which is of the sweetest shape and line, is exposed. A transparent drapery serves to heighten the value of the dainty flesh and delicate infused carnation of the other shoulder. Only the upper part of her arms is given. The drooping eyes give a vestal look to a countenance in which the intelligence corresponds with its rare beauty. There is nothing in it that resembles the ascetic or ecstatic look of the saints of Christian Art, yet it is spiritually supersensuous—what the Venus de Milo might have been in early girlhood when the possibilities of the goddess-woman were nascent within her; in fact, a perfectly beautiful, heathful daughter of the earth, with a visible forecasting of pure instincts as yet untested by the dubious experiences of life, leaving the spectator in rapt enjoyment of her loveliness, while undetermined as to her future destiny. She might prove a Sappho, an Aspasia, or a Cornelia: no matter what! There she stands more vitally lovely than any figure of similar attempt by Raffaele, Titian, Correggio, that I can recall. In some technical details each of these painters may have done some things superior to points of execution here. But the 'Muse' combines, as far as can be in the vehicles used, that perfect adaptation of colour to form which best expresses both the scientific truths and the highest inspirations of Art. And this excellence is as much due to colour as to design. Although the painter followed nature in the main as his guide, whenever it was necessary to add to the effect which he aimed at, keeping in view the position from which evidently his picture was to be seen, he turned to æsthetic law for his instruction. This admits local falsehood to attain greater general truth, or the exaggeration or diminution of parts in order to secure complete unity as a whole at the point of observation. As now seen, there is a slight elongation of the neck, for which, no doubt, the artist had his special rule. His colouring is firm, solid, broad, and emphatic, with almost imperceptible gradations of warm tone, and an understanding of *chiaro-oscuro* that reminded me of Leonardo da Vinci, and seemed a happy illustration of his axioms of painting. Artists alone, however, can fully appreciate the technical execution, though every visitor feels the wondrous beauty that steals over the senses like enchanting music.

I am told a large sum has been in vain offered for the 'Muse' by the agent of a foreign gallery. As it was given to Cortona on the sole condition that she keeps it, this isolated town, so seldom visited by tourists, is likely for ever to retain the remarkable treasure—the sole extant proof that Greek painting was on a par with its sculpture. It is a mere fragment, which may, or may not, be an example of its best work. Had we their master-pieces, the

accounts of which seem fabulous, we might have a different standard from what now is shown by which to adjudicate the comparative merits of ancient and modern painting. The 'Muse' seems to possess in eminent degree those qualities which the best of the old Italian masters sought for, and which modern French Art tries to realise.

The encaustic method in which the 'Muse' is painted comes from remote antiquity, and resists time and humidity better than any other. It was practised in a modified form by the Byzantines, who transmitted it to the modern Greeks and Russians. There exist Byzantine paintings eight centuries old in almost as perfect a condition as when finished. Pliny says this system was in vogue before the time of Aristides. It is supposed that the colours were boiled with wax, into which a small quantity of oil was infused. I presume the 'Muse' was painted during the epoch in which Zeuxis, Parrhasius, and Apelles flourished. The prices paid them exceed even modern prodigality, and indicate the prodigious esteem in which they were held. Lucullus gave nearly £1,000, or its equivalent, for a copy of a portrait of Glyceria, seated with a crown of flowers in her hand. Nicias refused £20,000 for a picture of the 'Descent of Ulysses into Hell,' preferring to give it to Athens, his birthplace. Julius Cæsar paid more than £30,000 for two paintings representing 'Ajax' and 'Medea.' The fees given by pupils in the studios of great masters were enormous, but the course of study was thorough. Time and money were secondary considerations to perfection. Protogenes worked seven years at his picture of the hunter Jalyus. We cite Leonardo's four years' work on his 'Mona Lisa' as a wonder of patient elaboration. Four centuries have robbed it of its finest qualities, while after twenty the 'Muse' still retains hers. The durability of encaustic colours is in striking contrast to the destructibility of modern pigments.

Is the 'Muse' pure Greek Art, or was it painted in Etruria by one taught in that school? Type and treatment are thoroughly Grecian, yet there is also about it an individuality of expression that indicates study from nature. If it be Etruscan in origin, and Greek in treatment, it is a happy union of the merits of these diverging schools. But whatever may be its precise origin, it causes us the more deeply to regret the loss of those master-pieces of Greek painting, to whose beautiful and thorough execution this serves as a clue.

Florence.

J. JACKSON JARVES.

DULWICH COLLEGE.

EDWARD ALLEYN, the "poor player" who was said to have been a friend and companion of Shakespeare, performed a most noble deed when he founded his "College of God's Gift" at Dulwich. The £10,000 he invested in the manor of Dulwich has already grown to a princely income, amounting at this day to about £16,000 a year, with the promise of rapid and considerable increase. But the danger which seems to attend all our great charities has not left Dulwich free—the attraction it holds out to some to take advantage of its wealth to further their own ends.

So great and manifold were the benefits this charity was capable of conferring on the four metropolitan parishes specially selected by Alleyn for participation in his benevolence, that Parliament framed a special Act in 1857 to regulate its future management, and to enable its resources to be fully developed. Under that Act provision was made for securing to an almost unlimited number the benefits of a superior education at a sufficiently moderate fee, while at the same time the eleemosynary branch of the charity was placed on an extended and greatly-improved basis. But the best intentions of the legislature have been frustrated by bad management. The Governors have so muddled affairs, that a financial crisis has overtaken them, and the people of the little hamlet and

the populous neighbourhood are "up in arms" at length, and demanding the help and interference of the Government to arrest the evil.

It would hardly be possible, in these pages, to state all the grievances complained of, much less to enter into particulars of the mismanagement which seems not unlikely to involve this great charity in all the terrors and fatalities of a Chancery suit. But, in general terms, we may say that great extravagance in every department seems amply proved from the published accounts of the Governors, and chiefly so in their expenditure on salaries and on building the New College. It is stated that leases have been granted of the estates on terms very disadvantageous to the foundation; and the managing body are clearly liable to the accusation of reckless expenditure and perversion of funds under the head of "Suspense Account," exceeding £10,000, which the Act of Parliament expressly stipulates shall be devoted to the educational and eleemosynary branches. But in order to convey something more than a general idea of the state of things which has existed for several years past, we will instance the Picture-Gallery account and the transactions connected with the new school-buildings.

Most of our readers know, or have heard, of the famous little Picture-Gallery attached to Dulwich College; but it is not so generally known that this gallery has a separate endowment, yielding about £530 a year; and, subject to a small outlay for management, it is directed by the Act of 1857 that the surplus income shall be devoted to teaching drawing and design to the scholars attending the College schools. This is a most valuable provision, for there is much need in the neighbourhood of London, and, indeed, in all our large towns, for such sustenance to elementary Art as is here indicated; and this provision, judiciously carried out, might form the nucleus of a school of Art of no mean order. The Governors, however, do not seem to have appreciated this object, and in the ten years ending 1867, the whole amount which they expended, in pursuance of the provisions of the Act, out of a continually growing surplus, was £8 17s. 6d. It is worth while to give the items. Here they are: "A skeleton for the drawing-school," £5; "Casts and models for school," £3 17s. 6d. It was not that the managers were extravagant in the appointment of expensive employes, for it appears that about £160 a year pays the wages of the attendants; and one of them, we understand, performs very special duties for that sum, having been able to bring to the service of the institution the valuable instruction he acquired in the sale-rooms of a London firm of auctioneers, in repairing and restoring the pictures and their frames as occasion arises. Now, our readers will, perhaps, hardly credit the fact we are about to mention, so monstrous a misappropriation of the Gallery funds seeming incredible: we give it as stated in the printed accounts of the Institution, remarking only that from what we have heard, it is but a fair specimen of how the funds of the charity have been abused. At the commencement of the year 1866, a balance of £812 was in hand, which, according to the Act of Parliament passed in 1857, should have been, from time to time, applied as already mentioned; but in that year we find it stated in the accounts, "By alterations of the porch, £546;" and, further, this work was no sooner finished than, according to the next Report, these "alterations to the porch" were altered again in 1867 at a cost of £416, thus sweeping entirely away the accumulations of several years; since which time a further sum of £25 has been paid to complete these alterations. We have also been informed that in 1868 (accounts for which are not yet published) £150 was expended on a Dado for the Picture-Gallery. This expenditure on the porch, a plain brick entrance of a frontage of about 20 feet, a depth of 16 feet, and a height of perhaps 12 feet, is so reprehensible, that further comment is needless; but supposing repairs of such a nature had been required, which seems hardly possible, the charge should have been on the general account, and not abstracted from the funds which the Act of Parliament

had especially directed should go to *teach drawing or designing in the schools.*

But it is only when we turn to the facts connected with the new buildings for the schools that we see the result of the present management in its most glaring light. The Governors, no doubt, felt that such a munificent charity should provide a noble edifice for its scholars, one worthy of the highest admiration as a model of what such a place should be. Hence, when their architect, Mr. Charles Barry, presented a plan somewhat more ornate than they had contemplated, and even more expensive than any similar building in the whole kingdom, they assented to an outlay of £56,000 for the accommodation of 300 day-boys in the upper, and 300 in the lower, school. It must be observed that this amount did not include a residence for the Head-Master, for which a separate sum of £6,000 was suggested. When it is known that at Marlborough and at Cheltenham a much smaller amount was found amply sufficient, it must be admitted that the Governors dealt liberally with their architect in conceding the demand; but amazing as it may appear, this sum of £56,000 has been long since exceeded, and it is now stated that not less than £117,000 will be the total cost of the building when finished in July next, and that does not include a residence for any of the masters, nor the sum for rebuilding the Chapel, which is intended to be annexed afterwards. According to the best information which can be obtained from Parliamentary papers, the average cost of a first-class school-building should be about £40 per head; but here at Dulwich the cost will be £140 per head. It is difficult to understand how the Governors can explain this shameful waste of the funds on a mere school-house for day-boys. We understand that above £20,000 has gone in terra-cotta work, and that heads and figures, very beautiful no doubt, costing £40 and £50 apiece, have been placed at such a height that they cannot be seen from the ground without the aid of a powerful lens.

In connection with this enormous expenditure, we may add that a sum of £6,253 has been spent in repairs to the east wing of the old college, and a further sum of £9,560 has been proposed to be expended on the west wing; in all £15,813 on repairs only of almshouses accommodating thirty-six pensioners, being at the rate of £48 for each inmate. In ten years the Governors have received £235,273, and £146,000 of this amount have been expended on management and building, whilst only £23,085 have been devoted to education.

The consequence of all this misappropriation of funds is, that the educational department has suffered very severely, and it is now proposed to double the capitation fees hitherto charged; thus inflicting a very serious injury on the class for whom the schools were especially designed, at a time when the completion of the new buildings justified an expectation that greater advantages would be afforded. The result, it cannot be doubted, will be to alter the character of the Institution very materially, unless some authority can interpose to prevent the Governors from carrying out this part of their scheme, and enforce a more reasonable and economical management for the future.

On many accounts it is to be deplored that the Dulwich College does so little, compared with what it might be made to do, to advance the cause of education in Art. Its collection of pictures is seen by comparatively few; as a means of teaching they are absolutely useless. If they must remain where they are (and that is by no means a necessity), at least they might be converted into something more than mere amusements to idle "gapers." Out of evil very often comes good. It is not impossible that public attention being now directed to the "management" of the College, such reforms may be introduced there as shall remodel the Institution, and convert it from a system of idle apathy into that of productive energy and permanent good. It is not improbable we shall be again called upon to treat this subject—one of very high importance to the public, even more than to those who have the management of the College.

BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXXXIII.—WILLIAM DOUGLAS, R.S.A.



AN examination of the works of the modern European schools of painting will show that the romancists largely predominate in our own; and still more that the northern artists of Great Britain must, in this particular, take precedence of the southern. It would indeed be strange if, in a country which may appropriately be called "the land of romance," her painters should not have imbibed some of the spirit that has animated not a few of the Scottish writers of fiction, and Walter Scott especially, who, perhaps, has done more to foster, if not create, that spirit than any literary man who ever lived. Romance in painting appears to occupy the middle course between history and *genre*; it may, or may not, be fact, though habited in its garb; but, as a rule, it is beyond the pale of ordinary incident, either domestic or otherwise, and so cannot be ranked with *genre*. Subjects of romance are within the bounds of probability, even if allied with the marvellous; and thus they fall into the category of poetic narrative, like the lays of the troubadours and minstrels of the middle ages.

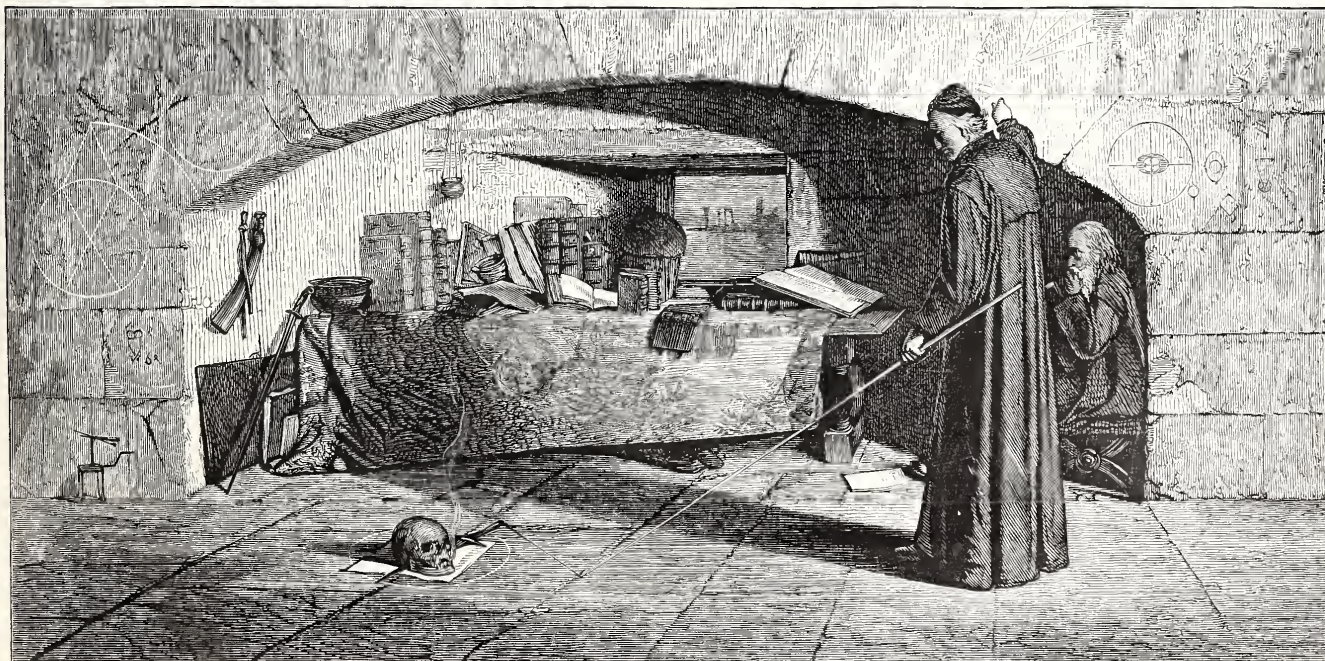
WILLIAM DOUGLAS has long held a leading position among the Scottish artists whose talents have been chiefly turned into the direction referred to. He was born in Edinburgh in 1823, and was educated there. With the exception of attending during three or four months the Trustees' Academy, then under the direction of Sir William Allan, his Art-education was very desultory, and the knowledge of painting which he gained was mostly self-acquired. We believe Mr. Douglas never copied a picture of any kind in his life; and so far he had the advantage of creating his own style, so to speak, and thus secured an originality of treatment which many painters are often unable to do, who only see through the medium of some favourite master whom they adopt as a model. It is not to be assumed from this remark that such study should be avoided: Art-education without it would, in fact, and in most instances, be no education at all; and to follow the precepts of an able instructor, and to note well the methods, if they can be ascertained, by which a great artist has achieved his

success, will go far towards effecting a similar result. But his example is only for direction, not imitation; and the young artist who feels himself strong enough to set out on his career without any such guide will doubtless find many impediments in his way, yet will he maintain his independence, and that in itself is not an unaccredited passport to reputation in the judgment of those whose favourable opinion is often worth gaining. No man ever found a conspicuous place in the Temple of Fame who aimed at being nothing more than the imitator of some great predecessor; neither can a painter expect to occupy an exalted position when he is content only to follow the footsteps of another, even though that other should be a Raffaele or a Titian.

At the age of twenty-one Mr. Douglas began to exhibit, by sending some portraits to the Scottish Academy, and in two or three years immediately following, some rustic and other subjects, such as 'Entertainment for Man and Horse,' 'The Norseman and the Sicilian Captive,' 'The Fiddler's Comfort,' 'Bandits selling Spoil,' 'The Astrologer.' The last-named work attracted our special notice as a conception imposing in character, and painted with a remarkably vigorous pencil. 'The Death of Sir Andrew Barton,' 'The Widow's Mite,' and 'The Intercepted Despatch,' belong to this period. 'The Knife-Grinder,' exhibited in 1850, is an excellent example of *genre* painting; the figures are well composed and truthful: that of a girl, who stands with her back to the spectator, intently watching the grinder's operations, shows how attitude and dress may be as suggestive of character as are the features of an individual. 'The Departure for Battle,' exhibited the same year, represents, and with considerable artistic skill, a group of armed soldiers, half-length figures, of the olden time, taking leave of their friends; behind them other warriors are seen issuing from the portal of a castle.

In 1851 Mr Douglas was elected an Associate of the Scottish Academy, to which, in the following year, he sent 'The Bibliomania,' a very clever work, and 'An Auld Scotch Wife,' one of the most original and powerfully-painted pictures then hung in the gallery. With the former of these the artist seems to have entered upon the field of romance, to which allusion has been made, and out of which came so large a proportion of his subsequent productions; of these one of the earliest was 'The Bibliopolists,' now at South Kensington.

In 1854 Mr. Douglas received his diploma as full member of the Scottish Academy; he exhibited that year three pictures. The first was an illustration of the well-known story of "Dean Swift



Drawn and Engraved by]

THE SPELL.

[Stephen Miller.

and the Errand-boy." The scene is laid in the Dean's study, the contents of which appear in most admirable disorder. The lad who has brought the present of game is duly installed in his reverence's chair, a piece of furniture which, as might be expected from the Dean's habits and customs, is somewhat out of repair—disorganised, in fact, as the book-shelves against which it is relieved, or even as the books themselves; these may be described as an undeveloped mass of tattered sheets of letter-press, picturesquely enshrined in impromptu coverings of moth-

eaten calf-skin and dusky vellum, but all in harmony with their witty owner's clerical vestments and general personal appearance. His portrait is undoubtedly a life-like representation of this eccentric character, according to the descriptions given by his contemporaries. The accessories of the picture are painted with exquisite finish, and the *pose* and expression of the young man in the chair are wonderfully significant of sly humour. The second work of this year was 'The Attempted Assassination of the Prince of Orange,' a subject which, though foreign to the artist's usual

themes, is treated in a masterly and most effective manner, both with regard to design and colour. The third picture was 'Philosophy in the Olden Time,' suggested by Scott's lines—

"For when in studious mood he paced
St. Andrew's cloistered hall,
His form no darkening shadow traced
Upon the sunny wall."

The composition includes four figures, freely grouped and skilfully brought forward from an architectural background. The pencilling is broad yet graceful. The character and expression of the whole evidence study, and power of individualising.

We noted three pictures contributed to the Scottish Academy in 1855: 'The Guard-house Chorus,' a capital work, remarkably vigorous in manner, fine in colour, and the figures extremely well-drawn; 'Monkish Transcribers,' in which all the accessories of the composition are most elaborately painted; and 'Among the Brambles,' a delightful nook of natural scenery, in which stands a young girl, seemingly of the gipsy tribe, looking steadfastly at

a robin; it is a very elaborate and prosaic transcript of nature. Under the title of 'The Tempter,' appeared in the following year a picture that might not inappropriately be called 'The First Thought of Murder.' The composition contains two figures, one of whom is seated at a table, and is tempted, by the offer of a reward, to commit some foul deed by a shadowy figure behind, who places a pen before him while he charms his ears with the sound of gold. It is a striking subject, elaborately worked out. With it was 'The Rosicrucians,' a group of those mystics of past ages, engaged in conversation as they stand before a curtain drawn across the apartment.

In 1857 Mr. Douglas visited Italy, less, however, for the purpose of study, than for pleasure and a desire to see the country; in fact, as we have heard him remark, he "did nothing but prowl about the old churches and curiosity shops." Yet he left in Edinburgh, for the Academy exhibition of the year, this picture, 'The Messenger of Evil Tidings,' a scene of the time of the Civil Wars, to judge from the costumes of the figures. One of these is a



Drawn by W. Douglas, R.S.A.]

THE OLD WORLD AND THE NEW.

[Engraved by Stephen Miller.

courier, or messenger, who seems to have travelled with "hot haste," and is now standing in the hall of a fine mansion, having presented to its owner, a venerable-looking gentleman, a document that portends evil tidings; for as the latter reads it, his countenance betokens alarm, as does that also of his fair young daughter, clinging to her father's arm; while a crowd of domestics and retainers, excited by the arrival of the messenger, have followed him into the hall to ascertain what news he brings. The story is dramatically and perspicuously told, and is placed on the canvas with much artistic power. This picture was accompanied by another, 'The Alchemist,' showing an interior in which is seated the man of science, intent on some profound study, and surrounded by a mass of objects, such as a painter who delights in things "old and strange," rejoices in as models. The old monkish legend of "St. Dunstan and the Devil" supplied Mr. Douglas with a subject for a capital picture, exhibited in 1858. The saint is represented as a sagacious-looking, burly monk, into whose ear the evil one is pouring the leperous distilment of temp-

tation. There are great breadth of effect and depth of tone in this well-conceived work.

A mere enumeration of the titles of the pictures painted by Mr. Douglas during the next four or five years must suffice, lest we should exhaust the space at our command before noticing his more recent works. Among the former, were 'The False Astrologer,' 'The World Within and the World Without,' 'The Arrest of Pietro d'Apone,' 'Vesalius,' 'The Saint-Maker,' 'The Last Hours of a Dark Life,' 'The Errand of Mercy,' &c.

From the hand of almost every other painter than Mr. Douglas, the subject of a picture exhibited by him in Edinburgh, in 1862, 'Dante arranging his Friends in Inferno,' would have taken most of the visitors by surprise. But the Scottish public frequenting the annual exhibitions of the Academy had become well acquainted with the romanticism of the artist, and regarded his work only as accumulative evidence of his power to treat even the strange unearthly imaginings of the great Italian poet in a suitable and appreciative spirit. The picture is one of sterling merit. It was

in this year, if our memory is not at fault, that Mr. Douglas first appeared on the walls of the Royal Academy of London, to which he contributed three excellent, though comparatively small, paintings, respectively entitled 'Criticism,' 'The Page,' and 'A Monk of the Order of San Carlini.' The following year he sent to the same gallery a portrait of Dr. Laing, Honorary Professor of Ancient History in the Scottish Academy. The distinguished antiquarian is seated in his library, the contents of which, such as a man of his tastes and acquirements would gather into his *sanctum*, afforded the artist ample materials for the exercise of his delicate pencil. The same picture was exhibited in Edinburgh in 1864. With it was 'The Alchemist on the Verge of a Discovery,' a composition which, like some others from the same hand, is capable of diversified reading; and this, to quote the comments of our critic in his notice of the exhibition, "has a touch of humour in it. Disturbed in his study by a noise in the adjoining room, the dreamy student has come to search for the cause; the dark outer chamber is draped with tapestry, on which a love-scene is embroidered; but below the picture are visible two pairs of

feet—one masculine, the other delicately feminine—and an open window and rope-ladder tell the tale, not very moral, it is true; but artists are privileged. The beautiful glimpse of the moonlit city through the open window, the lighted study of the Alchemist, and the dark tapestried outer-chamber, form an artistic combination which has called forth the nicest skill of the painter." To these must be added two others of the same year: 'Curiosity,' represents a lady in her husband's study, amusing herself with a beautiful child, and while so doing chances to light upon a small portrait-case, which is assumed to contain a likeness of some fair *inamorata*; 'THE SPELL,' for engraving which we are indebted to the kind permission of its owner, Mr. G. B. Simpson, Broughty Ferry, Dundee, is one of those strange mystical subjects so often indulged in by the painter. There is much originality in the composition, which sufficiently declares itself; probably it is intended, like 'The Astrologer' just mentioned, to have a double meaning. If the reader will look at our engraving when inverted, he will see on what forms the table-cover a pair of lovers in a beautiful landscape. Possibly this forms a key to the "spell."



Drawn and Engraved by]

THE WHISPER.

[Stephen Miller.

Mr. Douglas's most attractive picture in the Edinburgh exhibition of 1865 was 'The Return of the Carrier.' An elderly man is seated in his study, deeply intent on his papers; a beautiful girl, his daughter, sits on the floor, near him. Through an open window the spectator catches a glimpse of the city, and the clear blue sky; a carrier-pigeon, bearing a letter, has found entrance, and alights behind the chair of the father: the girl's anxious gaze on the bird betrays her secret. 'Perfect Solitude,' exhibited with it, is a satirical title of an admirable picture; it, also, represents a study, or library, richly furnished, and abounding with *objets de luxe* and costly bound volumes, among which is a young girl evidently lost amidst her surroundings.

'The Conspirators' was a contribution to the Scottish Academy exhibition of 1866; it must be known to many of our readers south of the Tweed, from a small *replica* which appeared in the Royal Academy the following year: it is admirable in design, while the faces of the men are most expressive of their unlawful occupation. 'THE WHISPER,' which we have engraved, was exhibited with 'The Conspirators' in Edinburgh, and represents a page and

soubrette, or waiting-woman, probably occupied in discussing some love-revelation. The figures are most truthful in attitude and expression. As an example of *genre* painting, it could scarcely be surpassed. We are indebted to Mr. J. H. Bell, Broughty Ferry, Dundee, for permission to copy this picture; it forms part of his collection of Scottish Art. 'Waiting for a last Interview—a page from the History of the Civil Wars,' in the Royal Academy exhibition of 1866, most favourably attracted our notice at the time. 'THE OLD WORLD AND THE NEW,' one of our engraved illustrations, hangs in this present year's exhibition of the Scottish Academy, and was referred to in our notice.

We have said enough, it may be presumed, to testify our estimate of this *thinking* and most pains-taking artist. We wish he would show himself in London much more frequently than he does. The originality of the large proportion of his subjects, and his skilful and most effective treatment of all, would certainly be turned to good account in gaining for him here as wide a reputation as he deservedly enjoys in Scotland.

JAMES DAFFORNE.

THE RECENT PUBLICATIONS IN CHROMO-LITHOGRAPHY

OF
J. McQUEEN, GREAT MARLBOROUGH STREET.

HAVING done justice to one publisher of chromo-lithographs, it is but right we should accord it to another. We have examined a large number of productions, in this style, issued by J. McQueen, and have the satisfaction to report the result. The windows of all leading Art-purveyors are full of them; they attract the eye in all principal thoroughfares throughout the country; and, no doubt, are accepted by thousands who desire the walls of their dwelling-rooms to be made cheerful by works of Art—such works as are within the reach of those who cannot possess themselves of the originals, and are content with copies that will not fail to give enjoyment. Our print-publishers have almost ceased to issue engravings either in line or mezzotinto; our columns rarely notice any works of that class; now and then examples come to us from Germany, Belgium, or France. Messrs. Goupil, of Paris, Brussels, and New York, have "the trade" almost entirely to themselves, our print-publishers in a great degree limiting their issues to chromo-lithographs. It is, therefore, essential that these should be of a good order; generally they are so; although we may be justified in lamenting that the palmy days of engraving and publishing are gone by, and that in England we look in vain for acquisitions in the higher departments of the art.

The whole of those we have examined, issued by J. McQueen, are from water-colour drawings, and although, in some instances, to produce the copies no fewer than twenty-eight distinct printings have been necessary (as in the case of those we are about to notice after Birket Foster), they are published at comparatively small prices—about a hundredth part of the cost of the original work.

Mr. McQueen has produced no fewer than a dozen prints from drawings and sketches by BIRKET FOSTER: some small, others large; they may not, indeed, be placed side by side with the original works, but they will go very far to satisfy where such original works are unattainable, and may be accepted in any drawing-room from which the costlier acquisitions of wealth are of necessity excluded.

Of the larger "sort," we may name a pair to produce which, as we have intimated, twenty-eight stones, or separate printings, have been necessary, so that every tint and touch of the original may be preserved in the copy; the one is of a 'Ferry Boat,' in which is a group of rustic children; the other is called 'Storming the Castle,' the castle being a waggon, possession of which is fought for against invaders—after the way of the world in which the nine points of the law utterly negative the tenth. These are charming prints, perhaps the best, as they are certainly among the most pleasing, the art has yet produced. Of the other chromos after Birket Foster, we may select, first, 'Fording the Brook,' a girl bearing her child-sister across some water; another 'Children Winding Cotton,' sitting on the trunk of a hewn tree, with a rich landscape in the distance; and three from "sketches," respectively entitled 'The Sun Flower,' 'The Pet Kitten,' and 'The Young Scholar'; these are of peasant girls, and the titles indicate the treatment. Birket Foster is, by this means, again made a teacher of the multitude, as he was when his graceful pencil gave delight to thousands, who could, and did, acquire engravings from his drawings on wood: they are comparatively few who can adorn their mansions with the actual fruit of his pencil, but they are many who can possess these agreeable copies.

The two we next select for notice from the store submitted to us by Mr. McQueen are views at Killarney—large prints after water-colour paintings by J. C. REED—'Muckross Abbey and Middle Lake,' and 'The Reeks of Macgilllicuddy.' They are of autumn scenes, when the rich tints of mingled brown and yellow arc on the trees, and the arbutus is in

its glory. They will tempt southward, in Ireland, all who examine them, for they picture the sublime and beautiful in a district second to none in Europe in all that can charm of mountain and valley, lake and river, of savage grandeur, and the vernal graces of nature. As compositions, these works of Mr. Reed are most striking and interesting; they have the additional recommendation that they are true; moreover, they are admirable specimens of the art, and, we can well believe, might be placed without peril by the sides of the pictures from which they are taken.

Of equal interest and of equal value are a pair from the masterly pencil of Mr. A. PENLEY: 'Loch Lomond after a Storm,' and 'Langdale Pikes, Windermere.' They render homage and honour to the most attractive of the English and Scottish lakes, of which they are intensely beautiful passages most judiciously chosen. The storm has passed off from Loch Lomond, and nature is regaining repose over the lake and valley on which the mountains look down; the setting sun has already tinted their tops with gold, and gloom is departing from the banks where the river yet foams in its fury. At Windermere there is only tranquil beauty: the white sail on the lake, the sheep passing along the footway, the glow on the clouds and above the hill-tops, the gay tints of the underwood,—all indicate the quiet of nature in a district that is ever suggestive of calm contemplation and content. Wordsworth, as well as Nature, has hallowed the locality.

Of an opposite character, yet of no less interest, are two views taken by an always effective and justly popular artist—T. M. RICHARDSON. The one is the 'Jungfrau, Lauterbrunnen'; the other, 'Catenzara, Calabria.' They picture romantic scenes: the snow-clad Jungfrau overhanging a rugged road and a rapid river in a charming dell, with groups of characteristic figures, and a lovely valley underneath a castellated hill-steep, a castle in ruins that "Time has mouldered into beauty." Mr. Richardson wanders far away from home in search of subjects; he brings us treasures from other lands, and adds largely to our fund of pictorial wealth. We doubt, however, if he might not find at home themes that would give greater delight to those who covet Art and love Nature.

Another artist of this order is Mr. T. L. ROWBOTHAM. Mr. McQueen has produced one example of his fertile pencil, 'Artrani, near Amalfi,' a grand and very beautiful scene it is; redolent of Italy—its ships, its sea, its rocks, and its quaint structures of an olden time.

Not among the least interesting, nor the least valuable, of these chromo-lithographs are two delicious sea-scapes, from slight but marvelously faithful and effective sketches by DAVID COX—the quiet old man, who little guessed the homage that, pent up during his lifetime, was in store for him when deaf to the voice of the charmer. These "bits" of refined truth are entitled 'A Breezy Morning' and 'Fair Weather,' and are of boats off the coast—the Welsh coast, no doubt, with which he was so familiar.

A pair of copied sketches after FRED. TAYLER, charming examples of a style always fascinating when this accomplished artist treats it—for hawking seems so familiar to him that we might fancy he lived some two centuries ago—completes the series of chromo-lithographs we have had the pleasure to examine at the establishment of Mr. McQueen, and to which we have endeavoured to accord such justice as our space permits. They are chiefly from the presses of Messrs. KELL Brothers, and are excellent specimens of the art, printed with exceeding care and with the greatest accuracy as imitations of the originals whence they are taken; some are by the well-known firm of HANHART. It will be perceived that the list of artists contains the names of leading "men of mark," and that Mr. McQueen has succeeded in placing before the public valuable examples of their best works. Others of his publications, but less recent, are from drawings by Turner, Stanfield, Harding, Prout, Hunt, Ansdell, Lance, Sidney Cooper, and Copley Fielding.

ALLAN CUNNINGHAM'S MONUMENT.

FROM THE SCULPTURE BY M. L. WATSON.

IT was fit that one who had passed so many years in the studio of a great sculptor, should, after death, receive the homage of having a monument reared to his memory by the hand of another sculptor of unquestionable genius. Watson died, in 1847, in the very prime of age, but his name is enrolled among England's great artists.

Looking at Cunningham's antecedents, it was a singular chance that associated him with Chantrey. Born in Dumfriesshire in 1784, he was apprenticed to his uncle, a builder, but disliking the business he came up to London, and connected himself with the public press. In 1814 Chantrey engaged him to superintend his studio, a post which he occupied till his death in 1842. Here he made the acquaintance of Watson, who for some time was employed by Chantrey as a modeller. Cunningham's occupations, however, in the studio did not interfere with his literary tastes; and at intervals from his stated labours he worked most assiduously with his pen, contributing poems to the periodical works of the day, as well as a very large portion of the songs and poetical fragments published in Cromek's "Remains of Nithsdale and Galloway Songs." These are all very varied in subject, yet all abound in traits of Scottish rural life and primitive manners: "for natural grace and tenderness," writes his countryman, Robert Chambers, "and rich Doric simplicity and fervour, these pseudo-antique strains of Cunningham are inimitable." As a novelist he acquired considerable reputation by his "Traditional Tales," "Paul Jones," "Sir Michael Scott," and "Lord Roldan." By him are also "Sir Marmaduke Maxwell," a dramatic poem, and "The Maid of Elvar," a "rustic epic," as it has been called. He edited and published a collection of Scottish songs, in four volumes, and an edition of the writings of Burns, in eight volumes. In Art-literature he is well known by his "Lives of Eminent British Painters, Sculptors, and Engravers," in six volumes, undertaken for Murray's "Family Library;" and also by his "Life of Sir D. Wilkie," which was completed only two days before the death of the author. Cunningham's taste and attainments in the Fine Arts were as remarkable as his literary talents.

Watson's design for his monument is most elegant, and is characterised throughout by true poetic feeling. The figure, wearing a wreath of bay leaves on her head, and looking downwards with sorrowful expression, clasps in her folded arms the poet's lyre, now tuneless: at her feet are several books, and on a pedestal at her side a scroll of paper. On this pedestal stands a lamp encircled by a sprig of ivy, whereon, at the top, is a butterfly, typifying the resurrection. The form and pose of the figure are graceful and easy; while the disposition of the drapery enriches the composition without encumbering it.

When Chantrey was building the mausoleum in which his mortal remains now lie interred, he proposed to Cunningham to make the vault large enough to contain those of his friend also. "No," said Allan, "I should not like, even when I am dead, to be so shut up. I would far rather rest where the daisies will grow over my head." And Cunningham had his wish, for the daisies grow in spring-time over his grave in Kensal Green.



R. A. ARTLETT, SCULPT

FROM THE MONUMENT IN THE CEMETERY, KENSAL GREEN

EXHIBITION OF FRENCH AND FLEMISH PICTURES.

SIXTEENTH SEASON.

THE present exhibition in some respects claims to be an advance on its fifteen predecessors. It is more than usually well balanced in merit: no one picture, as a year ago, usurps to itself an entire wall; on the contrary, more than two hundred works, most of which are worthy of the place they hold, serve to furnish this gallery agreeably and well. Mr. Wallis, in fact, deserves praise for having, within small compass, made a pleasing digest of the schools which in London are most likely to obtain patronage. Thus not a few of the masters who have obtained leading positions in various National or International Exhibitions here appear to advantage. Among the number we may enumerate Brion, Cabanel, Gérôme, Meissonier, Duverger, G. de Jonghe, Bisschop, Madame Henriette Browne, Clays, and Israëls. These names at once indicate that all persons interested in the development and varied manifestation of the French, Belgian, and Dutch schools, should not fail to bestow study on a collection which is more than commonly choice, varied, and representative.

The most transcendent work in talent, and the most dubious in morals, is the 'Birth of Venus,' by the illustrious M. CABANEL. As to morals we may be content merely to reiterate the platitude that to the pure all things are pure. As to Art no question can be raised on the supreme excellence of the work. The figure—Venus, the goddess of love—rests on, or rather rises from, the waves, a creature and creation of beauty. The picture is a romance and a poem. We do not pause to point out blemishes and blot; we do not stop to speak of traits which, perchance, with advantage, might have been veiled: it is scarcely worth while to mark notes in a sunbeam. This vision is an emanation of light: joyous is it in key of colour; pearly in tone, tender in shade. That it belongs to a period of decadence, that it is tainted by a voluptuousness which seems to corrode and eat as a cancer into the second empire, no one can deny. Yet lovely for fancy and harmony of composing lines are the sportive Cupids floating in the sky above the sea, light on wing are they as butterflies that dance in a sunbeam around a flower. The whole conception and composition, it must be admitted, are poetic and artistic to the last degree. But surely the manager of the exhibition was rather bold to venture on the admission of a work so little in keeping with our draped proprieties; yet that England should see the kind of thing which was applauded to the skies in the International Exhibition of Paris may be accounted a privilege. Artists certainly may before this picture learn a lesson, even though divines should choose to point a moral.

The present exhibition is distinguished by at least a few first-rate works, which would create a sensation in any gallery in Europe. Foremost must be mentioned 'Family Worship, Alsace,' by M. BRION, an artist whom we have watched with earnest expectation for the last ten or fifteen years. Certainly, at length, we come upon a master-work. A somewhat domestic and rustic scene here rises into grandeur through singleness of purpose and intense earnestness of motive. The old man who presides, book in hand, over this "family worship," sits the image of devotion; his face, while expounding the text, gathers deep earnestness, and his listeners quiet down into profound attention. The whole picture is to the last degree impressive; and in Art it is as admirable as in sentiment it is devout. Also among master-works we incline to rank very highly a picture by M. BISSCHOP, an artist who always has seemed to us to wield a brush singular for breadth, force, and colour. This the latest product from his easel is the best—better even than anything which appeared in the Dutch Gallery of the Paris International. The artist possesses a talent exclusively his own in the management of light, shade, and colour: in modern schools he ranks as a derivative from Rembrandt and De Hooghe. Here also for

supreme excellence, though in a different line, may be noted, by Madame HENRIETTE BROWNE, 'A Seminarist': this head, simple, broad, firm, and fine in modelling, is worthy of the artist's established fame. In like manner, no greater praise can be accorded to Willems, De Jonghe, and Toulmouche, than that the specimens here displayed are up to the high excellence which the public has learnt to look for from these several artists. The Belgian painter, F. WILLEMS, has been made known by silks which, in smooth, sunny, and glossy surface are equal to the satins of Terburg. Also consummate for treatment and handling is a boucôir piece by DE JONGHE, 'Recovering'; yet the invalid is by no means prepossessing in person. The picture deserves to be remembered for its artistic management in the contrast of a black dress with a yellow and white bed and ecoverlet. These foreign artists are defiant in the challenge of difficulties which painters less adept would shun. We cannot close this enumeration of *chefs-d'œuvre* by anything more dainty or enticing than 'Pleasures of Imagination,' by M. TOULMOUCHE. Perhaps the colour may be a little weak, but the taste is supreme. The above pictures certainly deserve close attention from any artist who may seek to form or improve his style by study of the choicest of modern works.

'The Portrait of the Prince Imperial of France,' by M. WEISZ, is weak. The painter seems known as the pupil of Jalabert. The picture is placed in command for reasons irrespective of Art-merit. Other works there are which serve the purposes of the exhibition sufficiently well. Thus, with impudence, 'The Bohemian Melodist,' by H. SEILESSINGER, looks down from the wall as an effective signboard. In like manner the large powerful canvas, 'Wreckers' Wives making false Signals,' by M. CLAMIN, a clever scholar of Picot, serves capably as a stop-gap above the line. Indeed, the hanging throughout the room shows careful calculation of the resources at command, with determination to bring the gallery into balance and quiet keeping. Another principle also which has long here prevailed, is to bring forward into favourable notice artists of future promise; indeed, the discovery of talent as it springs up on the Continent, and the general purveying of foreign genius for the home market, have been among the distinguished services conferred upon the English public by the successive managers of this French gallery. Thus most of our readers remember the time when Alma-Tadema was first imported from Belgium to Pall Mall; and we all know the impression he has since made in Paris and elsewhere. TADEMA has a rich vein of eccentric originality; perhaps 'The School for Vengeance,' now exhibited, is less than usually singular, yet, with more of finish, it has also diminished power. M. VIBERT, another recent importation, likewise seems likely to settle in the end into sobriety: 'More Free than Welcome' has, strange to say, nothing outrageous and defiant. The artist, it is to be hoped, may learn to be subject to law and order without the surrender of individual genius. A. GLAIZE is another artist who stands in need of chastising and chastening; his 'Death of John the Baptist' is conspicuous for accustomed merits and defects. To repellent power it joins a mock-heroic, and pseudo-historic manner, which certain French artists, who believe themselves born to genius, are found to affect.

The great GÉRÔME once more squanders his amazing resources upon unworthy themes—not that this time he is brutal or indecent, but simply trivial. Yet whatever he paints is consummate of its kind; thus 'Marchand des Tapis,' for textile fabric, has seldom been surpassed, though the handling may be rather opaque, and the composition awkward. But we need not say that whatever Gérôme does, must be worthy of attentive observation. Other artists are present in the gallery, with whom it is always a privilege to come in contact, even though they are not the bearers of their best credentials. LANDELLE has the misfortune to repeat himself without having anything new to say. 'A Femme Fellah' (the catalogue to this French Gallery is still, as heretofore, in poly-

glot) though in colour washed out, has a pleasant poise of figure; the general treatment is quiet and unobtrusive. BOUGUEREAU, whose sleeping children our readers have recently admired in the Winter Exhibition of this gallery, is another artist who paints peasants smoothly and prettily, or, as he may think, ideally. 'Sisterly Care,' by L. PERRAULT, falls under the same category; such nature—if it be nature—is too weak to live save in Art. We are not sure that French painters do not imagine that this emaculate manner suits the English market. Thus the vigorous JULES BRETON has, we cannot but fancy, in 'The Hay-Field,' in some measure mitigated the rudeness of his inimitable naturalism. Certainly this picture somewhat lacks the character and expression which distinguish the master. HEILBUTH may make amends by coming out in a new line, more robust than heretofore. This painter of cardinals on the Roman Pincian, now puts on the guise of 'Watteau' sketching on the top of a wall. The picture is a caprice, a fling, and a frolic of fancy; good in colour, and clever. In two portraits, one of 'Mrs. Clay Ker Seymour,' the other of 'Mrs. F. Lehmann,' Heilbuth adopts the bold handling and the rough texture which distinguish naturalism in Paris. These heads recall the manner of Courbet. G. KOLLER, on the other hand, in a careful, pleasing composition, 'Faust's first sight of Marguerite,' degenerates into a smooth surface, and a porcelain polish, always agreeable to the English public, but usually obnoxious to artists. Yet this picture has rare beauty and refinement. We may here commend, according to their respective merits, works by J. GOUPIL, J. CARAUD, and H. CAMPOSTRO, artists severally distinguished in the galleries of the Continent. And we must not forget to direct special attention to a capital example of J. ISRAËLS, whose pathetic pictures of peasant-life produced an indelible impression in the Dutch Gallery of the Paris Exhibition. 'Premiers pas qui content,' has the truth to simple nature, the charm of unobtrusive colour, with the pleasing blending of broken light and shade, which distinguish Israëls in common with some few others in the modern school of Holland.

Under the head of *genre* we have marked no fewer than twelve painters for notice: yet MEISSONIER for once rises above *genre* when he paints 'Napoleon I., 1814'—this is the picture which Mr. Ruskin exhibited at the Royal Institution, one among many illustrations of his lecture on the Renaissance. Another choice example of the same master, 'Les bons amis,' is, we observe, 'graciously lent by Her Majesty the Queen.' RUIPEREZ, a pupil of Meissonier, has a small picture, 'In the Guard-Room,' which follows close upon the manner of his master. E. FRERE is simple and tender as usual, and DUVERGER hangs near in emulation: the latter is seldom seen, even in Paris, to such advantage as here from year to year in Pall Mall. MADOU, a scarce man anywhere, is for once present, though in a small picture: 'Forty Winks' may, by its individual character and plucky execution, recall certain figures of truthful study by H. S. Marks. Verily the Belgian does not show himself one whit stronger than the Englishman. Did space permit, we should wish to make our readers better acquainted with J. Maris, J. AUFRAY, J. AZNAR, H. J. BERGUS, J. BEEKER, and J. C. THOM. 'Presents from the Fair,' by J. AUFRAY, has something beyond promise; the more we see of this painter the greater is our confidence in his future. We close the section with one of the best works yet shown by J. C. THOM: 'Household Duties' is quiet, thoughtful, and animated by pretty sparkle in light and colour.

The landscapes, if not specially strong, are instructive. Here may be studied, by means of some few specimens, several of the schools which now obtain favour on the Continent. The great ROUSSEAU, however, is but poorly represented, yet, probably, one of these minor examples of the highly esteemed master might fetch, at Christie's, several hundred pounds. LAMBINET, too, is not at his best; indeed, of late, he fails to gather force, and we can even fancy that he has less of liquid light in sky and sparkling of dew on the grass than formerly, when first he made

himself a favourite in this gallery. ROZLORS' 'View in Holland,' the sheep by VERBOECKHOVEN, is a fair example of the landscape art which finds place in the triennial exhibitions of Brussels, Antwerp, and Ghent. The style is not unlike that of Rousseau; indeed the two schools of France and of Belgium are known to have, in landscapes as in figures, points of proximity and contact. DIAZ, whose works, over a long series of years, in the end won for him the title of Chevalier of the Legion of Honour, has a scene in the 'Forest of Fontainebleau,' powerful, blotty, and after the old style. It may be interesting also to mark the manner of JULES DUPRÉ, whose position in France is like that of Diaz, attested by the title of Chevalier in the universal and not over select Legion of Honour. 'A Scene on the Loire,' by Dupré, clever and brilliant, displays a master-hand. CORROT, than whom is no greater name, may be judged, not unfavourably, by a 'Landscape,' grey, green, shadowy, vague, undefined, but withal suggestive. It is good for our English artists to come in collision with a treatment so directly opposed to their own. J. B. CORST appears to belong to the same school: Corrot, however, is so individual and eccentric as almost to defy rivalry. We are glad once more to greet CLAYS, the Belgian, who delights ever in 'Calm Weather.' It becomes a question whether he could, if he tried, paint the sea in storm. Serenity in skies somewhat murky, calm in seas rather muddy at the bottom, constitute Clays' idea of marine painting.

Animal painting is in force, as seen in some fairly good works of Verboeckhoven, Schreyer, Troyon, Auguste and Peyrol Bonheur. Verboeckhoven's colour has become so blue and crude where it should be grey, as to detract from the merit which might otherwise attach to his detail. SCHREYER more than sustains his promise: of several examples of this rapidly rising artist, 'The Halt on the Road, Valguina,' is, to our mind, the best. Here, once more, the painter invests suffering mute beasts of burden with expression and power of pathetic appeal well-nigh human. Quiet, solemn, profound in sentiment, is this halt by the way. SCHENCK, a name new to us, probably a painter making a beginning, deserves encouragement for a picture wherein sheep are fairly-well depicted. Nothing remains to be said of either PEYROL or AUGUSTE BONHEUR; the public have now learnt to assign to each an individual value independent of the sister Rosa. Each of the three—two sisters and one brother—has a character distinctive, with, of course, a family likeness in common.

On all sides we hear commendation of this choice collection; the preceding criticism which, in the main, has tended to praise, does but respond to the prevailing opinion.

SOCIETY OF BRITISH ARTISTS.

FORTY-SIXTH EXHIBITION.

A GALLERY which exhibits more than a thousand works stretches beyond the compass of criticism. Besides, the thirty-six artists who constitute the Suffolk Street Society have established for themselves so irrevocably a style and a position, that criticism in their case can scarcely be called for. Such space therefore as we may be able to afford to this forty-sixth exhibition, which indeed is better than very many of its predecessors, will be turned to best account, by the selection of such pictures as by novelty or exceptional merit may bring to the artist or to the gallery unexpected renown. At least one great benefit is conferred upon English Art in general by "the Society of British Artists,"—that of affording ample space and excellent light to such talent as rises year by year to the surface and claims recognition. Thus it may be wrong to look upon Suffolk Street as a refuge; rather would we ask the public kindly to regard the gallery as a nursery of nascent talent, as the place where painters of promise may be fairly well seen, and possibly, in the end, appreciated.

Standards of excellence are not so much abso-

lute as comparative: and it would tend, we think, to greater exactitude in criticism, could writers beforehand define the measure by which they gauge merit. In the case of Suffolk Street it were perhaps unfair to set the scale high. And therefore, when in the sequel, we may, for encouragement, use terms of commendation, the praise must be taken as of comparative, rather than of absolute value. Certain artists, however,—such, for example, as Mr. BARNES,—will scarcely care to claim indulgence; and, indeed, contributions like 'Dissatisfied,' 'The Tease,' and 'The Spanish Girl,' by this painter, stand out with sufficient power and brilliance. Yet Mr. Barnes should not be content with his present success, because, if he chooses, he can do better. He surely has a high position before him, if he would but mitigate his manner into something like modest moderation. His compositions are now wanting in thought and serious purpose; his colours are merely showy, without ulterior aim or significance. His subjects indeed are over done. 'The Spanish Girl,' painted up to the pitch of a Byronic ideal, is too much of a good thing; his works certainly would be vastly improved by some approach to sobriety of sentiment and severity of form. Mr. HURSTON exhibits works which recall the manner of Murillo, but is essentially his own, and is always sound and good. Mr. T. HEAPHY has wisely betaken himself to a less ambitious range; thus does he find more within his power the comparatively simple composition which constitutes that agreeable and praiseworthy picture 'Hyacinthe Pascal obtaining from Cardinal Richelieu the Release from Prison of her Father and Brother.' Mr. Heaphy always paints with commendable care, and his thoughts rise above the common level. Mr. T. ROBERTS also deserves respect, though, perhaps, scarcely admiration. 'The Night before Bosworth' labours under the disadvantage of disagreeable colour: the surface, too, is unpleasantly polished; yet the painter has obviously taken no small pains to make the circumstantial details true, and the historic situation trustworthy. On the authority of Horace Walpole, Richard is depicted "neither deformed nor ugly, but handsome like the rest of his family." Mr. J. A. FITZGERALD, the painter of fairies, has a showy 'Surprise' which wants more literal truth and less brilliant effect. We pass on to 'The Alchemyst,' by Mr. MANN, a head of some character, and better than most of its neighbours, though unfortunate in colour, and needing more decision in drawing. At no great distance we come upon 'Students of the Collegio de Propaganda Fide at their Devotions,' a work which for Mr. DONALDSON, of Dudley Gallery notoriety, is comparatively near to nature. The figures are rather more firm than usual in articulation. In the same room is yet another work somewhat religious in aspirations, 'Roadside Prayer,' by R. BUCKNER: this is the kind of thing travellers bring home from Italy packed in the bottom of their portmanteaus. We have marked for commendation Mr. J. S. CRAIG'S 'Master of Ravenswood,' the work is deliberate and thoughtful; it has the combined merit of history, romance, and the broker's shop; the style is not unlike that of Mr. Lucy.

The Suffolk Street school has long been given to a certain romance and savour of sentiment. 'Kate Kearney,' by Mr. C. BAXTER, is the sort of heroine which we may expect here to preside over the chief chimney-piece. And, indeed, she is a charming creature—rosy, waxy, tender. It must be long, however, since Mr. Baxter has cared to look at nature. Mrs. ANDERSON paints a fairy cleverly, but artificially: her contrasts and surprises are, as usual, violent; she, too, would benefit by matter of fact, prosaic, study of nature. To make any serious appeal to brilliant and confident Mr. GIRARDOT, is evidently now too late: 'The Delighted Lovers' are no doubt the delight of all beholders. What a pity that this clever painter will not put himself under discipline. Yet why should he care when he finds his performance capably hung, while a much better order of work, 'My Lady's Pets,' by Mr. GARLAND, is thrust above the line. But Mr. Garland may some day gain his revenge and reward; he only

has to study steadily, and in the end he may be sure, if not of a place in Suffolk Street, at any rate in the Academy. We have marked for commendation the head of 'Beatrice,' by Mrs. CHARRETIÉ; also 'Plaintive Notes,' by E. M. BANEROFF; this last is of great promise. Reverting to the artificial style, we may mention for somewhat more than faint praise a fancy figure 'Fun or Mischief,' by G. BONAVIA, the features are impressed with Italian romance and beauty. Lying close on the ground is 'The Flower of the West,' by J. E. COLLINS: this small picture is really so well painted as to deserve more notice than it will receive in its present humble position. Neither must we overlook contributions by P. R. MORRIS and J. GOW, which tell to advantage by contrast with general surroundings. There is much that is charming, clever, and skilful in 'The Wreath,' by Mr. MORRIS; the subject and treatment are alike pretty; the wild blue bells wound round the head of a little girl, are, by a happy thought, reflected in bright polished armour which serves as a mirror for the child's toilette. We also pause with pleasure before Mr. GOW'S 'Quiet Thoughts.' The picture is thoughtful and meditative, and the subdued colour and treatment are in keeping with the sentiment.

These handsome rooms, furnished with nearly eleven hundred works, become, as we have said, perplexing to the critic, and that in part because they present an interminable medley undistinguished by character. Hence we must be excused if we string together pictures without much sequence. Let us at least begin well, with a capital study, 'Ransacking the Old Cabinet,' by T. J. WATSON. The artist has handled his materials with knowledge and mastery. Mr. VALENTINE BROMLEY, favourably known in the New Water-Colour Society, has two of his clever and somewhat comic scenes, angular in composition and pointed in humour: the one entitled 'Against Orders'; the other, 'Repairing the Ravages of Time.' Mr. H. C. BRYANT'S 'Market-place' is placed above the line, possibly because it might otherwise come in competition with contributions by the members. The realism here put forth may not be of the highest order, being for the most part devoted to cabbages and other products of the market garden. The artist may have much to learn, but he promises well. Mr. J. RITCHIE has a picture, 'Fallen among Thieves,' brilliant and sparkling, with purpose in the composition and vigour in touch. Mr. J. HAYLLAR may redeem a reputation by a work downright and honest, 'True Blue (the Suffolk conservative colour).' This close study is much to the artist's credit: the colour is good as the character and execution are truthful. Mr. A. LUDOVIC, as a member, commands best places: a pretty little girl, 'Sunday Morning,' is nicely painted. Another pleasant picture, 'Mother's Joy,' is by Mr. E. J. COBBETT, one of several good works of a good class. Mr. W. BROMLEY, another member, throws a certain force and effect into a somewhat rustic scene, 'The Chair-Menders.' 'Italian Peasant Girl in Festa Dress,' by Mr. C. W. NICHOLLS, may be commended for brilliance and firmness in touch. 'The Borrowed Umbrella,' by Mr. JERRY BARRETT, displays some manipulative skill in the delineation of silks and draperies; though such skill might be directed to more worthy objects. 'The Young Gallant,' by Mr. E. EAGLES, is bright and brilliant. This artist has passed through several phases; we trust he will not be content to stop here. In marked contrast we may, in passing, mention Mr. J. AUL'S 'Curious Fashion,' somewhat forbidding for "Pre-Raffaellite" peculiarities; yet such truth and fidelity come of study only, and the manner, though in the outset a little too severe, may in the sequence admit of mitigation. Passing into cottage-life, it is with pleasure we commend for finish and refinement such pictures as the 'Highland Home,' by Mr. HAYNES KING. Mr. HEMSLEY too, after his accustomed excellence, paints an interior with much of the detail, and more of the delicacy, of the Dutch school. Mr. WYKE BAYLIS exhibits some architectural works—exteriors and interiors—of very great merit.

The landscapes in this gallery are perhaps some little in advance of the figure-pictures.

Certainly there are half-dozen faithful and poetic nature-studies by Mr. HENRY MOORE, which we would go very far to see, in whatever gallery they might be exhibited. 'The Fern Harvest' we hope never to forget; not that it approaches to the great landscapes the world possesses, yet in its specific way, and for a special aspect in nature, it is very lovely. For silvery grey, for soft hazy atmosphere, this picture has never been surpassed. From some other landscapes, we might suppose Mr. Moore to be in danger of falling into the vague and the undefined, were it not that in a study of 'Old Cottages at Okehampton' he gives proof of fidelity and care for detail. A young artist, Mr. W. L. WYLLIE, who of late has come within favourable view, gives much promise by 'A Shoal in the Offing,' a picture wherein he seems to strive to approach Mr. Moore. Mr. G. COLE, a well-known member of the society, exhibits a picture, 'Evening,' brilliant, but almost too hot in sunset glow. His landscapes are always of a high order of merit, and this year are even better than they have been heretofore. 'The Trout Stream,' by Mr. E. HOLMES, though not much out of the common way, wins some commendation: the pictures by this artist are usually pleasing. Of a higher order are studies by Mr. W. LUKER, of which two or three are here exhibited. This artist paints more than commonly well beech trees, beneath which sheep find shelter, as, for example, 'Where the painted leaves are strown along the winding way.' As a faithful study we should also be sorry to pass without recognition 'Fetcham Church,' by Mr. H. B. GRAY. A larger and much more pretentious work, 'Hillsborough and Ilfracombe,' by J. TENNANT, also deserves notice. This artist, though a "Member," is not lost to nature; his work is honest and true: he seeks to paint what he sees. The same praise pertains to Mr. HEMY and Mr. HENRY: 'The Thames below Bridge,' by the former, is a transcript which aims at prosaic literalness without colour or emotion; 'A View on the Grand Canal, Venice,' by Mr. Henry, is equally praiseworthy for fidelity. Little new can be declared of Mr. Pyne, Mr. James Danby, Mr. Niemann, Mr. J. Peel, or Mr. J. Sayer. Mr. PYNE plays prettily with colour, sometimes, but as usual, of late years, is too white; he shows, however, masterly knowledge of Art. Mr. JAMES DANBY, after the manner of his father, paints the sun as an orb of fire sinking into a molten sea; Mr. NIEMANN, with grasp and power, gives promise which he never quite fulfils; Mr. PEEL is unpretending as nature herself, yet not very large in manner or comprehension; Mr. SAYER wields a broad dashing brush, and disdains detail and delicacy. Mr. J. P. PETTITT and Mr. EDWIN A. PETTITT severally cover large wall-space: the character of their works is too well known, and indeed too obvious, to require comment. But praise being in the nature of things more pleasant than censure, we are glad to observe that Mr. Edwin A. Pettitt has painted the Zmutt Glacier with considerable fidelity as to form and colour.

The limited space at our disposal has precluded us from speaking of artists who, for better or worse, know no change. We have shown, however, that over and beyond what is constant and irredeemable, there subsists even in Suffolk Street a persistent flow of talent, the rise and varied phases whereof it is always of interest to mark.

THE SPRING WATER-COLOUR EXHIBITION OF THE ROYAL BIRMINGHAM SOCIETY OF ARTISTS.

We have to record for a fourth time the opening of an exhibition of works in water-colours by this society—the first of which was held in the spring of 1866, merely as an experiment: we then recorded its success. The exhibition has been repeated annually, until now it has become to be regarded as an annual treat. The works which grace the walls of the exhibition-rooms in the early part of the year contrast with the somewhat graver and more sombre character of

those in oil that distinguish the contents of the autumnal exhibition. Despite the general impression entertained at a distance as to the position Birmingham occupies in Art-matters generally, one thing is certain, save in the metropolis itself, throughout the three kingdoms there is no provincial town that rejoices in a Society of Artists which provides for its members two exhibitions annually; and we may add, or where the contents of their exhibition are of equal excellence or Art-value. Of earlier, and marking the transition, period, the gallery now contains works by Girtin, Cristall, Cotman, Cox, Dewint, W. Havell, S. Prout, J. M. W. Turner, Müller, Phillip; there is also a rare collection of drawings illustrative of the delicate pencil of the late William Hunt, in landscape, figures, fruit, &c. If by exposure to the light of years gone by, some of the works by the earlier artists have suffered, they yet charm by their power, skilful execution, and breadth of treatment: of mere "prettiness" there is but little, but of truth there is a very great deal. These valuable gems, with others by celebrated recently deceased and living artists, have been kindly contributed by the following gentlemen, viz., T. H. McConnel, Hyla, Betts, E. Gwither, J. Robins, S. Mayon, Joseph Gillott, W. Kendrick, T. Ryland, C. Flavell, Thos. Hill, J. Wilkes.

The works referred to above have long passed the ordeal of criticism, and are, with one exception, hung in the large rotunda, in places of honour. The most prominent contributions which follow, are the seasons, by H. Tidey, *i.e.* 'Spring,' 'Summer,' 'Autumn,' and 'Winter,' all of which are charmingly drawn, the colour in harmony with the attributes of the season each represents. 'Before and After the Fight' of E. Nichol, A.R.A., shows the ability and drollery which characterize the compositions of this excellent and true delineator of Irish character. 'The Deer Stalker' and 'Dogs' illustrate the facility of Frederick Taylor in this style of subject. 'Ben Nevis,' by T. M. Richardson, is a work distinguished by all his peculiar characteristics, and a treatment purely conventional. Harry Johnson is also a liberal contributor. E. A. Goodall's 'Interior of Toledo Cathedral' is a quiet and charming work. The 'Fish Market, Rome,' and 'An Impressive Discourse,' both by Louis Haghe, are excellent examples of a master in the art of water-colour. 'Autumn,' by T. Danby, is marked by earnest work, it is excellent in colour. In the treatment of waters—*versus* river—the opacity of body-colour contrasts unfavourably in the 'Battle of the Waters,' by E. Warren, with the lights preserved on the pure white paper in 'The Falls of the Rhine,' by W. Bennett: yet the former is a most elaborate and grand work. E. Duncan's 'Fresh Breeze,' and other contributions by him, tell of facility of execution and nice perception of treatment of subject whether on sea or land. We might name many other works of merit, but our duty is chiefly to direct attention to those of local artists.

That these Spring Exhibitions have been productive of, and largely encourage, local efforts, is proved by the fact that sixty-five local contributors appear in the catalogue—these send to the exhibition not fewer than two hundred works; many of which are of great excellence. Most prominent among these contributors, we place the contributions of F. H. Henshaw, sparkling with brilliancy and light. True to his predilections again, he sends two charming tree studies, 'Under the Greenwood Tree' and 'Deep in the Forest,' which will add, with other contributions, to his well-earned reputation. Surpassing all his former efforts are those of R. S. Chattock, showing landscape-scenery under its various phases of light, real or artificial. Ability and industry are observable in all his pictures exhibited, especially in that illustrative of the two lines—

"Mildly dash'd on tower and tree
The sunbeam strikes along the world."

In subdued light, 'Evening—Early Spring,' trees bear their tall, gaunt, leafless boughs against the cold clear sky of the horizon; the foreground, in partial shadow, shows the hand of the master; and in the 'Black Country,'

where, against the sky of the darkness of night, the flames from the chimneys of iron-smelting cupolas and furnaces irradiate the gloom; while the whole collection now exhibited proves Mr. C. W. Radclyffe to be the best of caterers for such a purpose. His own works, nine in number, demonstrate his ability as an artist, and his industry. That T. Worsey makes progress in flower-painting his 'Verbenas' is ample proof. 'Sunshine and Showers' and 'Barmouth Sands' of C. T. Burt may take their place side by side with similar subjects by the late David Cox: it is right to say that these two pictures are in oils, as are also the majority of those by F. H. Henshaw, already alluded to, and some half-dozen others.*

C. R. Aston demonstrates his progress by numerous landscapes under varied atmospheric effects. J. Steeple is an industrious exhibitor; his most important work, 'The Mountains of Glencoe,' is a very carefully painted studio picture, scarcely, however, giving the stern beauty of the glen so vividly described by Macaulay. The same artist has other works in sepia and neutral tint united, which are delightful. The 'Nant Francon' of S. H. Baker is an improvement on this artist's previous efforts. We had occasion in our notice of the autumn exhibition to praise the works of T. H. Munnis; his 'Violante' is entitled to high praise for colour and execution. Somewhat tender in colour, as regards flesh tints, is the charming little maiden with peacock's feathers in hat, 'Spring-time in the Woodlands,' of F. Hinkley; and special mention is merited by the numerous clever works of T. H. Howard Harris, the most ambitious of which, but not the best, is the 'Bull-fight at Granada.' 'Biarritz, looking towards the Casino,' is much more successful. P. M. Feeeny, in his maritime subjects, displays an intimate acquaintance with sea-beaches; but his 'St. Michael's Mount' is somewhat "foxy" in colour. Limited space prevents our doing more than alluding by name to contributions by Harry and A. Baker, H. Birtles, A. R. Carpenter, Clare, Collins, P. and A. Deakin, Ellis, B. Evans, W. H. and E. Hall, Hubert, H. Key, Mytton, C. Smith, J. Such, Symonds, F. Timmins, W. H. Vernon, E. Walters. It would, however, be ungallant to pass over the works of the lady artists of local standing, who contribute under the leadership of Miss Steeple; these include the names of the Misses Cestons, Brenne, Freeman, Preston, Perrins, Perry, Smith, Townleys, &c.

The universally respected and able vice-president of the society, Mr. Peter Hollins, shows his vital interest in Art and his practical skill as a sculptor in a mural monument with two charming figures and cherubim introduced; as also by a bust of the late W. Scholefield, M.P., and another of the late Thomas Rhodes, Esq., of Handsworth; all of which will add to his reputation as an artist and as a sculptor of busts. The Royal Birmingham Society of Artists owes not a little to its energetic secretary, Mr. A. E. Everitt, who by his works exhibited on the walls, and his exertions out of doors, has done so much to realise a most successful exhibition.

THE DELESSERT GALLERY OF PICTURES.

SINCE the sale of the Duc de Morny's gallery in the month of June, 1865, no similar event has excited such interest in the minds of Parisian amateurs as the sale of the important collection of paintings belonging to M. Delessert. It consisted of a large number of works by the old masters, principally of the Dutch and Flemish schools, and also of numerous modern pictures, chiefly of the French school. The sale, which took place from the 15th to the 18th of March, both days inclusive, attracted buyers from, it is said, all parts of Europe, and some from Ame-

* We condemn altogether, as utterly indefensible, this custom of contributing paintings in oil to an exhibition of drawings in water-colours. Several correspondents have directed our attention to the evil, which the Birmingham Society must not repeat.—ED. A.-J.

rica. The works are in excellent condition and the prices they realised were, for the most part, of a high range. Some few reached an exorbitant sum: a small Raffaele, for example, 'The Virgin and Infant Jesus,' was knocked down for £6,000; this, however, may not be so surprising as some others, for genuine Raffaelles of the highest quality are not often seen in the sale-room; but that a Teniers should reach £6,360, a De Hooghe £6,000, a Cuyp £3,680, two Terburgs £1,200 and £1,800 respectively, a Bonington £1,240, two Wynants £2,040 and £1,340 respectively, and two small "bits" by Meissonier £1,600 and £1,080, evidence that competition in the picture sale-room appears to be more lively than we almost ever remember it to have been, at least out of London. One inference to be drawn from the result of this sale is that the works of the old painters are yet eagerly sought after on the Continent. The Raffaele picture, numbered fourteen, in the illustrations of the Madonnas of this painter in Kugler's "Handbook of Painting—the Italian Schools," is known as 'La Vierge de la Maison d'Orleans,' and has passed through many hands within the last hundred years. In 1763 it formed, according to the *Athenaeum*, part of the Croyat collection; then in those respectively of M. Possart and l'Abbé Decamps. The latter of whom sold it to the Duc d'Orleans, whence its special title. From his hands it got into the possession of M. Walkiers, of Brussels, then into that of M. Laborde de Méreville. In 1799 it was bought by M. Hibbert, and about 1828, of that gentleman, for 200 guineas, by M. Nieuwenhuys, who sold it to Lord Vernon, and was again purchased at the sale of his lordship's collection by M. Nieuwenhuys for 300 guineas. When the latter well-known collector sold his pictures, it was bought in for £500, and was subsequently sold by him to M. de la Haute, who exchanged it to Rossini, the musical composer, of whom it was bought by M. Aguado, who sold it to M. Delessert. The picture has been engraved by Landon, and by Forster, and is to be found among the series of prints entitled "La Galerie du Palais Royal."

The names of the purchasers did not reach us with the report of the sale, but we shall probably ascertain hereafter into whose hands the most important pictures have fallen. It is, however, stated in the *Moniteur des Arts*, that the little Raffaele is said to have been purchased on behalf of the Duc d'Aumale; the fine Cuyp for M. Bartholdi; De Hooghe's 'Court in a Dutch House,' Terburg's 'Tasting Wine,' and Ostade's 'Portrait of an Old Woman,' for M. Narischkine; De Hooghe's 'Interior of a Dutch House,' for our National Gallery; while Van der Heyden's 'View of a Town in Holland,' and the two pictures by Meissonier, were bought in on account of the Delessert family.

PICTURES BY THE OLD MASTERS.

Raffaele	'Madonna and Child'	£6000
Cuyp	'Landscape—Cows at Rest'	3680
Greuze	'Portrait of Wille, the engraver'	1160
"	'Child and Peach'	404
Van der Heyden	'City Scene in Holland'	1600
"	'View in Holland, figures by A. Van der Velde'	650
"	'A Dutch Canal'	320
Wouverman	'Halt of Soldiers'	1060
"	'Halt at a Spring'	520
"	'Horses going to Drink'	300
Hobbema	'Wood Scene'	1600
"	'Landscape'	408
Ostade	'A Rustic Dwelling'	520
Backhuysen	'A Stormy Sea'	728
"	'A Sea with Boats'	140
"	'Sea View'	260
"	'Shore—Tide Out'	72
Van der Velde	'A Calm'	500
"	'Sea View'	580
"	'Fishermen'	288
Potter	'The Pasture'	400
Berghem	'Redemption of a Slave'	412
"	'Place of Public Resort—Italy'	172
"	'Meeting for a Hunt'	148
"	'A Ford'	440
"	'Summer Eve—Landscape'	160
Dow	'Old Woman at a Window'	300
Metzu	'An Interior'	326
Van Tol	'A Young Girl Lace-making'	206
Bembrandt	'Portrait of a Man'	204
Pynacker	'Landscape'	124
"	'Morning—View in Italy'	80
D. Teniers (younger)	'Fish Market'	6360
"	'Interior of a Cabaret'	344
"	'The Glutton'	360
P. Hooghe	'A Dutch Interior'	6000

P. Hooghe	'Court in a Dutch House'	£1640
G. Terburg	'A Young Lady and Cavalier'	1200
"	'Female Tasting Wine'	1800
J. Wynants	'Landscape—a Rivulet'	2040
"	'Landscape—with Swine'	1340
"	'Landscape'	380
A. V. Ostade	'Portrait of an Old Woman'	880
"	'A Dutch Musician'	910
"	'Dutch Landscape—Winter'	164
Both	'Sunset'	720
Rubens	'Holy Family'	512
"	'Portrait of a Man'	164
Ruysdael	'A Cascade'	620
"	'Landscape—Storm'	200
"	'Landscape'	104
Ad. Van der Velde	'Animals near a Streamlet'	400
Mieris	'The Sick Young Woman'	536
"	'A Tooper'	180
Jan Steen	'Salus patrie suprema lex esto'	320
Canaletto	'Two small Views in Venice'	540
Joseph Vernet	'An Italian Harbour'	340
"	'The Rainbow'	176
Van Huysum	'Vase with Flowers'	210
Sasso, Ferrato	'Virgin in Prayer'	80
Valentin	'St. Peter's Denial'	160

MODERN PICTURES.

H. Bellangé	'Landscape in the Isle of Loban'	348
Rosa Bonheur	'A Normandy Pasturage'	620
R. P. Bonington	'Francis I. and Margaret of Navarre'	1240
Bonpefond, of Lyons	'The Farrier'	280
F. de Brackeleer	'The Chapel Master'	184
P. Delaroche	'St. Cecilia'	840
J. Dyckmans	'The Death of Aug. Carmucci'	312
Géricault	'The Farmer's Reckoning'	320
A. Hesse	'The Brewhouse'	382
"	'The Last Honours paid to Titian'	312
B. C. Koekkoek	'View on the Rhine'	320
"	'Approach of the Storm'	320
Baren Leys	'The Old Lace-maker'	320
"	'Woman Peeling Fruit'	320
"	'The Spinner'	364
Luex	'Playing at Dominoes'	240
"	'Luncheon'	108
"	'Interior of a Flemish Cabaret'	152
Meissonier	'Chess-players'	1080
"	'The Amateurs'	1600
Ommeganck	'Oxen Drinking at a Stream'	112
Saint Jean	'Fruit and Flowers'	660
Schelfhout	'View of Harlem'	136
Van Schendel	'Fishmarket at the Hague'	244
Verboeckhoven	'Sheep at the Fold'	352
"	'Oxen in a Meadow'	220
Wickenberg	'Swedish Landscape—Winter'	480
F. Willems	'Cavalier Paying the Reckoning'	104

The works of the old masters numbered about 220; the modern pictures, about 120; the whole, including a statue of Phryne, by Pradier, £440, realised upwards of £75,400. The Morny gallery sold for £67,472.

PICTURE SALE.

MESSRS. Christie, Manson, and Woods sold, on the 13th of March, the following pictures, among others of less note, the property of various owners:—'The Spanish Fan-seller,' J. B. Burgess, 200 gs. (Hicks); 'Landscape,' with figures, P. Nasmyth, 128 gs. (Radeliffe); 'Shrimpers near Folkestone,' W. Collins, R.A., 300 gs. (Pendleton); 'Landscape,' a stream and bridge leading to a village, T. Creswick, R.A., £137 (Vokins); 'Hampstead Heath,' W. Müller, £194 (Agnew); 'The Good Samaritan,' W. Müller, 260 gs. (Levy); 'Interior of the Bazaar, Girgeh, Upper Egypt,' W. Müller, £225 (Bartlett); 'Waiting for the Ferry,' T. S. Cooper, R.A., £194 (Annot); 'Viola disguised as a Page,' J. C. Hook, R.A., £115 (Armstrong); 'Riva degli Schiavone, Venice,' E. W. Cooke, R.A., £267 (Armstrong); 'Try dese Pair,' F. D. Hardy, £252 (Bourne); 'Launce's Substitute for Proteus's Dog,' A. L. Egg, R.A., 600 gs. (Agnew); 'Council,' J. Stirling, 100 gs. (Tooth); 'Death of Chatterton,' H. Wallis, £430 (Armstrong); 'The Yawning Deep,' E. Hayes, 100 gs. (Bourne); 'The Tinker's Common,' R. Ansdell, A.R.A., £178 (Bourne); 'Hampstead Heath,' J. Linnell, £178 (Vokins); 'The Vales of Ennerdale and Buttermere,' J. B. Pyne, 160 gs. (Johnson); 'The Baron's Hall,' J. C. Horsley, R.A., £94 (Rantzow); Portrait of Miss Anne Ford, Gainsborough, £421 (Richard); 'The Drowned Fisherman,' J. Israels, the Belgian painter, £158 (Tooth); 'A Sandy Lane near Whitechurch,' W. Müller, £173 (Agnew).

SELECTED PICTURES.

FROM THE PICTURE IN THE SHEEPSHANKS GALLERY.

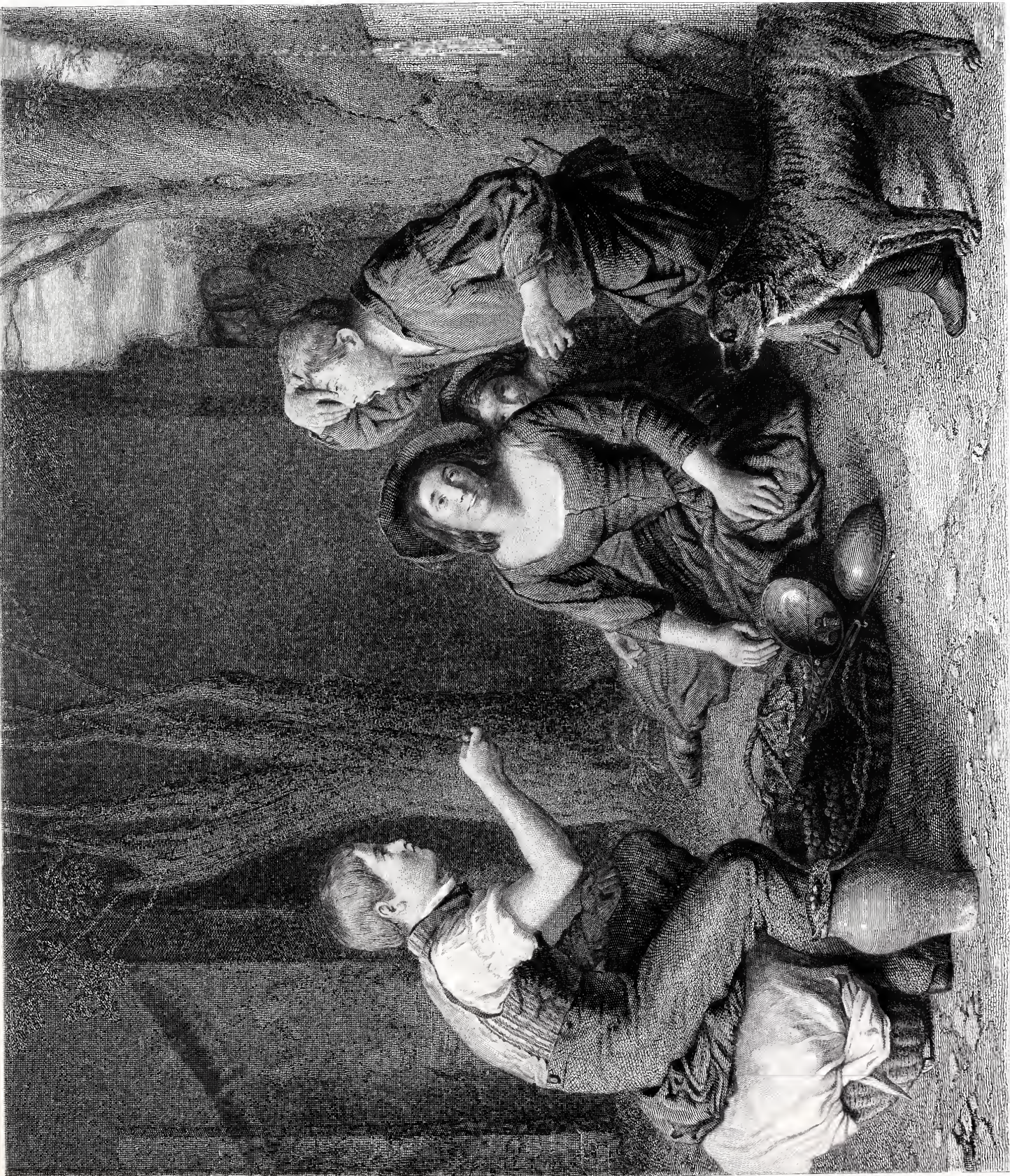
THE BUTT—SHOOTING A CHERRY.

W. Mulready, R.A., Painter. H. Bourne, Engraver.

How many gems of British Art have been secured to the nation by the patriotism of two individuals only, Messrs. Sheepshanks and Robert Vernon! It is true that the former gentleman has not, and the latter had not, children to whom the treasures each had acquired could be bequeathed; but this does not the less involve a debt of gratitude to the givers on the part of the country for such magnificent donations as it has received. A desire to benefit the people must have been the sole motive that instigated these liberal-minded men in the disposal of their pictures, for they might have gone to enrich the mansions or the pockets of their heirs or personal friends. To these names may also be added that of the late Mr. Jacob Bell, who added to the National Gallery some fine examples of our painters' works; while Turner's bequest is in itself a gallery of pictures such as no artist of any nation ever left for the admiration of his countrymen.

It is twenty-one years since the public first saw 'The Butt,' in the Academy exhibition of 1848. Mulready had then passed his sixtieth year, yet had lost none of his vigour of pencil or humour of thought. It is probable he may have sketched out the design and worked upon the canvas at intervals during several preceding years, for we believe that he never was known to begin and finish a picture off hand: he would work at it by stages, so to speak; laying it by for a long time, and then resuming it with a fresh eye and invigorated ideas. To this method, it may be presumed, is due much of the delicacy and preciseness of manipulation evident in all his works. A visitor to Mulready's studio would see, year after year, the same canvases in different processes of advancement, from the outlined design to the almost perfected picture.

Of the many humorous pictures painted by Mulready none is more so than this. Two young girls, vendors of cherries, have found a roadside customer in a lad who is taking home a basket of linen; probably the butcher's boy was his companion on the journey: the quartet are evidently bent on some fun. Seated on his basket, with his coat off and his sleeves well tucked up to give freedom to his actions, the elder boy is firing his ruddy shots into the open mouth of the juvenile butcher, who stands with one eye shut and the other guarded by his hand to prevent injury, to catch whatever may luckily enter it. It is clear, however, that all the shots do not hit the "bull's-eye," for the urchin's cheeks are well spattered with the juice of the fruit that goes astray. The attitude of the boy is admirable, and the expression of the face, looking half-idiotic, is inimitable. The earnest, humorous expression of the firing party, so deliberately taking his aim, is most amusing, while the cherry merchants are too intent upon the sport to leave it to seek after other customers till the "butt" or the marksman cries—"hold, enough." The butcher's dog is not an uninterested spectator of the scene; he looks very intently upon the attacking party, as if considering whether it would not be his duty to take part in the operations by resenting the aggression on the young knight of the blue apron.



H. BOURNE, SCULPT'

W. MURRAY, R.A. PINXT

THE BUTT SHOOTING A CHURCH

FROM THE FIFTH IN THE SHEPHERD'S COTTAGE

PICTURE GALLERIES OF ITALY.—PART V. FLORENCE—THE PITTI PALACE.



ANDREA DEL SARTO.



RICH in the records of Art and Literature is the history of the ancient dukedom of Tuscany. As the thoughts revert to the intervening period between the thirteenth and the seventeenth centuries, what an array of notable names start into existence: poets, painters, sculptors, architects, and others, all associated with its capital, Florence, or with Pisa and Siena, that formed a part of what was known as the Florentine republic, within the limits of which lived and laboured Bartolomeo, Cimabue, Giotto, the Gaddi (father and son), Orcagna, Petrarch,—we make no attempt

at classification or chronological order,—Dante, Ghiberti, Boccaccio, Brunelleschi, Ariosto, Donatello, Masaccio, Fra Angelico, Leonardo da Vinci, Filippo Lippi, Luca della Robbia, Ghirlandajo, Michel Angelo, Benvenuto Cellini, Andrea del Sarto, Botticelli, Macchiavelli, Vasari, Cigoli, Carlo Dolce, Arnolfo, Bandinelli, Pisano, Aretino, with many more who might worthily be added to the list. But the Medici family long bore sway over the republic, and to their influential patronage was due no small measure of the great eminence in literature and the arts to which the Tuscans attained. Lorenzo de' Medicis was to Florence what the Emperor Augustus was to ancient Rome.

The Pitti Palace, as was remarked at the conclusion of our last chapter, contains one of the most renowned collections of Italian pictures in the world: a walk through the fourteen saloons in which they are hung will enable us to point out some of the more notable examples. Foremost, perhaps, in the reputation it has everywhere acquired from Morghen's celebrated engraving, and from copies and prints of every kind, is Raffaele's, 'Virgin, Infant Jesus, and St. John,' commonly known as the 'Madonna del Sedia,' from her being seated in a low chair, of which the upright bar of one arm alone appears. She holds the young child on her lap in a loving, matronly attitude, while the infant rests against her bosom. The young St. John stands on the other side of them, his face upturned to Jesus, and his hands held together as in prayer. The face of the Virgin is calm, and sweet

in expression; that of her infant is earnest and attractive; that of his young companion, intelligent and reverential. The picture is circular in form, and certainly belongs to Raffaele's best period; its date is assumed to be about 1516. Of the numerous Madonnas by the artist, this has always ranked among the highest.

Ten other pictures by Raffaele are in the Pitti collection. The 'Madonna del Granduca,' so called from its belonging to the Grand Ducal family of Tuscany, though hanging where it now does, is an earlier picture than that just referred to. It represents the Virgin standing, and holding the infant Jesus on her left arm: the attitude of the child is simple and natural; he sits upright, with his left hand on his mother's bosom. This picture is the last and highest condition of which Perugino's type was capable. The 'Madonna del Baldacchino' is a large altar-piece, commenced by Raffaele when in Florence, but never finished; a grand and dignified composition. The Virgin is seated in the apse of a church, on an elevated throne, approached by three steps, and under a kind of canopy, or pavilion, whence the title given to the picture. On her right knee is the Infant with his left arm, which his mother supports, across her bosom; he is looking down on St. Peter and St. Bruno, who stand on the left of the steps, as the spectator sees the picture; and opposite to them are St. Anthony and St. Augustine. The forms of these figures are noble, and the heads very expressive, though, as it has been observed of them, somewhat too naturalistic. The draperies of the saints are finely, even grandly arranged. Poised on open wings are two angels, most graceful in their action, holding back the curtains of the canopy; and in front of the steps are two cherubs, apparently singing from a scroll of parchment which they jointly hold in their hands. This most striking picture is presumed by some critics to have been worked upon by Fra Bartolomeo, to whose colouring, in some of its parts, it bears a strong resemblance.

There is yet another picture of this class, attributed to Raffaele, which must not be passed over: it is a 'Holy Family,' or, as it is better known by writers on Italian Art, the 'Madonna dell' Impannata,' so called from the window in the background, formed of oiled paper. It is an interior view, the figures being grouped before a kind of tent. The Virgin is standing, and holds her infant forward in her hands to receive the salutations of the aged St. Elizabeth, and Mary Magdalene. In front of this group sits the

young John the Baptist, holding a cross, and pointing with his left hand to Jesus. This picture is assumed to have been painted about the year 1512; but, except in design, it appears to bear little of the stamp of Raffaello's works; and it is, on this account, supposed to be that of some one of his pupils. The face of Mary Magdalene is very fine, that of the Virgin is commonplace. A small picture, representing 'The Vision of Ezekiel,' has this testimony borne to it by Kugler:—"It contains the First Person of the Trinity, in a glory of brightly illuminated cherubs' heads, his outstretched arms supported by two genii, and resting on the

mystical forms of the ox, eagle, and lion; the angel is introduced adoring beside them. Dignity, majesty, and sublimity are here blended with irrepressible beauty: the contrast between the figure of the Almighty and the two youthful genii is admirably portrayed, and the whole composition so clearly developed, that it is undoubtedly one of the master-works of the artist." But whatever may be its merits as a picture, the subject is one that ought never to have been attempted: no pencil should intrude upon such hallowed ground. A few fine portraits, to which we can only thus refer, complete the works by Raffaello in this noble gallery.



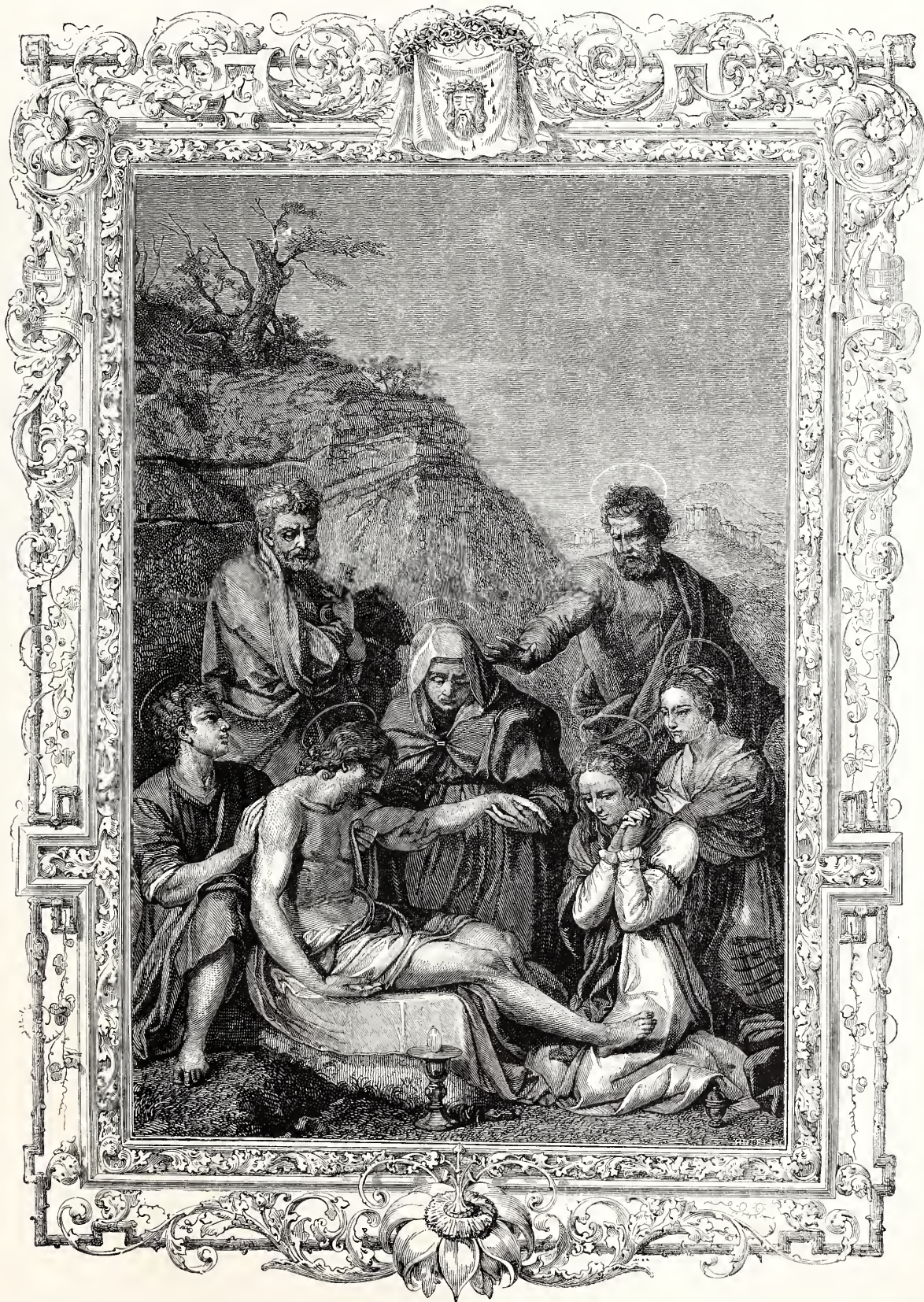
ECCE HOMO.
(Cigoli.)

Ludovico Cardi (1559—1613), called Le Cigoli, from the place of his birth, Cigoli in Tuscany, is well represented in the Pitti Palace. He ranks among the most eminent painters of the Florentine School; Baldinucci gives him the credit, and not without sufficient justification, of approaching more nearly to the style of Correggio than any artist of his time. His most remarkable picture in this gallery is the 'Ecce Homo,' engraved on this page. It is, unquestionably, inferior to the same subject by Guercino, at Turin, of which we wrote in a recent chapter; yet

is it a masterly, though not an agreeable, composition. In the centre of the principal group is the Saviour, crowned with thorns, and holding a reed in his bound hands. On his right is Pilate, pointing with his finger to Jesus, while he utters the words "Behold the Man." On the left is a man of ferocious aspect, who may be regarded as one of the executioners—a very unlikely person to be present on such an occasion—he holds aside a portion of the purple robe in which the Saviour was arrayed; the action and the expression of the face are demonstrative of derision. In

the background are several Roman soldiers bearing the Imperial insignia. Other works by Cigoli are—'The Descent from the Cross;' the body of Jesus is received by St. John from the hands of Joseph of Arimathea, who is assisted by two attendants: it is a

picture of very great merit. 'The Third Appearance of Christ to St. Peter,' a 'St. Francis, in the Act of Prayer,' 'Magdalen in the Desert,' 'The Virgin and Child,' are all good examples of this master, who painted many easel-pictures of saints, madonnas, &c.



THE BURIAL OF CHRIST.
(*Andrea del Sarto.*)

Andrea Vanucchi (1488—1530), commonly called ANDREA DEL SARTO, from the trade of his father, a tailor, ranks among the most distinguished painters of the earlier Florentine School; his portrait appears at the head of this chapter. He is said to have

possessed a remarkable faculty for imitating the styles of other masters, as well as for copying their works so faithfully as to deceive even the painters themselves; but he had also an originality of his own, and showed himself independent of all. He is

represented in the Pitti Palace by no fewer than sixteen paintings; of these one of the most remarkable is 'THE BURIAL OF CHRIST,' engraved on the preceding page. This work evidences that the artist had Fra Bartolomeo in his mind, both with regard to the composition itself—at least some portions of it—and in the modelling of the figures. Around the body of the Saviour are grouped the three favoured disciples, St. John, St. Peter, and St. James, the Virgin mother, and the two other Maries. The arrangement of the group is admirable in its well-balanced disposition; the faces are characterized by appropriate expression, and the whole of the details are finely carried out. In no way inferior to this is an 'Assumption of the Virgin,' a composition of remarkable beauty and vigour. In the foreground is grouped, round what appears to be a tomb, a number of disciples; the drawing of these figures is excellent; their attitudes are varied and well-studied: in the immediate front two are kneeling. Most of them have their faces turned towards the sky, in which appears the Virgin seated on a mass of clouds, with her hands clasped, and attended by a host of cherubs. The gallery contains another similar subject by this painter, a fine picture, but not altogether equal to that just briefly described.

"Among the altar-pieces now in the Pitti Palace," writes Kugler, "the so-called 'Disputa della SS. Trinita' is peculiarly fitted to exhibit Andrea's affinity with the Venetian School. This

is a 'Santa Conversazione' of six saints. St. Augustin is speaking with the highest inspiration of manner; St. Dominic is being convinced with his reason, St. Francis with his heart, St. Lawrence is looking earnestly out of the picture, while St. Sebastian and the Magdalen are kneeling in front, listening devoutly. We here find the most admirable contrast of action and expression, combined with the highest beauty of execution, especially of colouring." A 'Madonna Glorified' is another of Vanucchi's great works.

We remarked just now that the works of Baccio della Porta, better known as Fra Bartolomeo (1469—1517), had evidently formed occasional models for del Sarto, and there is an illustration of this in a 'Dead Christ' by the former, in the Pitti collection. Here the attitude given to the lifeless body, the action of St. John, and that of the Virgin mother, bear a strong resemblance in idea to the figures of del Sarto in the picture of the same subject we have engraved. A more graceful composition than that of Bartolomeo's, and one more deeply imbued with loving, reverential feeling does not exist within our knowledge. Among the five other works by this painter in the Pitti Gallery, is his famous 'St. Mark,' a figure of colossal proportions, and grand in design.

We turn for an instant from these Scriptural subjects to notice a work by the most celebrated of Raffaello's scholars, Giulio Pippi, surnamed Romano (1492—1546). The picture to which we refer



DANCE OF THE MUSES.

(Giulio Romano.)

is a 'DANCE OF THE MUSES,' engraved on this page. The nine Muses are accompanied by Apollo; the whole of the figures, which are relieved by a background of gold, are admirably disposed, and their motion is characterized by a feeling of joyous activity: they are evidently studied from the antique. The sculptures of Greece and Rome were Romano's favourite models.

There is a remarkable picture in the gallery, which is attributed to Michel Angelo (1475—1563), representing 'The Parcae,' or Fates: the figures are of three-quarter length, and are grouped closely together. The countenances of two of the figures, Lachesis and Atropos are severe; that of Clotho is more relenting; her sister Atropos holds before her a pair of scissors, and appears to solicit permission to cut the thread of some unhappy mortal's life. Kugler ascribes the picture, which is in oils, a medium seldom used by Michel Angelo, to Il Rosso, the Florentine (1496—1541), the contemporary and disciple of Angelo.

Titian (1477—1576) appears only in several portraits, but these are worthy of this great Venetian painter. Notably among them is that known as 'La Bella di Tiziano,' a ripe beauty in a blue gold embroidered dress, with violet and white padded sleeves, and gold chain. It is a half-length portrait; and whoever the lady may have been, her unaffected grace and aristocratic bearing would have shed lustre on the most brilliant court of any age and country. In feeling and expression it is a work of the highest character.

Giorgione (1477—1511), the name given to Giorgio Barbarelli, is another of the famous Venetian artists well represented in the Pitti Palace. Foremost among them is 'The Finding of Moses,'—but certainly not by the daughter of Pharaoh and her attendants, if costume is the test of the country, for the Egyptian princess and her companions are attired in the most gorgeous vestments of Venice; and she is surrounded by a court of the mediæval time, knights and ladies, pages, musicians, singers, dogs, &c. &c. Apart from its historic untruthfulness, it is a work of Art which exhibits the highest qualities of painting. Another fine picture by Giorgione is 'The Concert,' one of his favourite subjects: two priests and a youth are playing respectively on a harpsichord and a violincello. 'A Nymph pursued by a Satyr' is attributed to him, but it is by some critics considered as doubtful appropriation.

The Pitti Palace contains about five hundred pictures; the most notable are those we have indicated; there is one, however, which ought not to be passed over, because the subject is of a class rarely seen from the pencil of the artist, Salvator Rosa (1615—1673): his 'Cataline's Conspiracy' represents a group of Neapolitan peasants habited in the costumes of old Rome. It is treated in a manner quite characteristic of this versatile but eccentric painter, whose wild imagination is reflected on every canvas from his hand.

JAMES DAFFORNE.

THE BELLEEK POTTERY.

LOUGH ERNE, FERMANAGH.

THE true benefactors of Ireland are the Manufacturers. Unhappily they are few, and have hitherto laboured under great discouragements; so much so, indeed, that, not unfrequently, works commenced with apparently sure prospects of success have been abandoned: sometimes from lack of persevering zeal, sometimes from insufficient capital, and often from want of confidence in the peasantry, in whose power it is, at all times, to inflict the wrong that induces ruin. "Insecurity" has been almost the invariable "excuse" assigned by those who would gladly expend money in developing the vast resources of Ireland. It is admitted on all hands that in no country in the world is there so much undeveloped wealth: its harbours are second to none in Europe; its fisheries are inexhaustible; even its bogs and mountains furnish productive soil; it is richer in mines of ores than any district of similar extent in the world;—yet trading vessels are rarities in any of its ports, excepting Cork and Belfast; fishing boats are found in very few of its bays; the land is, for the most part, either barren or but half cultivated; and of its mines barely a dozen are "worked" in the whole of the thirty-two counties of the island. Ireland, if it has plenty of iron, has no coal; although that is really not the disadvantage it would at first appear, for its bogs furnish abundant fuel, and it has water power capable of doing there the work that coal does here. It was Sir Peter Fairbairn, the eminent engineer, who said, there is water-power running from Lough Corrib into the sea sufficient to turn every spindle in Manchester; yet when we visited the place, some years ago, there was not a mill of any kind on either side of the fierce yet lavishly beautiful river, and we presume there is none now.

That Ireland has enormous capabilities is certain; it is quite as sure that they are neglected and unproductive. The greater honour is due, therefore, to those who, in spite of heavy discouragements, and of difficulties apparently insurmountable, labour to turn its natural advantages to account; converting that which, if not worthless, is useless, into sources of power and wealth.

Nor can it be denied that the natural gifts of the Irish race are as abundant as are the resources of their velvet-clad cradle. Fine Art was known in Ireland at an early era; we have relics of the taste and skill of the goldsmiths and illuminators of Ireland, as old as the eleventh century. In the one art which, when spontaneous and genuine, owes less than any other to culture—the art of the orator—the Irish are unrivalled among the nations that use the Anglo-Saxon speech. The courage and genial fellowship of her sons; the beauty, grace, and modesty of her daughters; the wit and sparkle of the language of both sexes, may justly be ranked by Ireland among the brightest gifts bestowed by God on any of his human children. Even in sheer, stalwart, patient labour, no man excels the Irishman—when he works in America or in England.

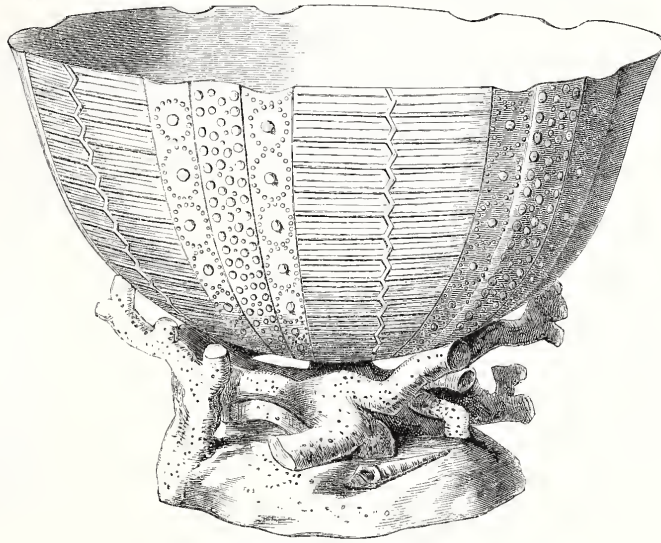
And yet, notwithstanding all this, the poverty of Ireland forms our chief national enigma: in many quarters it is regarded as our great national disgrace. It is certain that no man can deserve better of either England or Ireland than he who teaches Ireland to help herself; and who stimulates her children to develop at the same time their own great inherent powers, and the neglected resources of their country.

On these grounds we have great pleasure in directing public attention to the first manufactory of "Pottery" in Ireland—the manufactory at Belleek, in the county of Fermanagh. Although very young, as we shall presently show, it cannot be said to be in its infancy; for it has already produced works of which it is not too much to say, they equal in material, manufacture, and design, the best productions of Staffordshire, with which they even now compete in the various markets of the world. We shall endeavour, and we think successfully, to prove, that in thus estimating the works produced at Belleek, we do not rate them too highly.

We were first made acquainted with these productions at the International Exhibition, held in Dublin in 1865; but they then supplied very inconclusive signs of the perfection to which they have since advanced; yet it was not difficult to see in them the promise of things much better; there was abundant evi-

dence of that without which no human labour can progress—capability of advancement. We rejoice, therefore, that it has fallen into our hands to give to the productions of this factory, that which it now only needs—for notoriety, in such cases, is sure to be followed by popularity.

The manufacture, which is at once original

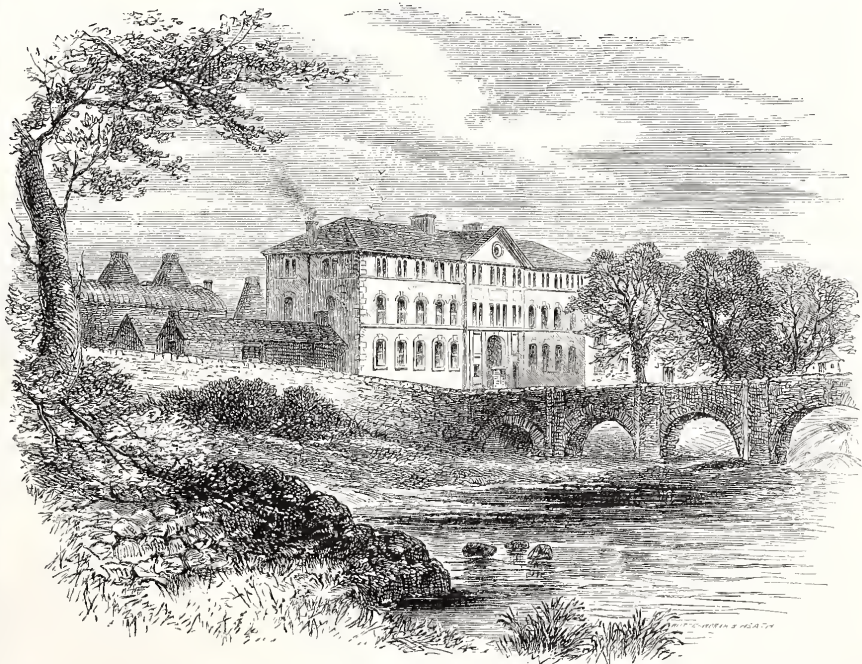


GROUNDS-BASIN: FOR THE QUEEN'S SERVICE.

and artistic, promises to be as successful as a commercial enterprise as it is admirable as a patriotic effort. From Irish clays and feldspars, the skill of Irish hands, guided by the exercise of Irish taste, has produced, on Irish soil, an entirely new description of ceramic ware—a species of porcelain, as admirable for the purity and beauty of its material as for the

ivory tint of its lustrous glaze, and for the modelling of its graceful proportions.

Our pleasant duty may be commenced by some account of the Works, and some description also of the locality in which they are situated; a leading part of our purpose, we repeat, being to induce tourists, during the summer and autumn, to visit a district full of attractions.



THE FACTORY AT BELLEEK.

The village of Belleek is situated on the banks of the river Erne, near the borders of Donegal and Fermanagh, and on the outskirts of the Donegal highlands. For the attractions the vicinity affords to the mere tourist, the landscape draughtsman, the angler, or to those who are in search of health and relaxation, as well as for details of the best route to the locality, we must refer the reader to an account given in another portion of our pages.*

The trim and workman-like building represented in our woodcut, stands on a small island in a bend of the River Erne. Beneath the

* We may premise, however, that Belleek has a station on the Enniskillen and Bundoran line; which line commu-

nicates with Dublin, Belfast, and the various other lines of the kingdom. Belleek is within three miles of Ballyshannon; six of Bundoran; four of Lough Melvin, renowned for its salmon and trout fishery, and especially famous for the *Gillaroo* trout. It is also within short distances of Petrigo, Garrison, Devenish Island, with its monastic ruins and a perfect Round Tower; the beautiful park and grounds of Castle Caldwell; and many other objects of attraction, to which we shall direct the attention of the tourist.

bridge, which is evidently of a date when the erection of a river-bridge was considered to be a difficult engineering problem, the river swirls and foams with much impetuosity—as if loth that any of its untamed strength should be turned to mechanical use. A great water-wheel, driven by this unfailing power, gives motion to pug-mills, grinding-mills, lathes, turning-plates, and all the varied and skilfully designed apparatus which now replaces the original wheel of the potter.*

The origin of the pottery works at Belleek may be thus stated. Some fifteen years ago it was observed that the cabin of a tenant on the estate of John Caldwell Bloomfield, Esq., of Castle Caldwell—of which estate Belleek forms a portion—had been adorned by an unusually brilliant coat of white-wash. On being spoken to on the subject, the peasant explained that he had lighted on an old lime-pit, or a supply of “naturally burned lime.” Mr. Bloomfield, taking an interest in a production of nature, which, if rightly described, savoured of the miraculous, had the spot examined; and, in consequence of what he found, had borings made in different parts of his estate, which disclosed the existence of a wide stratum of fine white earth. On chemical examination at Dublin, this earth proved to be a species of Kaolin—a felspathic clay, similar to that which forms the “bones,” or interior, infusible, portion of Chinese porcelain. Other materials, Mr. Bloomfield was informed, were necessary to be procured, in order to establish a manufacture of pottery from this china-clay; but it proved, not unnaturally, that the description of felspathic earth which is fusible, and which in China, under the name of *pet-un-ze*, forms the “flesh” or flux of the porcelain, was also to be found on his estate, together with many other valuable minerals.†

This china clay and the felspar were sent to Mr. R. W. Armstrong, then residing in London,‡ with the view of having them practically tested. After the lapse of a few years, during which time Mr. Armstrong repeatedly visited Castle Caldwell, and had a number of trials, and articles made from the clay, felspar, white quartz, &c., at the Royal Porcelain Works, Worcester—by the zealous co-operation of Mr. W. H. Kerr, who was then one of the proprietors of the Worcester Works. That gentleman, as an Irishman, entered fully into Mr. Armstrong’s desire of having the quality of the Irish material tested and tried in every way, with the ultimate object of establishing an Irish Pottery, if such could be commercially done. These trials and testings were afterwards submitted by Mr. Armstrong to his friend Mr. D. McBirney of Dublin, a merchant of standing and well-known enterprise, who ultimately, in 1857, embarked with Mr. Armstrong in the practical trial of producing first-class ceramic goods in Ireland, composed largely of Irish materials, and made by Irish labour on Irish soil; and these gentlemen are now owners of the Works, trading under the firm of D. McBIRNEY & Co.

* “In the interior, the factory bears all the appearance of business and bustle. Enormous grinding mills, in which the raw material is prepared for the hands of the artisan, rumble and roar, driven by the irresistible and constant power of a large water-wheel; the furnaces of the great ovens, in which the moulded clay is baked, hiss and scream, as if striving to undo the noble work for a time committed to their care; while, when we leave turmoil and din and turn into the workshop, the lathes and turning-plates whiz noiselessly round, as the soft, putty-like clay is being deftly moulded by the skilled workman into many beautiful designs. To minutely particularise the numerous operations carried on in this factory would be simply to describe the various details of the potter’s art, from the time the china clay and felspar are brought into the factory in their raw state, until they leave it, in the form of porcelain, china, and stone-ware, of the most exquisite and chaste patterns.”

† Within easy distances are to be found very fine and promising indications of lead, copper, all the felspars, orthoclase, oligoclase, quartz, various micas, albite, syenite, sphene rock, schist, soapstone, serpentine marbles, as well as fossil emeralds and black marbles, sulphate of barytes, and, near the felspar districts on the Castle Caldwell estates, molybdenite, in the oligoclase veins near Garvary.

‡ Mr. Armstrong continues to be the Art-director and designer of the Factory, and under his direct superintendence the several designs and models have been produced and executed. Indeed, we believe we are justified in stating that all the better order of productions, whether original, modified, or adapted, have emanated from him. Some of his inventions he has patented or registered.

There are now employed at the Works about one hundred and eighty hands, twenty-seven being “imported” artisans, under whose instructions the rising generation of Belleek are ac-

quiring a knowledge of the several avocations in which they are engaged. New varieties of clay are constantly being brought to the pottery for trial; and the work of developing the



ICE-PAIL: FOR THE PRINCE OF WALES.

natural resources of the country—so long and so sadly neglected—is thus carried on.

into the United States, Canada, India, and Australia. The productions of the Pottery have already attained such a character that the pro-

The Belleek wares have also found their way



COMPOTIER: FOR THE PRINCE OF WALES.

prietors have been honoured with orders, through their Dublin Agent, Mr. Kerr, of Capel Street, from Her Majesty the Queen, H.R.H. the Prince of Wales, Prince Teck,

his Grace the Duke of Abercorn, his Excellency Earl Spencer, the Earls of Arran, Erne, Enniskillen, and others of the nobility and gentry of the kingdom.

The chief peculiarities of the ornamental goods produced at Belleek are—its lightness of body, its rich, delicate, cream-like, or ivory, tint, and the glittering iridescence of its glaze. Although the principal productions hitherto have been formed of this white ware—which either resembles the finest biscuit (of Buen Retiro or Dresden), or almost the ivory of the hippopotamus, or shines with a lustre like that of nacre,—local clays have been found which yield jet, red, and cane-coloured wares; and the several agents show some fac-similes of sea shells, and of branches of coral, which might well be supposed to be natural. The iridescent effect produced is somewhat similar to that of the ruby lustre of the famous Gubbio Majolica; that Italian enamelled ware which commands such fabulous prices, and of which an unrivalled collection is to be seen at the South Kensington Museum.

Lustres were introduced many years ago for English pottery by Hancock, by Gardner, and by Stennys; and in the booths of our country fairs, rude inartistic forms, glowing with a gold or a silver lustre, are often to be seen. The effect of a good lustre may be compared to that of "shot silk," or to the changing hues that adorn the neck of a black or dark blue pigeon, or the crested pride of a drake. Oil of turpentine, flour of sulphur, gold solution, and tin solution, constitute the gold glaze—the purple hue being due to the tin. Platinum, and spirits of tar enter, with oxide of zinc, into the composition of the silver lustre. But neither of these glazes, any more than the Italian enamel of which the secret was lost so long ago as the sixteenth century, can compare with the beauty of the Belleek ware, an idea of which can only be given by recalling the beautiful hues of a highly polished mother-of-pearl shell. We can convey no idea of it by engravings; and it seems equally difficult to do so by written description. We may apply to it the common-place expression—"it must be seen to be admired;" and certainly it must be examined to be estimated.

We can, however, with some degree of accuracy, represent the forms of the principal objects as yet produced by this most promising manufactory. That which graces our first page is the grounds-basin of a tea-service, commissioned by the Queen, and not yet, indeed, completed. The engraving is from a drawing. It is very pleasant to make record of the fact that Her Majesty has been so early in patronising the undertaking; and no doubt the encouragement thus supplied will have much influence on its future produce. A breakfast service and a dessert-service are also in progress for Her Majesty.

It will be seen that the basis of this design is the sea-urchin, which abounds on the coast of Donegal, and which naturally suggested to the artist a graceful aid to any Art-manufacturer, but to the potter more especially. One is disposed to wonder, how it was that so valuable an accessory should have so long remained useless for such purposes as that to which it is at Belleek so judiciously applied. Mr. Armstrong, however, in the case under notice, has borrowed the form, not of a native of our seas, but of the rarer species found on the coasts of the Mediterranean.

Among the most welcome of the patrons of Belleek is the Prince of Wales. It is from the dessert-service made for his Royal Highness that the principal pieces of which we give engravings are taken. These articles we briefly describe.

Three mermaids, in Parian ware, support the shell-formed base of the ice-pail, around which a group of Tritons and dolphins are sporting in the water, beside an effective background of aquatic plants. A wreath of coral surrounds the rim of the vase. The effect of the charming contrast between the dead and the iridescent surfaces is heightened by gilding the conches of the revellers. The cover, or lid, is, as it were, the boiling, surging sea from which three sea-horses have partially risen, and, in the centre, a Triton, riding on a dolphin, forms the handle.

Our next figure is a *compotier*, 10 inches in height. The base represents the surface of the sea, with three *cardium* shells floating on the

waves. From between these, spring up three small sea-horses, not, indeed, the *hippocampi* of the naturalist, but those of the mythologist, the figures which, in antique gems and in Italian paintings, are intended to serve as the artistic embodiment of the roll and the dash of the breaker. A trumpet-shell forms the central

column, which, in its turn, supports the shell that serves as a fruit-dish.

The tall centre-piece is designed on a more ambitious scale. A Triton or merman is blowing a eonch; a mermaid is wringing and dressing her redundant locks; and a sea-horse dashes through the spray. Between these figures,

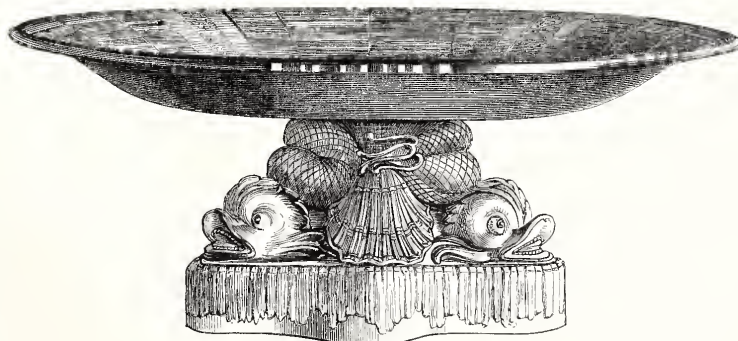


CENTRE-PIECE: FOR THE PRINCE OF WALES.

which thus divide the base into three compartments, are placed three shells of the species *hippopus maculata*, which form convenient receptacles for bonbons, candied fruit, or other smaller delicacies of the dessert-table. A trumpet-shell is again selected to form the main stem, which is surrounded with aquatic plants; and

three *paludina* shells are so introduced as to form suitable vases for sprays of flowers. The shell-dish, with its beautiful markings and projections, again forms the cap of the tazza.

The low *compotiers* are modelled *en suite*; the idea of the entire service being that of the combination of natural objects, selected for



LOW COMPOTIER FOR THE PRINCE OF WALES.

their appropriate shape, and for their beauty of form or of sculpture, with imaginary forms. The shells which are modelled for these dishes are supported by dolphins; of course, the conventional dolphin of the artist, not the *pesce maledetta* of the Mediterranean, but the actual, impossible sea-beast which bore in Æsop's days the monkey who was a friend of

"Piræus." In all these articles the modelling is not unworthy of the delicate beauty of the material.

The tazza-vase standing on a pedestal, on which hangs a wreath of flowers, dependent from rams' heads, is one of the most faultless specimens that Irish taste has yet produced. The form is purely classic. The modelling of the wreath

is as delicate as it is possible to wish any thing to be; and the soft, creamy, unglazed, white of the Parian ware—as this kind of biscuit is called—is equal, if not superior, to the finest specimens of any similar porcelain we can call to mind.

The little flower-stand composed of a shell supported by a dolphin, or rather, in our print, of a pair of each of these, is so iridescent as to communicate a perceptible and unique effect to the photograph from which our wood-cut is engraved.

The reproduction of natural forms by Ceramic Art is not by any means a novelty. We are familiar with the fish, the reptiles, and the *Crustacea* of Bernard Palissy; with the relieved and coloured foliage of Luca and of Andrea della Robbia. In England we have seen the shells reproduced by the artists of the Plymouth china, and the delicate leaves and flowers of the old Derby ware. The designer of much of the Belleek ware has the merit, so far as we are aware, of being the first artist who has had recourse to the large sub-kingdom of the *Radiata* for his types. The animals that constitute this vast natural group, are, for the most part, characterized by a star-shaped or wheel-shaped symmetry; and present a nearer approach to the verticillate structure of plants, than to the bilateral balance of free, locomotive, animals. For, at all events, a portion of their existence, indeed, most of the *Radiata* are fixed to the earth. The five-fold radiation, which is most common among dicotyledonous plants, is the usual division assumed by these zoophytic creatures. From the globular shape of the commonest *echinus*, or sea-urchin, through the flattened and depressed form of others of the family, the transition is regular and gradual, to the well-known five-fingered star-fish, and to those wonderfully branched and foliated forms which shatter themselves into a thousand fragments when they are brought up by the dredge from deep water, and exposed for a moment to the air. Under the name of *frutti di mare*, these sea-eggs, covered as they are with innumerable pink and white spines, form a favourite portion of the diet of the southern Italians. When the spines, by which the creature moves, are stripped off, the projections and depressions of the *testa*, or shell, are often marked by great beauty of pattern; and it would have been hardly possible to bring into the service of plastic art a more appropriate group of natural models.

Again, in the fantastic and graceful forms of the mermaid, the nereid, the dolphin, and the sea-horse, the Belleek art-designer has attained great excellence of ideality; the graceful modelling is set off, with the happiest effect, by the contrast between the dead, parian-like surface of the unglazed china, and the sparkling iridescence of the ivory-glazed ground.

We have thus described the principal Art-works produced, up to this time, at Belleek; it is destined to issue others of still higher value and greater importance, but we cannot ignore its productions for every-day use—the common dinner, breakfast, and tea services, and chamber-ware,—that even now by no means suffer by comparison with the best “yields” of the Staffordshire potteries. The dinner-ware is especially serviceable (nothing more so has been manufactured), being a true felspathic body, semi-vitrified, and hence ranking next to the true porcelain; smooth, and admirably potted. The simple ornamentation to which it has been subjected is pure in style and Art, while the article competes as to price with inferior ware in the markets of England and America. Indeed, the trade with America is already large, and is regularly increasing. Not only in these home essentials is its place established; Belleek furnishes largely the “insulators” used for telegraph poles, and these have been pronounced by “authorities” the best. In pestles and mortars the factory has considerable trade, and of the minor articles of patch-boxes, &c. &c., there is enormous produce. For supremacy in these objects it is indebted to the purity of the clay and felspar, producing a clear brilliant white, and singular “compactness,” resulting in remarkable hardness and durability.

Messrs. D. McBirney and Co. deserve the warm support of this country. Viewed only as an effort to supply the great want of Ireland,—original, successful national enterprise,—it would have a strong claim upon all those who look to a future more distant than to-morrow. But the beauty of their productions claims a support which is entirely independent of any patriotic feeling. The interest which was

excited by the beautiful embroidery, wrought by the girls of Cork and other districts, showed that English purchasers are ready to meet Irish producers at least half-way.

Long ago—so long, indeed, as to be a time beyond legal memory—English jealousy of Irish manufactures so depressed attempts to establish them, as to produce ruin where, under fostering care and reasonable protection, there might



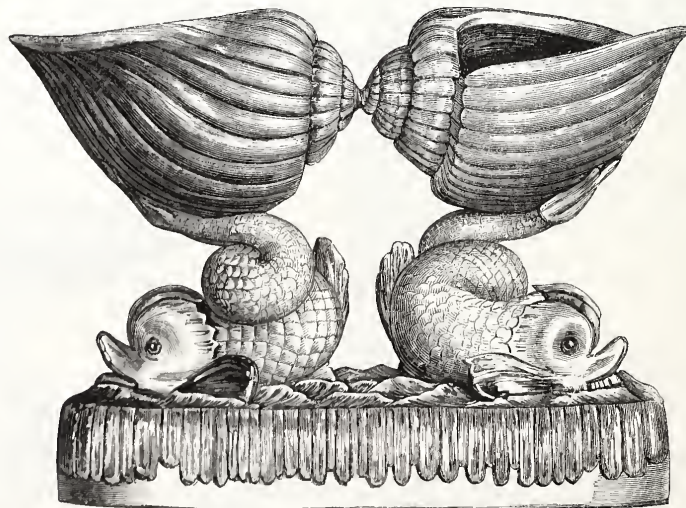
FLOWER TAZZA AND PEDIESTAL.

have been prosperity. If an opposite course had been adopted, Leeds and Bradford might have been surpassed by some of the cities and towns of Ireland in woollen fabrics as completely as “all England” is excelled in the manufacture of linen.

But it is far otherwise now. England would gladly rejoice to aid any project that can

advance the interests of a country so thoroughly part of herself; and which must so continue as long as but a few hours of distance separate the one from the other.

Ireland has been emphatically called “a land of raw materials;” and to work up these materials “at home” no real difficulty presents itself: confidence and capital only are required;



BOUDOIR FLOWER SHELLS.

the one will be as sure to follow the other “as night doth follow day.”

Hence Belleek has a double claim on us: as an institution originated and carried on for years, notwithstanding the difficulties attendant on such in so remote a locality, and that by *individual enterprise*, it commands our warmest sympathy; as a manufactory, it gives us a ware at once novel, beautiful, and useful, and secures

a means of education and support to those who would otherwise be reduced to a state of destitution such as, unhappily, are so many of their countrymen and countrywomen in less favoured districts. We earnestly hope our pages may prove to be the medium by which this charming porcelain will obtain that which alone is necessary to ensure its wide-spread sale—we mean extensive notoriety.

THE SCENERY OF LOUGH ERNE.

We have said that one of our objects in directing public attention to the manufactory at Belleek is to furnish another inducement to English Tourists to visit Ireland. It is impossible to overrate the advantages that cannot fail to arise from mutual intercourse between two countries united by a bond that nothing can dissolve so long as the one remains within a few hours' distance from the other. We have, on many occasions, shown that in no part of the world can travelling be so cheap, so pleasant, or so safe, as it is in Ireland.

That is a truth we have frequently endeavoured to impress on the public mind: it is incontrovertible. The stranger is proverbially safe in Ireland, wander where he will, by day or by night. There is not on record a single instance of a stranger being assaulted or assailed; and the mere tourist is as secure in wild Kerry or rugged Connemara, as he would be during a walk from Hyde Park to Hammersmith.* But if a timid tourist has some apprehension of peril in the South, he has none at all in the "Protestant North;" and it is to the North we purpose to conduct him, giving assurance that if he spend the months of summer and autumn there, he will be infinitely better recompensed than he could be by a far more costly sojourn in any part of the European Continent.

Something may be said also as to the knowledge that the best interests of Ireland will be thus advanced; nothing, we repeat, can be so productive of good as *mutual intercourse* between two countries so inseparably allied, so thoroughly dependent one upon the other; and some stress may be laid upon the fact that, go where he will, the tourist will give pleasure to those by whom he is surrounded. Maria Edgeworth once said to us—and it was in her own house at Edgeworthstown—"Happiness in Ireland is always cheap."

Before we ask the tourist to accompany us to the locality more immediately in view, we may glance at the map, and plan for him a journey round the coast to the far-famed Giant's Causeway, to heroic Londonderry, to wild Donegal, and so to beautiful Lough Erne. But he will at once see that Lough Erne may be reached by a route more direct; and that he need not leave a railway, after quitting Dublin, until the special object of his visit is attained.† We are now guiding him, however, through the county of Antrim. Belfast may be either a resting-place on the way, or it may give profitable occupation for days; for it is the stronghold of the linen manufacture, and is prominent for order, industry, and social progress, above all the cities and towns of Ireland. Or, between Dublin and Belfast, he may ramble along the banks of the Boyne river, and recall its traditions of the memorable month of July, 1689; see the spot on which old Schomberg fell; and read on the pillar that still stands on the sacred spot, the record of a fight more vital in its issues to these islands than any that has been fought since the battle of Hastings. Or, by verging somewhat from the direct route, he may visit Antrim town, and its famous lake, Lough Neagh, and listen to its legends and traditions, where still the fisherman sees—

* We travelled in that pleasant carriage, an Irish car—pleasant chiefly because it is so easy to jump on and off and examine any object of interest on the way—from time to time during the preparation of our work, "Ireland: its Scenery and Character," nearly 6,000 miles through every highway and byway of the country, at all hours of the day and night, and never met with the slightest interruption or annoyance, and never lost the value of a shilling in any of our wanderings, though not unfrequently we had to "put up" with such accommodation as could be furnished at a way-side "shebeen." That is saying little to those who know the Irish peasantry, but it may be saying much to those who hesitate to visit Ireland in dread that political or religious animosities may interfere with freedom as to movement and progress. We are fully and sadly aware that of late years much of the cordial courtesy—the natural *bonhomie*—of the people has evaporated, but the stranger may feel assured of kindly reception everywhere in Ireland, from the Giant's Causeway to Cape Clear. We can but repeat what we have often said, that "for every new visitor Ireland obtains a new friend."

† Tourists can look to Belleek from Dublin by the Irish North Western Railway, about 140 miles.

"The round towers of other days
In the wave beneath him shining,"—

and where the Banshee is yet heard to give warning of any evil that may chance the O'Neils. "The sublime sea-coast of Antrim," as it has been rightly called, commences about Larne—or rather, some ten miles beyond it, at Glenarm, a seat of the Earls of Antrim; by Cushendall and Cushendun; by the bold promontory of Ben-More, with its huge precipices, and paths, made by earthquakes, from cliff to cliff; within sight of romantic Raglan, with its thousand traditions of a thousand years; through fertile valleys, over barren hills, beneath stupendous cliffs, into wonderful natural caves, with continual and often changing, but always magnificent, views, inland or of the sea that is rarely other than turbulent upon these savage shores; passing also many ruins of old castles and monastic remains, and listening to strange legends, and romantic stories associated with every spot on which the feet can tread or the eye can look.

Yes, it is a wild road—that sea-coast road—all the way northward and then north-west, to the Giant's Causeway. But we must turn aside here: this—one of the world's wonders—might lead us far from our present purpose; and it is needless to say that a visit to the Giant's Causeway affords a treat such as no other part of earth can supply. Shame to those who have wandered over Europe, yet have never seen this great work of Nature at home.

We may not occupy space to describe the innumerable temptations the whole district presents to all classes and orders of tourists—to the naturalist, the geologist, the lover of grand or beautiful scenery more especially. The north of Ireland has some special treat for every visitor, be his mood or vocation what it may.

We must limit our notes to the district to which we more immediately lead the tourist—that which directly concerns the vicinage of Belleek, and beautiful Lough Erne; and even here our details must be brief.

Lough Erne—the whole of which is in the county of Fermanagh (*Fear-magh-eanagh*, the country of the lakes), one of the counties of the extreme north, which borders Down and Donegal—pours its waters into the sea, in the bay of Donegal. It is divided into lakes Upper and Lower; they are joined by a narrow river, and almost midway between both is the town of Enniskillen.* The lake, from its great extent, has been termed an "inland sea." Mr. Inglis considered it "the most beautiful lake in the three kingdoms;" but although we can by no means give it precedence over those of Killarney, it is, in Ireland, second in grace and grandeur only to those which give imperishable renown to Kerry county.

Popularly, Lough Erne is said to contain three hundred and sixty-five islands; it has, certainly, two hundred: some large, richly cultivated, ever-green, and of varied hues; others so small that "a giant's hand might cover any one of them." Among the most interesting of these islands is that of Devenish; here the tourist will see the ruins of many churches and monastic establishments, and one of the mysterious relics of long ago that have been a puzzle for centuries—a Round Tower, almost perfect, the "cap" only being a restoration. It has been a holy island ever since the saint—St. Lasearian—taught Christianity to the savage Celts, thirteen centuries ago.

A very different lake is that of Lough Derg—not far from the town of Pettigo, and no great distance from the works at Belleek: in this lough is the famous, or rather notorious, "Purgatory of St. Patrick." The Holy Island—station island—is little more than a bare

* The Enniskilleners are justly proud of the fame they obtained by their share in the triumphs of 1689, and claim equally with the "prentice boys of Derry, the merit of having secured the crown of three kingdoms to William the Third; and beyond question, the result of the contest was mainly owing to their enduring perseverance and indomitable courage. Song, story, and legend are full of these "derring deeds." In the Town Hall of Enniskillen are still preserved the banners borne by them at the Boyne; and the site of the battle of Newtown-Butler will be pointed out to the traveller.

rock, of about half an acre; yet sometimes many hundred persons have congregated here to do penance for sins, crowding almost to suffocation. When visited by Mr. Inglis, "there was not a vacancy of a square yard over the whole surface of the island;" and he surmises that there "could not have been fewer than 2,000 persons upon a spot not 300 yards long, and not half that breadth," and that, too, during the hottest days of summer. The gross superstitions associated with this place of "pilgrimage" have, however, grown less and less, and are now but the relics of bygone degradations.

Many years have passed since we visited this charming district; but Nature undergoes little change; we have kept its "memory green in our souls;" all its salient features are familiar to us, and, as we shall show, time has introduced there many improvements, none of which are out of harmony: among the most important are the comfortable hotels at which the tourist may now be located.*

Lough Erne has fifty statute miles of navigation from Belturbet to Belleek, yet it has in no part a greater width than nine miles, and it would be difficult to overrate the delicious treat of a steam-boat voyage from its rise to its fall. Yet it is scarcely surpassed by the charms that everywhere present themselves to those who travel, by ear, its southern border, under the shadow of lofty hills, richly cultivated, and occasionally as richly wooded, having continually in view the broad expanse of water, dotted with ever-green islands, some of which are said to be so fertile as never to require manure. Nothing in Great Britain, perhaps nothing in Europe, can surpass in beauty the view along the whole of the road that leads into the town of Enniskillen from Belleek along the banks of the Lower Lough Erne.

We entered Fermanagh by the way of Ballyshannon; a bridge here passes over the Erne; and close to it is the far-famed Salmon Leap, confessedly "the grandest in all Ireland." The navigation of the river is abruptly stopped by this magnificent fall, a fall of nearly 40 feet, which extends the whole breadth of the Erne, a length of about 150 yards. The waters descend with astonishing rapidity; and as the cliff is almost perpendicular, the stream passes downward nearly unbroken in one huge volume. Here and there, a few shelving rocks receive it in its descent, and convert the rushing torrent into foam. The basin that forms the head of Ballyshannon harbour, into which the Erne falls, is literally alive with salmon, and it is scarcely credible that the fish are able to spring up "the leap," and make their way into the comparatively placid lake. This, although the most extensive, is not the only fall between Lough Erne and the sea: there are, we believe, four others; one of them—and it is the most graceful we have ever seen—adjoins the pretty village of Belleek, and gives

* Among other inducements to visit Lough Erne is that of an admirably conducted hotel—"The Lake Erne Hotel"—built on his own property by Mervyn D'Arcy Irvine, Esq., of Castle Irvine, for the purpose of attracting visitors to the beautiful district, and so benefiting Ireland. We have received the testimony of several travellers confirming the accuracy of the appended statement:—"The hotel is built on the Hill of Rosclare. The view from this hill, known as yet only to the residents in the locality, will be found to be unequalled in Europe, and perhaps equalled only on the St. Lawrence, but not surpassed. Rosclare stands in the centre of the Lower Lake Erne—exactly on that point where boating ends and yachting begins, and has been chosen from time immemorial as the ground from which the races of the Lough Erne Yacht Club have been viewed. The terrace in front of this hotel, facing south, commands a view east and west, extending over forty miles, and presents a combination of mountain, wooded islands, and lake, which defies the description of man; as in its creation no man lent a hand, or an idea." With a view to tempt visitors thither, many attractions are provided for them by the wise policy of Mr. D'Arcy Irvine: the *ménage* is of great excellence, the charges are moderate; boats of all sizes, from the steam-yacht to the small row-boat, are always accessible; grounds are laid out for archery, croquet, &c.; provision is made for picnic parties; the angler has rare advantages, and is ever sure of sport, whether he throw the fly for trout or can be content with the more humble prey that comes to the bait; guides direct to the more agreeable excursions; in short, it is impossible to overrate the inducements offered by this hotel to those who visit beautiful Lough Erne, and desire acquaintance with the many objects of attractive interest within reach of it.

"power" to the Works to which we draw attention.

Between the two, Ballyshannon and Belleek, a natural wonder, "the Mullins," is formed by the course of a mountain torrent which runs for about a mile through a singularly picturesque ravine, presenting to view in succession a series of cascades, caves, wild cliffs, huge shattered rocks, amidst a profusion of the finest and most varied ferns (a rich mine for fern collectors) and every description of mountain plants. A solid bed of limestone seems to have been cleft, from 30 to 40 feet deep, and in this narrow fissure, turning often at a very acute angle, the river foams along, frequently entirely disappearing in caves, where it passes under and through the rock. Often the river is obliterated by masses of rock, fantastically piled over each other, and its existence is known only by the hoarse murmur deep below the place on which the spectator stands.

But the beauties of the land and the lakes are not the only charms that will gratify the tourist; the wild sea-mountains of Donegal impend over the Atlantic within a morning's drive of Belleek.

Bundoran, a sea-side village on the outskirts of Donegal (at the mouth of the harbour, indeed, and within four miles of Ballyshannon), is most happily situate, directly opposite America: it has no nearer neighbour. The waves of the "broad Atlantic" break on its shores and against the huge cliffs that border it; some of these cliffs, not far off, at Malinmore and Malinbeg, being so precipitate, that from heights of 2,000 feet you may drop pebbles into the ocean. Here, too, the geologist may have excursions that will make him very rich; the naturalist a perpetual feast, whether he roam landward or seaward; the lover of nature, either in its gentler graces or its savage grandeur, a continual treat that never cloy; while those who seek health and relaxation will be sure to find both among these sheltered rocks, valleys, or hill-sides; and convalescence will have its tonics where the breezes come, pregnant with vigour and strength, three thousand miles without a taint of earthly vapour.

Adjoining the town of Donegal the tourist has an ever-varying panorama: river, and mountain, and sea-coast scenery—passing near the delightful sea-bathing retreat, Coolmore, and Brownhall, the seat of Major Hamilton, with its wonderful caverns and caves, and splendid avenue grove of Rhododendrons. Near Ballintra, pearls of good quality, and some of fine size, have been found; and specimens can be obtained from the fishermen, on payment of trifling sums. At one side of the town of Donegal stands, in picturesque but ruined grandeur, Donegal Castle, a building of much pretensions as to architectural design and beauty. It was, for ages, one of the principal residences of the illustrious O'Donnells, chiefs and princes of Tyrconnell; it stands close to the river Fasky, above the bridge. There was also a celebrated monastery here. It was here the famous "Annals of the Four Masters" were written; hence they are sometimes called the "Annals of Donegal." Here the tourist may take either of two routes, the coast or inland route. Coastwise, the unrivalled scenery, *via* Inver, Mountcharles, Killybegs, has but to be seen to be for ever remembered with delight.

Killybegs has, it is considered, the finest harbour, next to Milford Haven, in Her Majesty's dominions; where vessels, at all weathers, can ride in and out at pleasure, and with perfect safety. It is estimated that it could shelter the whole naval and commercial fleets of Great Britain. Proceeding onwards, the tourist will find a pleasant little Hotel at Carrick, from whence St. John's Point, Malin, Malinmore, and Malinbeg, can be visited; and the celebrated cliffs, second only to the cliffs in Norway, may be examined. Here eagles are constantly to be seen; and on the ocean coast seals are to be found in abundance, at the proper season.

Still journeying onwards coastwise to Glen, Glencolumbkille, Ardara, Gweedore, are to be met with seascapes, as well as land and mountain scenery, which, from their many peculiarities, are second to none in the British

Islands. At Gweedore the comfortable, well-conducted, and economical hotel, built by Lord George Hill, will secure every ease and comfort to the tourist, as well as facility for viewing all the surrounding beauties.

From all these places are means of daily communication with Lifford, Londonderry, and railway thence through the whole of Ireland.

On the inland route from Donegal the tourist meets with a number of beautiful lakes, many of them of considerable size and area, and all of great picturesque beauty.

From Belleek, journeying westward towards Ballyshannon, on the south side of the river Erne, we pass Camlin Castle, the seat of the Tredennicks, and pass through Bundoran, called the Brighton of Ireland, though why is not easy to ascertain; for it is rural wildness in all its homely apparel, and with surrounding scenery of surpassing grandeur and beauty—contrasting strongly with the arid tameness of the chalk hills around and about "Brighthelmstone."*

Not far from Belleek, *en route* from Ballyshannon and Donegal town, is the marvellous pass of Barnes Gap. On the whole, perhaps it is the most magnificent defile in Ireland; less gracefully picturesque than that of Kylemore, in Connemara, and less terrific than that of Dunloe, at Killarney, but more sublime than either. It is above four miles in length, passing between mountains of prodigious height, which soar above the comparatively narrow way, and seem actually linked with the clouds that continually rest above them. The road is level the whole distance; nature having, as it were, formed it between these huge mountains, in order to surmount a barrier that would be otherwise completely impassable. All along the course, from its commencement to its termination, rushes a remarkably rapid river, foaming over enormous masses of rock, which every now and then divert its passage, forcing it into a channel that, after taking a circuitous route, again progresses onward by the side of the traveller. The mountains pour down innumerable contributions, which seem to the far off spectator only thin and narrow streams, but, approached nearer, become broad and deep rivers, forming cataracts at almost every yard. A quarter of a century has passed since we drove through this wonderful gap; its memory is as fresh as if its terrific and savage grandeur was seen but yesterday. At the end of this gap, from the brow of a hill, is obtained a glorious view of beautiful Lough Erne.

At the commencement of our paper we conducted the traveller to the North, we might close it by leading him to the South, or rather to the South-west; for, being at Donegal, he is *en route* to Sligo, Mayo, and Galway counties, either of which may afford him abundant enjoyment for a month, or for a whole summer. Connemara alone is perhaps richer in all the grander features of scenery—wild, rugged, savage, sublime—than any other district in the dominions of the Queen.

"Travel where we will in this singularly beautiful neighbourhood, lovers of the picturesque will have rare treats at every step. It is impossible to exaggerate in describing the surpassing loveliness of the whole locality. How many thousands there are, who, if just ideas could be conveyed to them of its attractions, would make their annual tours hither instead of 'up the hackneyed and soddened Rhine,'—infinitely less rich in natural charms—the sublime and beautiful of nature; far inferior in the studies of character it yields; and much less abundant in all enjoyments that can recompense the traveller."†

S. C. HALL.

* The trout fishery of the River Erne and the beautiful Castle Caldwell shores and bays are, through the liberal courtesy of J. C. Bloomfield, Esq., open for occasional sport to all making application; while the well-known salmon fishery between Belleek and Ballyshannon is open to the angler in the usual way on such rivers. Tourists can book with return tickets from all the principal stations of the leading English and Scotch lines for Enniskillen, and from thence, by land or by water, a clear course is open that will amply repay all who, in quest of health or pleasure, whether piscatorial or scientific, make the journey.

† Ireland: its Scenery and Character. By Mr. and Mrs. S. C. Hall. 1845.

THE
SOUTH KENSINGTON MUSEUM.

CHAPTER III.

SECTION VIII.

OF Continental earthenware, other than that of Italy, of Spain, and of France, the descriptions best represented in the gallery, are the Flemish stone ware, and the biscuit and porcelain ware of Berlin and of Dresden. There are some fine specimens of Delft ware, which is not always readily distinguishable from that of Rouen. A dish painted in blue *camaiieu* with a country wake or fair, with show booth, slack-rope dancer, and numerous figures, is dated at the back 1760. Some fine Delft vases have been lent by Her Majesty. A globular stone-ware jug with raised flowers, and a mask under the spout; a vase of German brown earthenware, with large upright handles, decorated with lions, masks, and garlands in relief, dated in 1631; a conical *cannette*, of Cologne ware, with a blue ground, ornamented with drab flowers and scrolls, dated 1596; and the brown, drab, blue, and grey,—globular, fluted, and embossed, jugs and *cruches* in the same case, are all very interesting specimens of an important order of earthenware. Nor must we omit to mention the Flemish or old English "grey beards." There seems to be a flavour of hard drinking lingering round this infrangible pottery.

The white biscuit statuettes from Berlin resemble in delicacy and in effect the iron objects from the same city, that were more common some thirty years ago than is the case at present. We note those of Frederic II., of Bulow, and of Blucher, the latter very admirably rendered. An ewer of Berlin porcelain, with a white ground, relieved by gilding and blue, and touched with green and blue, in imitation of jewels, with a swan's neck and head in dead gold below the lip, was given by H.R.H. the Prince Consort.

Among the Dresden porcelain is a coffee-pot and cover, with vine leaves and grapes in relief, gilt and coloured, the cover mounted in silver gilt. A cup, cover, and saucer are decorated with a miniature portrait of Angelica Kauffman, a Cupid painting at an easel, and a vignette of Ariadne. An elliptic, two handled, plateau has gilt borders, river views on the margin, and garden landscape, containing a chateau and figures after Watteau, in the centre. The Dresden porcelain will repay careful attention.

Russia contributes specimens of Moscow and St. Petersburg porcelain. Of the former is a cup, cover, and saucer, painted with a view of the city of Moscow, of the eighteenth or early nineteenth century. Of the latter we may remark a similar article with deep blue ground, gold border, painted with flowers, and in the centre D.O. crowned. A pair of noble vases, 4 feet 2 inches high, with light-brown ground, covered with arabesques, and stross-work gold pattern, and handles richly gilt—one with medallion portrait of Inigo Jones, and the other with one of John Locke, were given by H.I.M. Alexander to the museum, having been exhibited at the International Exhibition of 1862.

SECTION IX.

The French earthenware at South Kensington contains examples of some of the most remarkable and of some of the most beautiful products of the art of the potter. Specimens of the various manufactures of

St. Cloud, Vincennes, Rouen, Beauvais, Tournay, Arras, and other places, formed the basis of the Sèvres Museum, and a few of each are to be met with in our own. The embossed ware invented by Bernard Palissy is a special product of French Art. Rather fitted for architectural decoration than for utensils, this well-known Faïence is covered with coloured forms of lizards, frogs, fish, crabs, and other animals, that all but counterfeit nature. A good collection will be found in a separate case, and some admirable reproductions of the ware appear among the modern French Faïence. The indomitable perseverance, long struggle, and ultimate triumph of the famous Huguenot potter form the subject of one of the most stirring and captivating chapters in the whole history of Art.

The fabulous price which is now commanded by a single specimen of the unique kind of pottery known as Henri Deux ware, is such as to attract unusual curiosity to the case containing five specimens, which is to be found in the Ceramic Gallery. Fifty years ago, Mr. Chaffers states, this kind of Faïence was unknown. The number of pieces, no two of which (or not more than two of which) resemble one another, that are known to be in existence, are all carefully noted, and portrayed, as will be mentioned in our reference to the bibliography of pottery. The articles are as remarkable for the peculiar style of manufacture, as for their extreme rarity. They are adorned either with the well-known cypher of King Henry II.; with the interlaced crescents borne as a badge by that sovereign, in honour of the beautiful Diane de Poitiers; or with the armorial bearings of some of the oldest houses of the French nobility, among which may be traced those of "The first Christian," the Seigneur de Montmorency, and of the family of Gouffier; on whose estate of Oiron, near Thouars, it is now known that the ware was produced. Hélène d'Hangest-Genlis, the wife of Artus Gouffier, and her son, Claude Gouffier, *Grand Ecuier de France*, a great patron of Art, employed two artists on this private manufacture—Jean Bernard, librarian and secretary to the noble dame, and François Charpentier, a potter.

Beside the bold and quaint originality of its design, the Oiron Faïence differs from any pottery produced in any other time or place (with the exception of certain clever reproductions, one of which the curious observer may detect, if he can, in a portion of one of the articles under notice) in a remarkable peculiarity of manufacture. It is, strictly speaking, a *venered* pottery; assuming the word *venered* not to be restricted to the employment of wood. The romantic little city of Sorrento is famous for the manufacture of boxes, desks, candlesticks, and wooden articles of all descriptions, something like our own Tunbridge work, in which a thin veneer of differently coloured woods is introduced with admirable effect. Precisely similar, only wrought in clay, is the principle of the Henri Deux Faïence. The object was formed in clay (a fine pipe clay, probably peculiar to the estate), and then covered with a thin skin of the same material. This skin was patterned and incised with sharp instruments, and the incisions were inlaid with clays of a lighter and a darker brown, and of some other colours. The final firing of the whole work completed the union of the two layers, and the mode of manufacture remained a secret until it was discovered by means of the examination of broken specimens. Examples of the Italian *Sgraffiato*, or incised ware, are to

be seen in a separate case in the gallery, which both in the colour of the ground and the outline and colours of the decoration offer a considerable resemblance to the Oiron Faïence. But the difference in effect due to the mode of the incision is at once evident, and the application of a second coating of clay, as distinguished from that of any glaze or enamel, appears to be strictly peculiar to the French Faïence.

Of the Henri Deux ware in the gallery, the plateau, though not in very good condition, is the most remarkable for its rarity, being as yet unique, as a flat piece; the art of François Charpentier having been almost exclusively directed to the formation of standing pieces, such as candlesticks, ewers, tazzas, salt-cellars, and "biberons."

First of all the products of the Ceramic art, with the exception of those wonderful Chinese "crackles," of which we know little more than the name, is the hard porcelain of the Royal works at Sèvres. The most degenerate king of the house of Bourbon, during whose long and dishonourable reign the terror of the revolution was incubated, gave to France the noblest manufacture of Europe. Madame La Marquise de Pompadour was the good genius of French porcelain; and it is only fair that the delicate rose tint which has been unmatched in any other china should bear, as it does in France, her name, and not that of Madame du Barri, whose disastrous influences was not felt till twelve years after the invention of the Rose Pompadour. A fine specimen of this delicate tint is to be seen in the "*Cabaret*" (2,020—55), with ground of rose Pompadour, and white medallions with bouquets of flowers, painted by Thevenet, senior, in 1757.

The finest specimens of Sèvres china at South Kensington formed part of the collection of King George IV., and have been graciously lent by Her Majesty the Queen. Among those articles which belong to the museum we must notice the beautiful "*Cabaret*," or breakfast service from the collection of S. A. R. Madame la Duchesse de Berri. It is of the *pâte dure*, or hard porcelain. The ground is orange coloured, with cornucopias, lyres, and other ornaments, pencilled in brown, and small cameo medallions *en grisaille*. Groups of animals, illustrating the fables of La Fontaine, are painted in natural colours on the principal pieces. Two plates of turquoise ground, with the letter E in the centre formed of flowers, interlaced with the Roman numeral II, surmounted by an imperial crown, enclosed by branches of laurel and olive, formed part of a service made for the Czarina Ekatherina II. (Catherine II.) of Russia, in 1778. On the rims are cameo medallions of animals and antique gems, on a chocolate ground, and two narrow borders of white, with flowers and gilding. For two small sets of porcelain, the "*Cabaret*," and the two Russian plates, the comparatively small sum of £60 was paid; and eleven objects, evincing the highest possible perfection in form, in colour, and in texture, were thus secured for less than the cost of a single plate of the curious, but archaic, lusted majolica of Gubbio.

To dwell on the modern French Faïence and porcelain would cause us to exceed our limits. While in some instances the results of the exertions of Minton, of Copeland, and perhaps of other English manufacturers, may be considered fairly to emulate those of their French rivals, there are other descriptions of work in which the latter are supreme. Every kind of European ware seems to be reproduced by the French artists of the day

—we must except the ruby lustre—with exact fidelity, or with an increased beauty which is better than fidelity. There are works of a peculiar kind of porcelain, tinted for the most part with what is called celadon green, and covered with a glaze that gives breadth to the slightly relieved outline of the figures, that resemble *bassi relievi* in onyx. It should be known as onyx ware. Of this is a plaque (761—'64), in low relief on a grey ground, of a group of girls drawing Cupids from a vase, and another, which is one of the most exquisite works of Art in the whole museum, by Meyer (771—'64), in which Cupid is binding a white-robed nymph to a terminal statue of Pan. With all the piquancy which characterizes French Art, this charming figure combines a tenderness, a delicacy, and a purity, which are not always to be found in embodiments of classic imagery. A vase of egg-shell porcelain, of celadon green, with flowers in various coloured gold, in Oriental style (450—'52); another oviform vase called *La Gloire*; a cup and saucer painted with wreaths of flowers on white ground, the whole inside of the cup being richly gilt, are among the many objects which we have noted for special reference in this very beautiful collection.

SECTION X.

The most cursory observation of the very different space which is allotted to the Italian and to the English portions of the Ceramic Gallery at South Kensington, will lead to the conclusion that the latter division of the exhibition is at present in a transitory and imperfect state. No manufactures in pottery possess more interest to the English student of the subject, whether he regard it from an æsthetic or from an industrial point of view, than do those of his own country. The full, clear, and instructive illustration of the history and development of the potter's art in England, should thus be one of the principal objects contemplated by the directors of a national museum.

English pottery goes back at least to the time of the Roman occupation. In the rebuilding of St. Paul's Cathedral, after the Great Fire of London, Sir Christopher Wren came upon a layer of "pot earth," which supports the main part of his noble structure. To the north-east of the church this stratum had been removed for purposes of manufacture, and bits of broken pottery were abundant. In this place the architect had to sink forty feet lower in order to base his piers in the London clay. Of early English pottery but little is known, but in the eighteenth century the art experienced a general revival. The names of Chelsea, Derby, Plymouth, Bristol, New Hall, Rockingham, Colebrook Dale, Worcester, and other manufactures of china and earthenware are familiar to the amateur. The museum possesses some 660 pieces of English pottery and porcelain, ancient and modern. But no such arrangement at present exists as to afford a general view of either the topographical or the historical distribution of the different schools; while in the noblest English ceramic ware, that of Wedgwood, the collection of the museum is inferior to some of those formed by private amateurs.

A small gallery, or portion of a gallery, arranged for the express purpose, is requisite for the proper illustration of this interesting subject. A map of England, indicating the seats of the various manufactures, with geological explanations of the strata which have been thus utilised, should form a key to the whole. Besides

the descriptive labels marked with the museum numbers, which form the basis of every catalogue, there should be divisional labels or tickets, explaining the character, the date, and the special peculiarities of every distinct kind of English pottery. Duplicates should be avoided,—sold or exchanged,—and a self-explaining arrangement of the specimens, resembling that adopted by M. Brogniart, should be carefully carried out.

Above all, is it desirable that there should be a full, historic, complete representation of that special branch of ceramic work of which England may be so justly proud, the fine *terra-cotta* and Faïence of Wedgwood. The wife of the sculptor Roubiliac, a Huguenot lady of the very oldest French *noblesse*, gave Wedgwood his first designs—a book of drawings of Greek vases. Flaxman, the godson of Roubiliac, modelled many of the early subjects. Thus the taste and skill of Wedgwood were happily formed on that pure Greek style to which no artist, in his wonderful mastery over marble, has approached so closely as the Gascon sculptor. Much of the work of Wedgwood reminds us of the name of Pyrgoteles. A few of the *Camei* in one or two cases near the door of the Ceramic Gallery almost rival the productions of that famous artist.

There is to be seen, in duplicate (except as to colour), the exquisite little tablet of Aurora in her chariot. The well known seated figure of Hebe with the eagle, a group of *amorini*, the choice of Hercules, a group of nymphs and Cupids, are admirable examples of the art of Wedgwood as a medallionist. A woman nursing a child, in a bolder, but still very delicate, style, is extremely beautiful. A pair of drop earrings is another illustration of the infinite variety of which this beautiful ware is susceptible. A medallion of Flaxman, in all probability an autograph, is an interesting example of that earlier style with specimens of which an amateur should be well acquainted, or he will fail to attribute them to their true origin. Two statuettes in this early biscuit ware are to be found in the court below.

Of *terra-cotta* we have a medallion (280—'66) with a group in high relief of Cupid on a dolphin bearing a letter to Polyphemus, after a fresco at Herculaneum, and another (279—'66) of the well known Centaur and Bacchante. Among the busts of black basalt ware, those of Lord Bacon, of Ben Jonson, of Seneca, and of Cato claim admiration. But some of the finest specimens of the jasper ware are to be found inlaid in a splendid cabinet in the court below.

A good serial display of the various styles of Art introduced from time to time by this prince of English potters—the white biscuit statuettes, the red and black *terra-cotta*, the basalt, the jasper, figured or diapered—the utensils and the ornaments, the vases, the busts, and the medallions—which all owe their origin to Wedgwood—is a necessity for our Art-museum. The price of these objects is rising almost as rapidly as is that of some of the other descriptions of earthenware, to the fame and fashion of which South Kensington has done so much to give impetus. We cannot but regret that some part of the large sum spent on majolica had not been laid out in securing examples of a native manufacture, which are now, year after year, growing too rare to allow of the formation of an adequate exhibition, except at an enormous price. If there be one name which, more than another, should be held in honour in an English Art-museum it is that of Wedgwood. It is lamentable that he receives scant homage at Kensington.

SECTION XI.

In no subject that has yet occupied the labours of the photographer has that artist met with such a wide range of success, good, bad, and indifferent, as when he has endeavoured to portray earthenware.

Some of the most highly prized objects in the Kensington collection of Faïence, when represented by photography, result in unintelligible failures. Such is remarkably the case with the famous lusted Faïence of Gubbio. There is a plate, for which the high price of £50 was paid, of this ware, containing a representation of six horsemen with banners, which is one of the most valuable and beautiful articles in this portion of the museum. The photograph which represents it is an almost indistinguishable smudge. There can be no doubt that this is not owing to any want of care or skill on the part of the photographer, but to the optical difficulty of dealing with the light reflected from the ruby lusted ware.

On the other hand, some of the Sèvres, of the Chinese, and of the Wedgwood, ware is represented by photographs of extreme beauty. And the sun-pictures of the Henri Deux ware are perhaps the most perfect triumph yet attained by this process. The opportunity is afforded of comparing the Kensington photographs of Henri Deux china with the articles themselves, on the one hand, and with the carefully coloured engravings of MM. de Lange, in their excellent monograph, on the subject, on the other. No one can hesitate to prefer the effect of the photographs to that of the engravings.

One great disadvantage attends the arrangement of the large collection of the Kensington photographs. There are, indeed, printed catalogues, in which each photograph is briefly described, and marked by a distinctive number. But these catalogues do not mention the *museum numbers*. The consequence is, that if a person had devoted several hours to a careful examination of the contents of the Ceramic Gallery, and had noted the museum labels of twenty or thirty specimens, of which he desired to purchase photographs, he would be entirely unable to identify them by their numbers when he had purchased the sixpenny catalogue. He would have to look over the entire collection of photographs, one by one, to select those which he required. If he did not remember anything but the number which he had noted, even the labour of turning over some two thousand photographs would be useless, unless he read the MSS. marks on the mount of each. It seems pretty certain that nine intending purchasers out of ten would go away empty-handed. Those whose business it is to sell, must be even more injured than those who want to buy, by this want of completeness in the catalogue.

SECTION XII.

The library is rich in volumes treating of the ceramic art. Among them two of the most valuable and interesting to the student are monographs descriptive of two species of old French pottery, each of which is unique. The first of these is the "Monographie de l'Œuvre de Bernard Palissy, par M. H. de Lange," containing a life of that famous potter, with a description, and coloured representations, of a large number of his works. The other is yet more exhaustive of a special and curious subject. It is "Recueil de toutes les pièces connues jusqu'à la jour de la Faïence Française dite de Henri Deux et de Diane de Poitiers,

par Henri et C. de Lange." This work is dated in 1861, and contains representations of fifty-two pieces of this rare china, with full descriptions. The number of pieces which Mr. Marryatt, in the third edition of his valuable History of Pottery, which was published in 1868 (and is to be found in the library), states to be known to exist, is sixty-seven.

One very valuable work is Brogniart's "Description Méthodique du Musée Céramique de la Manufacture Royale de Porcelaine de Sèvres." This work is in two volumes, one of text, and one of plates. A very perfect collection, both in a historic and a national point of view, has been formed by the care of the founder of that royal manufacture. Its value is brought clearly before us by the learned author; who divides the whole range of the work of the potter into classes and orders, as though the subjects of the description were actual natural species. It is true that he is more successful in arriving at an intelligible arrangement, than either Cuvier or his most enlightened followers have yet been in their classification of animal forms.

The deficiency in the article of ancient pottery, to which we have already referred, is to some extent made up to the student by the "History of Ancient Pottery," by Samuel Birch, F.S.A. Commencing with a stamped brick of Thothmes the Third, a Theban king contemporary with Moses, the learned author exhausts the subject of Egyptian, Assyrian, Babylonian, Etruscan, and other ancient earthenware. Then we have the "Histoire de la Porcelaine, par Alb. Jacquemont;" "Les Faïences anciennes et modernes, leurs Marques et Décors, par A. A. Mareschal;" and the "Guide de l'Amateur de Faïence et Porcelaine;" giving much and curious information as to marks and signatures. For the manufacturer we have "Art Céramique, traité pratique de la fabrication des Faïences fines, par E. Lambert," and a curious autograph MS. enriched with very careful and beautiful drawings, descriptive of the entire process of the majolica pottery, "Le tre libri del Arte del Vasaio," by the Cavaliere Picciolpasso, written about the year 1548.

We have referred to the third edition of Marryatt's valuable work. The English reader should not fail to consult the "Marks and Monograms on Pottery," by W. C. Chaffers, F.S.A. Regarded simply according to its name, this book, while containing a large number of distinguishing marks, will be of less value to the purchaser than the French work of M. Marechal on "Marques et Décors;" because in the latter the pattern of the china, is represented in its actual colours, as well as the monogram of the maker. But Mr. Chaffers's volume contains far more than a list of trade marks. It embodies much valuable information on the subject of porcelain and earthenware.

The curious work of Champfleür, "Histoire des Faïences Patriotiques sous la Révolution," almost savours of the humour of caricature. But it is a grim and sanguinary humour. The *pâte* of the patriotic earthenware was moulded with the purest blood of France, and the impress of the designs seems to have been struck by the fall of the axe of the guillotine. Not only is the information which is so freely offered to the student by the Ceramic Gallery explained by an ample supply of books in the library, but the gaps and deficiencies which for the time may be noted in the former, are to a great extent filled up by the means of study afforded by the latter.

OBITUARY.

JAMES ECKFORD LAUDER, R.S.A.

THIS artist, a painter of remarkable power in his early years, and a man of high aspirations, died at Edinburgh on the 29th of March. He was born, near that city, in 1812, and studied art under Sir W. Allan, R.A., and Thomas Duncan, A.R.A. After his career as a student he went to Rome, where he resided five years, maturing his early powers of drawing and colouring, and making studies for works which subsequently came before the public. About the year 1842 he was elected Associate of the Royal Scottish Academy. His next five years were principally devoted to his great pictures of 'Wisdom' and 'The Unjust Steward,' for which one of the £200 premiums was awarded to him, in 1847, by the Royal Commission, when the Westminster Hall competition took place. Two years afterwards he became Member of the Scottish Academy, to which he presented, as his "diploma" work, his picture of 'Hagar.'

Among Mr. Lauder's more prominent subjects are—'Ferdinand and Miranda' and 'Forgiveness' (1848); 'The Toilet,' 'The Ballad,' 'The Fountain,' 'Lorenzo and Jessica' (1849); 'A Maiden's Reverie' (1852), a work which when exhibited we spoke of as "lofty in character, and very admirable in conception, grouping, and finish;" 'The Money-lender,' 'Master Walter Scott and his Friend Sandy Ormiston,' 'Baillie Duncan McWhebble at Breakfast,' a picture we also highly commended, and 'Time's Changes' (1854); 'James Watt and the Steam Engine,' and 'The Parable of the Ten Virgins' (1855)—the latter one of his best, and certainly his most popularly known works, from the engraving of it published by the Royal Society for the Promotion of the Fine Arts in Scotland, which also engraved his 'Baillie McWhebble,' 'Sir Tristram teaching La Belle Isoude to play the Harp' (1856), 'Gethsemane' (1857).

From this date the artist whose death we record abandoned figure-subjects and adopted landscape painting. Notwithstanding the merits of the former,—and these cannot justly be ignored,—purchasers of pictures did not regard them "with an eye to business;" and there is no doubt that Mr. Lauder, disappointed and wearied by his failure to attract attention, retired from the contest in that quarter with disgust. But he was scarcely, if at all, more successful with his landscapes; and the result was indifference, which led to carelessness, and, finally, to absolute neglect by the public: this, it is scarcely too much to say, hastened his end.

LOUIGI CALAMATTA.

The journals of Milan have announced the death in that city, in the month of March, of this engraver, one of the most distinguished of our time. He was born in 1802, at Civita Vecchia, and studied his art under Marchetti and Giangiacomo. He, however, went to Paris when still young, where he resided several years, and gained great reputation. In 1827 he exhibited at the *Salon* his first work of importance, 'Bajazet and the Shepherd,' from the picture by D. Dorcy. His subsequent principal plates are the 'Mask of Napoleon,' taken at St. Helena by the exiled emperor's physician, Dr. Antommarchi; 'François di Rimini,' after Ary Scheffer; 'The Vow of Louis XIII.,' after Ingres; 'The Vision

of Ezekiel,' the 'Madonna da Foligno,' and 'Peace,' after Raffaele; 'Jaconda,' after Leonardo da Vinci. Portraits from his *burin* are numerous: among the principal are those of Paganini, the Duke of Orleans, M. Lamennais, Count Mole, the Cenci, after Guido; Rubens, from the picture by himself; Ingres, and Georges Sand, from Calamatta's own designs.

The style of his work is eminently severe and delicate, and is distinguished by correctness of expression with regard to the portraiture of his subjects. For several years he held the post of Professor of engraving in the Academy of Milan; obtained in 1837 and 1855 respectively first-class medals in Paris; and received the decoration of an officer of the Legion of Honour: he was also Commander of the Order of SS. Maurice and Lazare.

ART IN CONTINENTAL STATES.

BRUSSELS.—The triennial exhibition of the Fine Arts takes place in this city during the present year. Among the commissioners announced are MM. Anspach, burgomaster of Brussels; Bellefroid, Director-General of the Fine Arts; De Keyser, President of the Antwerp Academy; Baron Leys, Portaels, Slingenever, painters; G. Geefs and Simonis, sculptors; Franck, engraver; with several senators and deputies.

CANADA.—The annual meeting of the Montreal Art Association was lately held for the election of office-bearers, &c., and we are glad to be able to state, that the treasurer's report showed so large a balance on hand as to favour the project of holding an exhibition at an early date. It may be also mentioned that the association has purchased a clever water-colour painting from Mr. C. J. Way, an old and familiar Montreal artist, which is to be reproduced in chromo-lithography, a copy being presented to each subscriber.—A chromo-lithograph of a clever picture, entitled 'The Early Bird picks up the Worm,' by W. Raphael, has reached us. It depicts two beggars at a street door. One of them is emerging from it with a well-filled bag, and looks complacently at the other, who sees that he has been forestalled, and scowls accordingly. The print certainly does credit to the lithographers, Messrs. Roberts and Reinholdt: it is a good imitation of an oil-picture, and is specially to be commended as a first attempt in Canada, so we understand, of the chromo process.—The Society of Canadian Artists held its first Annual Exhibition somewhat recently, and certainly succeeded in "making its mark." Among the artists who contributed were Messrs. Way, Jacobi, Raphael, Vogh, Duncan, Smith, Fowler, Sandham, &c.

FLORENCE.—The Florentine journals speak in highly eulogistic terms of a group in the studio of the American sculptor, Mr. P. C. Connelly. The subject represented is entitled 'Death and Honour'; or it may, perhaps, be more appropriately called 'Honour arresting the Triumph of Death.' Death, mounted on his "pale" horse, is presumed to be in the field of battle,—with his banner flying, and the animal at full speed,—riding in triumph over the dead and dying. Four figures attempt to arrest his progress: Strength first gives way, powerless before the Conqueror, his sword broken, the bridle he has seized is snapped in two; Perseverance grasps the scythe that is to mow him down; and Courage, though prostrate before the enemy, still strikes out at him. Honour alone remains erect and uninjured; and Death recognises in him a foe he is unable to overcome. Honour checks his career, plucks down his banner, and destroys his triumph. The meaning of the allegory being that though Death may slay the living, the slain belong to Honour. The group, which at present is only in plaster, is intended to allude to those who fell during the late civil war in the United States. We do not learn that as

yet any commission for its execution in marble or stone has been received by the sculptor.

MUNICH.—It is arranged that the International Exhibition of Fine Arts shall be held in the Crystal Palace in this city; it is to open about the middle of July, and close at the end of October, of the present year. The second clause of the official programme states that all "paintings, sculpture, architectural designs and models, engravings, and lithographs, by the artists of every country who shall receive special invitations, will be admitted." Copies of every kind, photographs, and other works mechanically produced, are to be included. The last day for the reception of contributions is June 15.

NEW YORK.—The Germans resident in this city are raising a subscription for a statue of Humboldt, to be placed in the Central Park.

PARIS.—At the Louvre two rooms have recently been opened with sculptures: one contains several tombs and bas-reliefs of Romano-Christian Art, and a fine mosaic; the other, portions of the tombs of the Ducs de Bourgogne and other objects.—At a sale, on the 22nd of March, of a number of modern pictures, the following were the most important works:—'Fortune and the Young Child,' Baudry, £142; 'The Pasturage,' £181; and 'The Shepherd and his Flock,' £176, both by Rosa Bonheur; 'A Bull attacked by a Swarm of Flies,' £496, and 'A Flock of Sheep alarmed by a Wolf,' £182, both by Brascassat; 'A Group of Trees on the Border of a Lake,' Cabat, £126; 'The Forest in the Lake,' £126, 'Landscape,' with the figures of Tobias and the Angel, £166, 'The Marsh-hunter,' £160, 'The Opening day of the Hunt in St. Denis,' £180, and 'The Old Huntsman,' £96, all by Decamps; 'The Fox-hunt,' A. De Dreux, £320; 'The Appearance of Mephistopheles to Faust,' E. Delacroix, £304; 'Luther Preaching before the Elector of Saxony,' Robert Fleury, £120; 'The Deluge,' Géricault, £400; 'A Lutheran Preacher,' Baron Leys, £292; 'Mosque on the Banks of the Nile—Sunset,' Marilhat, £256; 'Avenue of Palms leading to the Gate of the Mosque,' Marilhat, £102; 'Andromache,' Prudhon, £286; 'Faust in his Study,' and 'Marguerite at her Spinning Wheel,' a pair by Ary Scheffer, £304; 'Reaper's Children,' Ary Scheffer, £125.

—An imperial decree authorises the appointment of a commission to consider what works of Art contained in the Louvre may, without impoverishing the collections, be transferred to the different museums in the provinces.—At the sale of paintings by the old masters belonging to M. Kraetzer, of Mayence, the following were the principal works:—'Flowers,' De Heem, £180; 'Game,' &c., Weenix, £200; 'Landscape,' Wynants, with figures by Lingelbach, £126.—The sale of a considerable number of *objets de luxe*, belonging to Prince Paul Demidoff, took place in the early part of April. Among them were—Marble Statue, representing a young fawn and a panther, from the Pourtales collection, £280; six Corinthian columns of *vert antique*, with capitals of white marble—they were sold in pairs, one of which realised £414, the other two £412 each; a barometer of the time of Louis XIV., carved in wood, and a clock in the same style, but of modern workmanship, £146; a bedstead, *à baldaguin*, carved in wood in the Renaissance style, £92; a piece of Gobelins tapestry, representing an Oriental scene, after Leprince, £644; two pieces of Beauvais tapestry, and four *portières* decorated with paintings, representing incidents from "Don Quixote," £440.—The *Académie des Beaux Arts*, at its sitting on the 3rd of April, assigned the prize offered by M. Achille Le Clère for a monument in memory of Rossini to M. Dillon, pupil of M. Questel. Honourable mention was made of the designs of MM. F. Viennois and J. A. Voudoyer.—Death has recently removed from the Art-circles of Paris, Alphonse Aillaud, a battle-painter, whose works are highly appreciated; and G. F. L. Tabar, a painter of history and *genre*, also in good repute. The latter was a pupil of Paul Delarocche.

ROME.—The Chevalier Pietro Rosa, director of the imperial excavations on the site of the Palace of the Caesars, has, it is said, recently discovered under a flight of stairs a basalt statue of Hercules, and three busts.

ART IN SCOTLAND AND THE PROVINCES.

DUNDEE.—Mr. Steel, R.S.A., has been commissioned to execute a bronze statue of the late Mr. Kinloch, first member for the town in the Reformed parliament, at the cost of £675. The committee received designs from Mr. Steel and Mr. Brodie, R.S.A. Mr. Brodie's simple design represented Kinloch in the act of addressing an audience, one arm extended, the other holding a scroll, and attired in the plain dress he wore when he lived and moved among his people; while Mr. Steel and the committee have agreed to adorn the Radical member of Bonnie Dundee in court dress, with Roman mantle—a dress for which Mr. Kinloch had something like contempt.

EDINBURGH.—The Royal Association for the Promotion of the Fine Arts has purchased at the Exhibition of the Royal Scottish Academy works to the amount of £1,693; the private purchases at the same exhibition are £2,938,—showing a total of £4,631. The purchases at the Glasgow Exhibition amount to £5,153 14s.: and thus the unparalleled sum of £9,789 has been spent in encouragement of Art to the exhibitors at the two exhibitions.—The royal collection of antiquities has recently been augmented with several fine relics of Mary, Queen of Scotland; bequeathed by the late Lord Belhaven. The bequest consists of an ebony cabinet, four feet in height, richly ornamented with designs in tortoiseshell, which the unhappy Mary brought with her from France; a purse, the work of the royal hands, whereon is sewed a crown, sceptre, and sword, and her prayer, "God save King James;" a small box containing a fragment of the piece of bread said, by tradition, to have been used by Mary in receiving the Eucharist; and a lock of Mary's hair!

BATH.—The recent *Conversazione* of the Bath Graphic Society brought together a collection of pictures, &c., such as rarely has been seen in the city. A large early work by D. Maclise, R.A., the title of which however, is not mentioned by our correspondent, occupied the post of honour at the head of the room: the figures are life-size. Among other leading works were, 'The Bashful Swain,' by J. C. Horsley, R.A.; 'The Catapult,' E. J. Poynter, A.R.A.; 'A Venetian Gaming-house of the Sixteenth Century,' V. Prinsep; 'Scene from Henry IV.,' E. M. Ward, R.A.; 'Cattle—Evening,' T. S. Cooper, R.A.; 'Sunrise,' W. Muller; 'A Norwegian Fiord,' W. West; 'A Young Girl,' Schlesinger; 'Girl Praying at a Shrine,' E. Long, &c. &c. The water-colour drawings were numerous, including examples of A. P. Newton, Rosenberg, Bach, J. Hardy, E. Duncan, and others.

LEEDS.—The deficiency arising out of the late National Exhibition in this place is reported to amount to nearly £2,000. It will, of course, have to be made good either by the guarantors or by public subscriptions.

NEW BRIGHTON.—The name of the artist who executed the glass window in the church of this place, noticed in our last month's number, is T. W. Camm, not Canny, as there stated.

SOUTHAMPTON.—The local committee of the Palmerston Memorial and the Town Council are at issue respecting the site whereon the statue is to be erected. The latter, by a majority of more than two to one, refuses to allow it to be placed, as recommended by the committee, in the High Street, near Holy Rood Church. Thus the matter rests for the present.

WOLVERHAMPTON.—A *Soirée*, to celebrate the successful adoption of the Free Libraries and Museums Act in this town, was held on the 29th March: the Mayor presiding. Mr. George Wallis, of the South Kensington Museum, who is a native of Wolverhampton, gave a brief but interesting account of the origin of the Act, which emanated from himself twenty-five years ago, when he was head-master of the Manchester School of Design, in conjunction with the late Mr. George Jackson, its honorary secretary. The matter was subsequently taken up, at the instigation of these gentlemen, by Mr. Colden, Mr. Brotherton, and Mr. Ewart, and finally passed into law.

SELECTED PICTURES.

FROM THE COLLECTION OF H. T. HALL, ESQ., CAMBRIDGE.

THE PERIL OF THE QUEEN.—HENRIETTA MARIA. W. F. Yeames, A.R.A., Painter. P. Lightfoot, Engraver.

FEW visitors to the exhibition of the Royal Academy in 1864 could fail to be attracted to this picture—which then bore the title of 'La Reine Malheureuse'—by the striking novelty with which a theme both novel and impressive was carried out. Such a deviation from the beaten track in which artists are too often accustomed to move evidenced in the painter, then a comparatively unknown man, powers of a high order. It was felt that we had among us a young artist who had sufficient independence of mind to search out new ideas, as well as the ability to express them in a self-directing manner. The subject is explained in the following quotation:—

"Henrietta Maria, Queen of Charles I., after going to Holland to obtain supplies to assist the King in carrying on the war he was then waging with the Parliament, returned to England and landed in Burlington Bay, February 20, 1642-3. Two days after her return, five ships of war, commanded by the Parliamentary Admiral Batten, entered the bay in the night and commenced an active cannonade. 'One of their ships,' says the Queen in a letter to the King, 'did me the favour of flanking on the house where I slept, and before I was out of bed the balls whished so loud about me, that my company pressed me earnestly to go out of the house. . . . So, clothed as well as in haste I could be, I went on foot to some little distance from the town of Burlington, and got in the shelter of a ditch, whither before I could get, the cannon-balls fell thick about us, and a servant was killed within seventy paces of me. . . . One dangerous ball grazed the edge of the ditch, and covered us with earth and stones.'"

The situation is certainly anything but agreeable, even for one of the poorest of Her Majesty's subjects, with the snow lying thickly on the ground, and the fugitives not out of reach of the enemy's fire. But Henrietta Maria—Mr. Yeames has evidently studied one of Van Dyck's glorious portraits of 'La Reine Malheureuse'—was a lady of undaunted courage, willing to do and suffer anything for her royal husband and the preservation of his crown and kingdom. She appears to be almost the only unconcerned individual among the whole body of wanderers; while her father confessor, for she was a staunch Roman Catholic, is just as evidently suffering from the most fearful apprehension, and presents a ridiculous figure, as he kneels in supplication for safety: the pretty *femme d'honneur*, who clasps the Queen's knees, looks at him with a half-humorous expression on her face. In the foreground two gallant cavaliers wait the issue of events, one of them holding up his gauntleted hand as if in defiance of the enemy. In the middle distance a band of faithful adherents of the royal cause have ranged themselves under the high, snow-covered bank, most of them watching for the safety of their Queen, who, by the way, holds in her lap a beautiful "King Charles" spaniel.

The creature-comforts of life have not been forgotten in the flight. To the right of the foreground are divers objects of plate, &c., from which, in all probability, some of the company, as the time is morning, have partaken of a sorry breakfast.

Behind the foot of the large tree on the left we catch a glimpse of the then little village of Bridlington, in Yorkshire.

MINOR TOPICS OF THE MONTH.

ROYAL ACADEMY PRIVILEGES.—Dissatisfaction has been expressed by artists outside of the Academy, at a new rule of the Council, by which members were permitted to hold back their pictures until three or four days after the usual days for "sending in." We can see nothing wrong in this: if it be a privilege of value, as probably it is, surely the men who long laboured for professional honours are entitled to any advantages that do not work prejudicially as regards others, and cannot be considered unfair or unjust. The public cannot fail to be benefited by this arrangement, for the works of the Academicians will be improved by it, while those of non-Academicians cannot be impaired. In short, it can injure no one, while undoubtedly it lessens the labour of receiving on two fixed days the many contributions that will enter the gates of the new edifice.

MR. PHILIP HARDWICK, R.A., is reported to have placed his resignation as member in the hands of the Royal Academy, and in doing so has followed the excellent example of some of his brethren whom advancing years have, in a measure at least, incapacitated for fulfilling the duties devolving upon them. Mr. Hardwick has, we believe, long passed the allotted span of threescore years and ten, and is one of the oldest members of the Academy. He retires with the well-earned respect of his fellow-Academicians and of his brethren in the profession with which his name is associated. Not a few important modern public and private buildings in the metropolis are erected from his designs, among which may be mentioned the Great Hall of Lincoln's Inn, the North Western Railway Station, Euston Square, and the Goldsmiths' Hall, to which must be added the buildings attached to St. Katherine's Docks. Mr. Hardwick was born in 1792, was elected A.R.A. in 1839, and R.A. in 1841.

MESSRS. G. G. SCOTT, R.A., G. E. Street, A.R.A., E. M. Barry, A.R.A., and A. Waterhouse, the eminent architects, and Mr. W. P. Frith, have been elected honorary members of the Imperial Academy of the Fine Arts, Vienna.

THE CERAMIC AND CRYSTAL PALACE ART-UNION.—The Council has passed and marked with approval the issues of the year 1869. At a meeting (present Mr. E. M. Ward, R.A., Dr. Doran, Sir Francis Graham Moon, and Mr. S. C. Hall) the new works were submitted by the Art-superintendent, Mr. Frederick Battam: they consist of a reduced copy of 'A Girl Reading,' Macdowell, R.A.; an Inkstand formed of the lotus leaf and flower; a very graceful Flower-holder, a small statuette, dividing two shells; and two finely formed Vases, painted after Flaxman—Pandora opening the box, and Mercury conveying Pandora to earth. These with the several previous productions, numbering about thirty, are "for choice" by guinea subscribers, delivered at the time of subscribing: while for subscriptions of higher amounts there are works of proportionally higher value. This is the eleventh year of the society: it has proceeded annually from good to better, and has exercised no small influence in rendering Ceramic Art popular in England. While the works are brought within reach of many, they are of sufficient excellence to satisfy the few. There is no chimney-piece or boudoir table in the kingdom that would not receive additional grace from any of the produc-



W.F. YEAMES, A.R.A. PINXT.

P. LIGHTFOOT, SCULPT.

THE PERIL OF THE QUEEN - HENRIETTA MARIA.

FROM THE PICTURE IN THE POSSESSION OF H. T. HALL, ESQ. CAMBRIDGE.

tions which the Council sanctions, and may be, in a manner, said to issue.

BEQUEST TO THE BRITISH MUSEUM.—It is announced that the distinguished collector, Mr. Henderson, will bequeath to the British Museum department of prints and drawings, his extensive and very valuable collection of the works of Müller and David Cox.

THE INSTITUTE OF BRITISH ARCHITECTS has awarded its gold medal to Professor C. R. Lepsius, of Berlin.

TWENTY-FOUR THOUSAND POUNDS!—A paragraph has been "going the round" of the press to the effect that Mr. Graves, the print-publisher, "had given £24,000 for Mr. Frith's 'Railway Station' and copyright." The paragraph asserts that this statement was made in a public court, during one of the hundred prosecutions Mr. Graves has instituted against photographers. Mr. Graves ought ere this to have contradicted an assertion so utterly opposed to truth. That is all we need say about it—for the present.

THE EDINBURGH MUSEUM.—The Lord Provost of Edinburgh has received intimation to the effect that the Government is prepared to insert in the estimates for the ensuing year a sum of £10,000 towards the extension of the Museum of Science and Art, on the understanding that the ultimate cost will not exceed £53,335 17s. 2d., and also under certain conditions with regard to properties in the neighbourhood of the building. We believe this institution has achieved an enormous amount of good for Scotland, being admirably yet economically managed and conducted, and that no public money could be granted where it is better merited or more likely to be wisely and prudently expended.

SOUTH KENSINGTON MUSEUM.—A picture painted on panel, representing the History of Troy, and attributed to the old Flemish painter, Hans Hemling, was sold in the month of March, in Paris, at public auction, by M. Charles Pillet, and was knocked down to Mr. Rutter, of London, for £600. It is said to have been bought for the South Kensington Museum. If so, we would ask what has the Museum to do with such a work? it should go to Trafalgar Square.

ART-UNION OF LONDON.—The subscription list for the year is closed. It will be perceived that with Mr. Lewis Pocock has been associated another Hon. Sec., Mr. Edmund E. Antrobus, who succeeds Mr. George Godwin. The valuable aid of Mr. Godwin is, however, still retained as one of the Council.

SOCIETY OF WATER-COLOUR PAINTERS.—Mr. J. G. Pinwell, who has achieved a good reputation for his designs for book-illustrations, has been elected an Associate of this society.

THE CRYSTAL PALACE PICTURE-GALLERY has now a most interesting feature added to its ordinary collection in a series of upwards of one hundred and thirty oil-paintings of African scenery, painted by Mr. T. Baines, F.R.G.S., who went out some years ago with Dr. Livingstone, whom he left, in 1859, at the Zambesi delta. These pictures, or a majority of them, were painted subsequently to the separation, but all on the spot represented. Mr. Baines is an amateur artist, and hence his works must not be subjected, as examples of high-class Art, to criticism; but as representing African scenery, life, and customs, and as ethnological studies, they are most attractive, and merit the attention of all visitors to the Crystal Palace. Especially would we point out several views of the celebrated Victoria Falls of the Zambesi, which, in the opinion

of some, very far surpass those of Niagara in grandeur, height, and picturesque-ness, and, certainly, as we see them on Mr. Baines's canvases, they are most remarkable. These works, with three or four views of the Magdala country, are exhibited in the small room of the gallery. The long corridors, containing the English and Foreign collections, have had many new pictures added lately; and the water-colour department presents now an ontirely new series.

THE STATUE OF LORD PALMERSTON, voted by Parliament, will, it is stated, be erected in its place, in Palace Yard, during the present month. It is the work of Mr. Woolner, and represents the deceased statesman addressing the House of Commons. It is stated that a great portion of the metal used for the casting is the same as once stood in the same locality as the "likeness" of Sir Robert Peel, by Marochetti; the bronze of the latter being melted down for the purpose. In other words, Sir Robert will re-appear in the form of the popular Viscount; our economical Government considering that so much good material originally wasted on one statesman might do efficient service in honouring another.

THE SOCIETY OF ARTS has been applied to by the French Government for permission to include in its published reports of the late International Exhibition by the artisans of France, that of Mr. Coningsby, one of the English workmen sent by the society to Paris with the same object. The application is made in very complimentary terms to the whole of the English reports, and expresses regret that the whole of the society's book cannot be used, owing to its bulk, instead of a single paper. The request has, of course, been suitably acknowledged, and cordially granted by the Council.

ANCIENT MONUMENTS.—In answer to a question put by Sir H. Verney in the House of Commons, Mr. Layard replied that steps were being taken to procure a list of the ancient monuments now existing in the country which it was desirable to protect; and he hoped, when the list was furnished, to be able to submit some kind of proposal for preserving such monuments as were historical, national, and archaeological.

MESSRS. BERNIERI AND CALDESI, the eminent photographers, have issued a very pretty series of *tableaux vivants*, portraits of fair dames and gallant chevaliers, who, assembled at the mansion of Lady E. Howard, at Rutland Gate, represented several historical "characters," the purpose being to augment a fund in aid of distressed Irish in London. The photographs, though small, are beautifully executed: we may judge from them how gorgeously yet accurately effective the *fête* must have been, for the dresses seem perfect, and the several parts would appear to have been sustained "regardless of cost," as results of careful study of authorities. The series is very charming; and we trust the estimable lady, when she gave delight to her own order, succeeded in making happy many of the objects of her bounty.

'THE RACE FOR AN APPLE.'—Under this title Mr. E. Hopley has lately produced a picture of much interest and originality. The subject, although but an incident which might occur in the everyday sports of an assemblage of village children, has received at the hands of the artist a treatment dignified by the soundest principles of Art. The scene is a green alley flanked on each side by well-grown forest-trees, on a branch of one of which is extended a boy, who holds an apple suspended by a string, and this is the prize which is

to reward the winner of the race. The group of runners is already so near the apple that it is difficult to say which will be the first to seize it; but it is probable that those experienced in forming conclusions from the current eventualities of what Lord Palmerston called the Isthmian Games would decide in favour of the girl, who is the centre-piece of the group. Even without the racing incident, the scene would form an interesting picture, from the attention which the artist has given to the very truthful play of light and shade, and to the drawing and painting of the trees which form the alley. The picture has been very successfully reproduced by the carbon process, and the composition may be seen as a print at No. 5. Haymarket.

MESSRS. HENRY KLEIN, AND CO., of Vienna, have opened "show-rooms" in Great Marlborough Street, where they exhibit the various works in ormolu, bronze, and leather, by which they obtained so much renown at the International Exhibition, 1867, and which have obtained high reputation in England. They are, generally, admirable specimens of fine taste in Art, of sound and good workmanship, and produced at singularly small cost to the customer. The establishment is wholesale only, but their issues attract the eye and invite customers in all the more refined shops of this country. We engraved several of their productions in our illustrated catalogue of the Paris Universal Exhibition.

A TESTIMONIAL has been presented to Mr. Roebuck, formerly M.P. for Sheffield, by the combined subscriptions of the many friends in that town by whom his eloquence, abilities, and integrity are estimated. It is a volume, royal quarto, richly, yet in pure taste, bound in morocco; and is the joint production of Mr. House, book-binder, and Mr. Watts, law-stationer. As a specimen of book-binding it has been rarely surpassed.

MR. THOMAS MILNES, the sculptor, has designed and executed, in stone of the district, two recumbent LIONS for Titus Salt, Esq., to be placed at Saltaire. There are to be four, of which these are two, representing the "King of Beasts" under the influence of Vigilance and Determination; the two that yet remain in abeyance are to illustrate Peace and War respectively. The expression of the grand animal is almost human in watchfulness and wrath; yet nothing is sacrificed to effect that is not natural. They are admirably modelled, comparing by no means unfavourably with those in Trafalgar Square.

M. MEISSONIER.—Searching the other day through some comparatively old catalogues of the Royal Academy, we accidentally lighted upon the name of Meissonier attached to two pictures exhibited in the year 1841. One, an oil-painting, No. 137 in the catalogue, is entitled 'The Reader;' the other, No. 647, 'A Death-bed Scene,' hung in the room set apart for drawings and miniatures, was probably a work in water-colours. No initials are attached to the name of the painter, nor is his address stated, yet we can scarcely err in assuming these pictures to be by the distinguished French artist whose works now command such astounding prices. It would be interesting to know whether the two pictures exhibited in London ever found a purchaser here, or whether they were returned to the artist's hands unsold; probably the latter was the fact, for we do not find his name in any subsequent catalogue of the Academy. There would be no lack of competitors for the possession of anything he might now choose to send over.

REVIEWS.

LIFE'S DAY: MORNING, NOON, NIGHT. Engraved by WILLIAM WELSTOOD from drawings by A. F. BELLOWES. Published by M. KNOEDLER, New York.

WE have here three engravings in line, from drawings by an artist who, although well known and estimated in "the States," is, as yet, a stranger in England. He is essentially a poet as well as a painter: his mind is not only thoroughly imbued with love of Art, but he takes the poet's view of it, and selects his subjects from themes that Nature renders holy. We do not refer to these prints only; several drawings by his masterly pencil have been shown to us: they suffice to establish for him a permanent position among the best water-colour painters of any age or nation; and, of a surety, he is destined to obtain high repute in the country where he is but for awhile a resident, sketching the green lanes, mossy dells, and gentle rivers of many of our English shires. The scenes depicted in these engravings are, we believe, found in one of the states of *new* England; but they seem "bits" of the old world transplanted into the mighty continent that lies on the "other side of the Atlantic,"—the trees full of foliage, the green banks that skirt a tranquil river, the rural cottages, and especially the spire of a village church, all belong to us; and if America has them, so much the better and happier, not only for the people, but for the artist. But it is to the poetical treatment of his subject-matter to which we mainly allude, in referring to these three admirably engraved prints; they would do credit to any British landscape-engraver; and New York is to be congratulated in the possession of one who can minister so ably to its home Art-produce.

The story of *Life's Day* is told in these three prints. "Morning" represents a group about to enter a boat to proceed to the christening: the babe, youngest of three, held in the father's arms; the mother by his side. "Noon" describes the child in bridal garments; once more a boat conveys her to the pathway that leads to the sequestered church, "a happy, happy, happy, bride;" and once again there is an assembled group. It is "Night," and mourners are bearing a coffin to the grave, through a stream tranquil as the life of the departed must have been.

Three pleasanter or more suggestive prints we have never seen. Mr. Bellows has felt his subject. His productions are fine and effective as compositions; they evidence thorough knowledge as well as love of Art, and close and attentive study of nature; but they show also that subjects merely beautiful may be rendered instructive while giving pleasure. A lofty purpose has been worked out by an accomplished artist.

CHEFS-D'ŒUVRE OF THE INDUSTRIAL ARTS. By PHILIPPE BURTY. Pottery and Porcelain, Glass, Enamel, Metal, Goldsmiths' Work, Jewelry, and Tapestry. Illustrated. Edited by W. CHAFFERS, F.S.A. Published by CHAPMAN AND HALL.

The titlepage of this book will at once show how wide a circle of the industrial Arts is comprehended in the scheme of the writer, and what a field is thereby opened up for discussion and comment. The subject in itself is one which has been so frequently, and especially in our reports of the various International Exhibitions, brought before our readers, that, beyond directing attention to Mr. Burty's work, we scarcely feel it necessary to say anything.

The whole history of the various Arts which the author notices, is given in the most concise, comprehensive, and lucid manner that could by any possibility be sketched out. The author's object was evidently to extract the pith and marrow of all that had been previously written, and to combine with this his own personal knowledge and study. No extraneous or irrelevant matter is introduced, while the information afforded is expressed in a way that can scarcely fail to make the book popular reading. It is not so much a scientific disquisition on the

respective Arts—Arts which in some way or other come within the reach of all—as it is an intelligent and instructive narration of facts connected with each branch.

Mr. Chaffers undertook a genial task in editing this work: in some especial branches—those of glass and the ceramic arts, for example—he is an authority. He has, however, strictly limited his labours to revising the translation and comparing it with the original text, giving at the same time, a correct interpretation of the terms employed in the several Arts, and describing the method of working each manufacture, so as to render it intelligible to the English reader. The only additions he has made to the original text are in the form of foot notes, when these appear to have been necessary.

The volume is full of engravings, illustrating no small number of the most renowned examples of the Arts of which it treats.

A HISTORY OF LACE. By Mrs. BURY PALLISER. Second Edition. Published by SAMPSON Low & Co.

It is no marvel that this book, though somewhat costly, has reached a second edition. It completely exhausts the subject, dealing thoroughly with every branch of it: a history abundant in facts; a treatise ample in minute details; and a teacher graceful and seductive: not only charming to ladies who are "naturally" lovers of lace from their cradles, but deeply interesting to those who regard the fabric merely as Art work, and exceedingly agreeable even to a general public. It may be read as a very pleasant, as well as a very instructive book; for it is full of "racy" illustrative anecdotes, and is learned without being pedantic. The style of the author is apt to the theme—light and graceful and artistic as the material, and, like it, calculated to endure for many many years to come. In a word Mrs. Palliser has produced a standard work that will take and keep a high place in our useful and pleasant literature. The "authorities" quoted number several hundreds, and in one volume we have the pith and marrow of many volumes. Not only have the British store-houses been ransacked for information; those of other countries have been carefully searched, and freely opened to the accomplished lady who undertook the task. The result, therefore, as we intimated, is that the subject is so thoroughly dealt with as to give all that need be given, or that it would be desirable to give, to a subject that has ever had, and ever will have, deep and engrossing interest.

This edition is somewhat augmented and greatly improved. Mrs. Palliser is here able to continue her history down to the Universal Exhibition of 1867, when much was shown, old as well as new, that was novel even to her large knowledge and experience. Consequently some engravings have been added; and of engraved illustrations which do what mere written descriptions could not do, the volume contains some two or three hundred.

THE NORTHERN HEIGHTS OF LONDON. By WILLIAM HOWITT. Published by LONGMANS & Co.

Mr. Howitt has here given us another of the pleasant, instructive, and useful books of which he has produced so many. A "table of contents," of no less than sixteen octavo pages, tells us of the immense store of knowledge collected into an admirably printed and charmingly illustrated volume concerning "The Heights of London"—those that, on its northern side, look down on the three millions who people the British metropolis. Mr. Howitt was long a resident at Highgate; he has trodden every step he pictures or describes: he has read every book that contains much or little about them; and he has talked with many who were familiar with these renowned places before he was a dweller among them. His industry in gathering facts, as well as his skill in condensing them, and bringing them pleasantly before a reader, are evidenced in so many works which bear his name, that the public will readily and gladly accept an addition to the huge sum-total of his

useful labours. He has been well employed at Highgate, Hampstead, Muswell Hill, Hornsey, and Islington: they are sacred spots, where so many British worthies lived, toiled, and died, leaving grand bequests to a not ungrateful future. It will suffice to name a few—Coleridge, Leigh Hunt, Erskine, Joanna Baillie, Lucy Aiken, Mrs. Barbauld, Clarkson Stanfield, Akenside, Isaac Watts; a very long list indeed might be quoted of great men and women of the age who have given imperishable renown to the Northern Heights of London.

The book is necessarily made up of scraps. There are, perhaps, a thousand illustrative anecdotes in these six hundred pages; some of them are original, others have been gleaned from old records and newspapers long forgotten and to be found only in national repositories; but they have been passed through the alembic of Mr. Howitt's own mind, and come to us as new readings of old stories, touched up by sound judgment and yet with genial sentiment, and giving us clear insight into incidents, places, and characters, that have been hitherto at least obscure. Long may this most industrious labourer in the fields of literature live to augment the large debt that is his due.

PORTRAIT OF LEOPOLD, KING OF THE BELGIANS. Painted by CHARLES MERCIER. Engraved by SAMUEL BELLIN. Published at 21, Albert Gate.

A fine portrait, admirably engraved, of the handsome, manly, and intelligent gentleman who governs the Belgians; the son of that estimable prince who was once dear to the heart of England, and whose rule of a people to whom he was a stranger when called to the throne, was a rule of mild justice and generous power. The print is published with a view to augment the funds of the "Anglo-Belgian Prize Fund"—a fund, we apprehend, associated with the rifle corps movement. Mr. Mercier has made a capital portrait of the king. His form and features are royal; the royalty of the ideal rather than the real. There is sufficient of the "pride of port," yet a kindly and genial expression characterizes the face; and we are not surprised to learn that he affixed his autograph to each of the engravings subscribed for. It is something that the portrait has received unanimous approval at Brussels, where the likeness has been pronounced "admirable." As a work of Art it merits high praise.

GERMAN POPULAR STORIES. By the BROTHERS GRIMM. With Introduction by JOHN RUSKIN. Illustrated after Designs by GEORGE CRUIKSHANK. Published by J. C. HOTTEN.

Few readers who, now old, have forgotten the delight derived from these stories when they were young. They were illustrated by the immortal George Cruikshank, who found a congenial theme in the gatherings of fairy lore, with which the renowned brothers enriched Germany. This is a new and admirably "got up" edition, which demands more space than we can accord to it. One of the greatest men of our age has not thought it beneath him to preface these charming tales.

PIONEERS OF CIVILISATION. Published by HOGG AND SON.

This is a most agreeable book, well and sensibly written; mainly for the young, but it may be read with profit by the old. The engravings are numerous, and of a good, though not of a first-class, order. The heroes who illustrate the work are many: soldiers, adventurers, explorers, missionaries, traders, and settlers. Without being strictly biographical, we have details of the lives of many who were the pioneers of civilisation; records of the self-sacrifices, the patient endurance, the indomitable energy, the appalling perils, and, happily, often the triumphs, of the great men who preceded those whose paths they made straight. The little volume is pleasant and profitable reading.

THE ART-JOURNAL.



LONDON, JUNE 1, 1869.

THE ROYAL ACADEMY.

THE ONE HUNDRED AND FIRST EXHIBITION.



HE Academy has entered on a second century under the brightest possible prospects. It has built, and out of accumulated funds paid for, a gallery which, for the special ends in view, has scarcely an equal in Europe. "Labor et ingenium," the motto chosen for the catalogue, may indicate how much of persistent perseverance, of shrewd business talent, if not of absolute genius, was needed to attain this grand consummation. Many and warm were the congratulations on all sides heard when these magnificent and appropriate rooms were thrown open on the day of the private view. It may be doubted whether the present generation has witnessed an event which will tend so greatly to advance the Arts of the nation. The achievement is recorded on a tablet in the following unpretending terms:—"These Galleries and Schools were erected by the Royal Academy for the promotion of British Art, in the thirty-second year of the reign of her Majesty Queen Victoria, A.D. 1869. Sir Francis Grant, President; Sydney Smirke, R.A., Architect."

Let us, before entering upon the criticism of the works exhibited, stop for a moment to admire the building itself. Reaching the Vestibule by a flight of stairs, we pass to the Central Hall, and thence to the Sculpture Gallery. The effect is imposing; the architectural structure—simple, broad, and massive—receives most appropriate decoration from nearly two hundred busts and statues. On either side ranges in order due a continuous suite of ten exhibition-rooms, with one Lecture Hall. In a few minutes may at a glance be gathered, and in brief words recounted, such decorative details as the architect found possible to introduce in an interior which, after all, must depend for its adorning chiefly upon the pictures that clothe the walls. The Central Hall, lighted by a dome, is a simple octagon, with a divan in the middle and arched recesses around, wherein stand chief groups of sculpture; above are busts of Da Vinci, Michael Angelo, Flaxman, &c.; and along a gold frieze immediately beneath the springing of the dome we read the following inscription:—"The hearts of men which fondly here admire fair seeming shows, may lift themselves up higher, and learn to love with zealous humble duty the eternal fountain of that heavenly beauty."

Next perhaps to claim attention will be the general structure and decoration of the vaulted roof, lit by top lights. In picture galleries, ceilings obviously present favour-

able field for ornament; they should come as a climax or crown; they should bring enrichment, and yet not overpower the pictures below. The happy mean has been hit. These coved ceilings are pleasing in form, and the leading lines of construction are prettily picked out in gold and illumined by colour. The style of ornament, we are glad to observe, is throughout pure Greek; the honeysuckle, the fret, and the *echinus*, are greatly preferable to the mon-grel forms which intrude into styles more corrupt. Next to the ceilings may be observed the floors, which present a pleasing mosaic of simple design and quiet receding colour in the use of Arrowsmith's patent solid parquetry. Indeed, solidity, simplicity, and honesty in structure, as well as in decoration, characterize the whole interior. These merits are specially manifest in the doorways, which it is hard to praise too highly, whether for symmetry in design, for sharpness in the mouldings, or clean, firm execution in the carving. Bronze heads of lions, from designs of Sir Edwin Landseer, tell with admirable effect in the jambs of the doorways. We may add, that the galleries are lit throughout by star burners, somewhat after the manner adopted in St. James's Hall. Thus provision is made for *soirées* and for exhibitions by night, for the benefit of the classes who are at work during the day. A plan of the rooms is given in the catalogue, and the arrangements in the way of divans, chairs, and refreshments, make kind provision for the creature-comforts of the public.

Praise is also due for the reticence shown in the use of colour. It was above all needful that nothing should detract from the pictures themselves—the prime source of colour; yet, on the other hand, the interior would have been cold and mean without a certain suspicion of polychrome. One safeguard against excess has been in the use of solid natural materials; thus marbles of varying tints are built round the doorways; and woods, in like manner, ranging through shades of black, brown, and yellow, bring doorways, skirting-boards, and floors into quiet tone grateful to the eye. But of course the great question was the treatment of the walls, which, as they present under existing hanging one-third of their space uncovered, is here of more than common importance. We understand that it was a question much discussed whether should be adopted the sage grey-green of Kensington, or a deep maroon similar to that in the National Gallery. For better or for worse, the latter has been used. Thus by a warm instead of a cool colour, doubtless the rooms are forced up more strongly to furnishing pitch; on the other hand, there cannot be a question that some pictures suffer by competition with positive instead of neutral tones. These considerations became so paramount in the gallery set apart for water-colour drawings, that there at all events the more harmless greenish grey has been resorted to. Then, of course, still different conditions were in force, when a fitting background had to be sought for the sculpture. Here, rightly has been employed a deep reddish colour, thus more or less following the precedent of the Vatican and other sculpture-galleries. Altogether our sculptors, under the present provision for space, light, and colour, have little to complain of. Perhaps we cannot close this general description of the building with a higher tribute than that never have works of Art been seen to greater advantage.

We pass now from the building to its contents. The first point that struck us on a rapid walk through the rooms, was that the assurance made that the standard of excellence should in no way be lowered has been strictly kept. Indeed we cannot but think there are causes which may have led to a rise, though, probably, unintentional, in the accustomed gauge of merit. Academicians have, during the year, in anticipation of this greatest event in the annals of the Academy, been put upon their metal, while outsiders cherishing the hope, perhaps too fondly, that their merits might at last obtain fair chance of recognition, have determined to be seen at their very best. Moreover, the expectation having been raised that the good time was at last coming, the number of works which sought a place in the new building, actually reached 4,600. Seeing then that the pictures hung are only 912, it is the more easy to understand, not merely that the old standard has been maintained, but even that a new standard has been instituted. We will not pause to dwell at length upon the pain inflicted, when hopes long deferred are now cruelly crushed. The rejection of more than 3,000 pictures will necessarily create pangs not easily appeased in the homes and hearts of many artists whom we cannot but feel may deserve more mercy. Still, impartial criticism demands that we should not urge the arguments on one side only. We conceive it to be a duty that the Academy should discourage and check ambition, wherever found, when not sustained by adequate talent and study. This somewhat unpleasant function seems, in fact, implied in the statement that it is desirable the Academy should uphold a high standard. Moreover, we think it should be remembered that artists, though here rejected, may make their merits sufficiently well known in many other galleries, either in London or the provinces. Such exhibitions offer space, good light, and, moreover, ready purchase, at least to any artist whose merits may have suffered actual injustice at the hands of the Academy. Therefore, though we may feel that hard lines have been applied to the outsiders, we are not so ready to believe that Art, as Art, has suffered injury. Certainly it deserves to be remembered that the Academy has provided, for the first time, a place where every picture hung may be fairly seen and appreciated according to its merits. Moreover it is hard to conceive of any arrangements more conducive to the high quality of an exhibition which is presumed to represent not all the Art, but only the best Art of our age and country.

Other topics there are which we might with advantage here discuss. But as this introduction is already sufficiently long, we shall seek some suitable place to speak of them in the ensuing columns. We have been accustomed to make our annual survey a kind of *catalogue raisonné*, under the division of distinctive styles or schools. This year, as paramount interest attaches to the new premises, we propose to follow the order suggested by the numeric sequence of rooms.

GALLERY No. I.

This, the first room, is devoted exclusively to oil-paintings, of which there are sixty; of these eight are by Members and Associates of the Academy, and fifty-two by outsiders. The principal artists represented are—in historic painting, C. W. Cope, R.A., and Marcus Stone; in portraits, Sir F. Grant, P.R.A., H. T. Wells, A.R.A., and

E. Armitage, A.R.A.; in *genre* and miscellanies, G. A. Storey, C. Calthrop, D. W. Wynfield, and G. Smith; in animals, sea-views, and landscape, Sir E. Landseer, R.A., G. F. Watts, R.A., J. MacWhirter, Vicar Cole, Peter Graham, G. E. Hering, and H. Moore. These works, with some others, we will pass under review individually.

At the outset it may be suitable to make a few general remarks upon the hanging and the general appearance presented by pictures when seen for the first time under fresh conditions in the new building. Of course, we need scarcely say, that the general impression produced has been most favourable. In the first place, the pictures are even the reverse of crowded: there is scarcely a work which cannot be fairly seen according to its merits. Then we think it will be admitted that such an equal distribution has been made over one and all the rooms, that nowhere is undue force, while no room has been so starved that the public will, from lack of attraction, forsake and leave it vacant. In the same way, we see that considerable care has been bestowed in the balance of each room, so that nowhere does interest flag, at no point is either dreariness or spasmodic inflation permitted. Certainly, it must be admitted, that though the conditions of the hanging have been greatly changed, the difficulties have been considerably diminished. Under pressure for space less tremendous, mere carpentry, or measurement by foot-rule, has ceased to be the governing law, and pure Art-considerations have been permitted to prevail. It is a great gain, for example, that in this first room no more than three ranges of pictures are anywhere imperative, that the lowest is not below a line on the dado some two and a half feet above the floor, and that the highest is even at a greater distance from the ceiling. More than one-third of the wall space is thus left uncovered. Again, a novelty and in part an advantage is obtained in the interval, though small, left between each picture. Thus one work exerts less of killing power upon its next neighbour than heretofore; each picture, in short, is placed more nearly under the conditions to which it must conform when hung in a private gallery. We take it for granted that the usual favouritism has been shown, but yet we should suppose scarcely more than is inseparable from human nature. Speaking generally, it strikes us that, with some startling exceptions, the hanging has been fair, and owing to the vast accession of space the vested right of the Academicians to places on the line is a monopoly and an abuse which obtains mitigation. We will, in the sequel, point out any individual instance wherein we think injury may have been inflicted.

The largest and probably the worst picture in Gallery No. 1. is 'The Price of Victory' (46), by C. W. COPE, R.A. Here 'The Duke of Wellington, on the morning after the Battle of Waterloo, receiving from Dr. Hume an account of the casualties' serves as a sign-board. The figures are wooden, the colours slaty and opaque. The redeeming point in the picture is the head of the Duke, which is fairly well modelled and painted. We are glad to speak in higher praise of almost the only other composition in this room which presumes to assail history—'The Princess Elizabeth obliged to attend Mass by her Sister Mary' (60), a work which will be accepted as the masterpiece of Mr. MARCUS STONE. The subject is soon recounted: we are told that 'The Princess Elizabeth, Protestant Heiress to the throne of England, for some time resolutely refused to

attend mass, but was at length persuaded to accompany her sister to the Chapel Royal on the 8th of September, 1553, on the commemoration of the Nativity of the Virgin." The young princess, in white dress and of flaming red hair, evidently disgusted, but not daring to give expression to her feelings, is content to do nothing more overt than turn the rings on her fingers. The story is clearly told in a free, easy, and felicitous composition. The well-known face of Mr. Field Talfourd has been kindly placed at the service of the painter; the figure takes its place well as a historic character. The best piece of painting, however, lies on the right, at the place reserved to the Spanish and French ambassadors, who narrowly watch the conduct of the princess under the ordeal, hoping to find occasion of offence in some overt act which might preclude the possibility of the Protestant succession. This, as we have said, is the finest passage in the picture, not only are the characters delineated to the life, but the execution is masterly and the colour brilliant. The work is so interesting in subject and admirable in treatment as to be every way suited to engraving.

The St. John's Wood School, as it is called, finds in this room local habitation: Armitage, Hodgson, Wynfield, and Storey are all here present. Mr. HODGSON certainly has never produced a better work than 'The Arab Story-teller' (15), one of the fruits gathered in a recent journey to Tangiers. Often have travellers in the East witnessed such scenes, than which nothing can be more graphic in character or picturesque in costume. Here, we behold an Arab story-teller, typical of his class, holding forth with an earnestness worthy of a preacher or a prophet: around him are gathered a circle of intent listeners; faces of ebon black, heads burnt red as copper, the soldier of the Pasha, old men, mothers, maidens, and children, represent the motley tribes and varied characters that dwell on the Afric coast. The immediate surroundings are true to these regions—waste, bare, arid, an aloe growing upon a sand-bank, and the walls of a dirty dilapidated town coming in at a remote corner. The composition strikes us as somewhat falling down hill, and the execution may in parts falter; but these are minor defects in a work thus studious and true. Of Mr. WYNFIELD we shall find better occasion to speak in the next room. 'My Lady's Boudoir' (44), a minor effort of the artist, is remarkable chiefly as a problem in light, tone, and colour. The properties in the room are among the many signs of how much painters now affect Orientalism: here is a screen decorated with storks on a golden ground, which, we fancy, must have come from the studio of Mr. Millais; the Japanese tablecloth is well painted, perhaps the least successful part of the picture is my lady's face, which is rather unfortunate. Next let us turn to a couple of pretty little pictures by Mr. STOREY, who, perhaps, by mere mischance rather than lack of talent, is not seen this year quite as favourably as last. 'Sister' (7) is quiet and simple, though in colour not so pure and silvery as the artist's other pictures. Portraits of two little children 'Going to School' is certainly both in motive and for quality very choice. How this pair of good little boys trudge along, as if going to school were the sole duty and pleasure of life! The treatment of the grey paling in the background, out from which the figures relieve, is most artistic, so well has the colour been kept down and preserved in

retiring quiet. This painter is acknowledged as a young man of great promise.

The catalogue on its first page opens with a conflagration and sensation—'Fire at a Theatre' (2), by L. J. POTT. We have heard much in praise of this picture; the fool who rushes out from the flames with a child in his arms is greatly admired; and certainly the mother, herself one of the theatric company, frantic with joy at the rescue of her little child, is a fine piece, not of acting, but of nature. Still, the picture is almost over-much stagey, blazey, and violent, to be quite agreeable to quiet and refined taste. The hangers, in the first pictures they place upon the walls, have pitched both the sentiment and the colour high: thus, next to Mr. Pott's conflagration is Mr. DAVIDSON'S 'Drink to me only with thine eyes,' &c. (3); and then follows 'The Last Rose of Summer,' by Mr. E. C. BARNES. This artist, a Member of the Suffolk Street Gallery, here makes, by his 'last rose,' a creditable display in the more difficult arena of the Academy. In this choicer assembly we fancy he has seen fit to put on his most polished manners. Brilliant he is undoubtedly, and great is his command of pictorial effect in contrasts of colour and opposition of sunlight and shade. Mr. Barnes is one of the comparatively few outsiders who have gained under the increase of space in the new Gallery. If he will but keep his style quiet, and bestow deliberate study where he has been accustomed to rely on clever tricks to gain effect, he is almost sure to make his position safe and good. Mr. Barnes may deem himself lucky, for many are the outsiders who have had to give place to foreigners, some of whom have little recommendation save that they are foreigners. 'Dolce far niente' (12), by W. BOEHM, in a style unmistakably German, is conventional; 'The Dying Pole' (20), by Madame JERICHAU, in the rude Scandinavian manner, is certainly not refined; and 'La Lecture' (53), by G. BELLANGER, a very young man of some promise, is a work scarcely distinguished by the mastery and training of the French school. In subsequent rooms we shall encounter Continental painters whom we may greet more gladly. Miss ESCOMBE strikes us as a new-comer: 'Drapery' (49) is evidently hung for the sake of the drapery: so fine a dressing-gown has scarcely been seen for centuries, even in the Celestial Empire. This clever, but outrageous, caprice is not to be endured. 'The First Lesson in Straw Plating' (57), by G. W. BROWNLOW, may, in passing, obtain favourable recognition; also Mr. DICKSEE'S elegant rendering of 'Kate the Shrew and Bianca' (58). Among the *genre* and rustic pieces which in this room, as everywhere besides, abound, must be specially noted, 'A Game of Speculation' (54), by G. SMITH, and 'God's Acre' (38), by C. CALTHROP. The latter is literal and true as it is impressive and pathetic. Miss Annette Calthrop has penned some tender and pensive lines, which furnish the painter with a text:—

"Nor daisy, nor orange, nor laurel, nor bay,
But immortelles, bright and fair;
Tokens of tender memory are the wreaths that we
fondly bear,
We lay them in love, at the feet of those
Who for aye and for aye are crowned;
Of those sweet souls who have done their day,
Who have passed from life and its cares away,
And are sleeping in sacred ground!"

The sweet strain and melancholy cadence of the verse find response in this picture of a German graveyard,—'Gottesacker,' a scene with which most travellers are familiar. The painter has fallen into a quietism

and placidity, a mood of melancholy in keeping with the occasion. We cannot, however, but think that the sentiment is more to be commended than the execution. The handling is rather clumsy; the touch lacks dexterity, sharpness, transparency. A change comes over the spirit of our dream when we pass on to 'A Game of Speculation,' which we are glad to think is the cleverest work Mr. G. Smith has given us for many a day. This certainly is about the best example in the Gallery of that Dutch or Wilkie school for which our painters have long been, and still are, famous. This picture is admirable for delineation of character, for skill in composition, and for care in execution.

The portraits may be dismissed in few words. The PRESIDENT paints, after his grey, quiet, unobtrusive manner, 'The Right Hon. Gathorne Hardy, M.P.' (16); H. T. WELLS, A.R.A., exhibits a portrait abounding in vigour and character, of 'John Beasley, Esq., of Chapel Brampton' (5); while E. ARMITAGE, A.R.A., has a careful, solid 'Portrait' (26), better for form than for colour.

Never within the space of a comparatively small room have we seen such a display of first-class landscapes. The Academy, at all events, seems likely to throw off the opprobrium of having long neglected this branch of essentially national Art, if not by adding fresh landscape painters to the list of Academicians and Associates, at least by providing good hanging-places where a picture may be well seen and fairly judged, according to its deserts. In this first room, which contains sixty pictures, and no more, the following artists have found the best possible places:—VICAT COLE, Peter Graham, C. E. Johnson, J. W. Oakes, G. E. Hering, J. MacWhirter, not to mention G. F. Watts, R.A. None of these artists, with the exception of the last, could have calculated upon obtaining a fairly good hanging in Trafalgar Square.

Mr. VICAT COLE has been named as a likely man to receive honours in the Academy when landscape shall obtain its due, and certainly a picture so high in merit as 'Summer Showers' (39) deserves distinction. The subject is picturesque and pleasing: a village church nestles among trees, a barge-boat is entering by a lock, and a full-flowing, shining river speeds its way through the midst of the landscape. Light sparkles and dances upon tree and river, while "summer showers" come from the dark storm-cloud which sweeps across the sky. The execution is equal to the composition. Close by, hangs a large and somewhat successful work by J. W. OAKES, 'Early Spring' (33). Certain parts of the picture are to be commended: thus, the leafless tree is capital as a study of trunk and branches; also the sky is brilliant in flooding, silvery light. But Mr. Oakes has not yet learnt how to bring a subject together; once more his materials are scattered and chaotic. Disorder and uproar in the elements have sorely afflicted C. E. JOHNSON: 'The Last of the Spanish Armada—a scene on the west coast of Scotland' (14) is a fearful affair: clever, but extravagant: on the whole, it might have been better for a man to have been lost in the storm than to have lived to depict what he witnessed. The sea is a cauldron of soapsuds, white, and yet dirty, the colour opaque. Think what Stanfield would have made of the subject: yet are we not without hope that Mr. Johnson will, with his well-proved talent, master difficulties which may, at present, be too

much for him. J. MACWHIRTER, the last importation from Scotland, is equally daring in choice of subject, and more successful in the treatment. We congratulate the artist on having produced one of the grandest landscapes of the year, 'Loch Coruisk, Isle of Skye' (23). The bleak desolation, for which this savage scenery of the north is unapproached, cannot be better described than in the words of Scott:—

"Nor tree, nor shrub, nor plant, nor flower,
Nor aught of vegetative power the weary eye
May ken; but all its rocks at random thrown,
Black waves, bare crag, and banks of stone."

Grand is the picture in shadowy gloom, with a gleam in the sky where the serrated rock is darkest. The artist has forced his picture up to the power of the idea, and yet in deepest shade is the presence of detail; it is a good sign when an artist in seeking profound sentiment does not lose hold of literal facts. Another Scotchman, Mr. PETER GRAHAM, whose 'Spate in the Highlands,' some seasons ago, made him at once famous, is once again in force, though 'Autumnal Showers' (31) is not equal to another work we shall soon see in the next room. Yet is there in this scene something which happily recalls the vigorous, sketchy style of Constable; and as we look at the rain on the road and the storm in the sky we think of Constable's 'Great-coat Weather.' Perhaps there is almost an affectation in Mr. Graham's want of finish. After a wholly different manner does Mr. HERING refine away a Scotch subject in that supremely tender and poetic landscape which bears the anomalous title, 'Old Red Sandstone Cliffs—Evening' (50). The work, we rejoice to say, is so placed that its delicate tones can be fully appreciated: to have hoisted such a landscape to a third row, probably its destination had the Academy remained in Trafalgar Square, would have been cruel mockery. Certainly artists have much to be thankful for, though they be not yet quite content. Mr. HENRY MOORE, however, who has generally some good idea in his head struggling for utterance, has not obtained much of a position for 'Salmon Poachers' (51). But even from above the line does this study show the sheen of a shimmering sea lustrous under sunlight—the effect is lovely. Also, as a grand suggestion to the imagination, though scarcely complete in technical or manipulative qualities as a picture, will be regarded 'The Return of the Dove,' by G. F. WATTS, R.A. Yet has the work tone, colour, and impressive unity. The dove, with weary wing, makes her way heavily over the drear waste of water. The ark lies down upon the horizon, barely visible, at five miles' distance. Whether the dove will ever reach it seems doubtful.

Grandly do two lions, master-sketches by Sir EDWIN LANDSEER, keep guard at the door of the second room on which we are about to enter. These two studies (30 and 32) were made in the Zoological Gardens as preliminaries to the bronze lions in Trafalgar Square. They are sketchy, but full of spirit; a broad, facile brush, under guidance of knowledge, has seized readily the points in the anatomy, and the character in movement and action. We at once feel to be in the presence of the noblest beast of the forest. Never has Landseer done anything finer. For true Art-quality these off-hand sketches are better than the famous fight between swans and eagles in the great room, and certainly more agreeable to contemplate, whatever excellence of Art may be manifest in the latter picture.

GALLERY No. II.

This second room, of the same dimensions as the first, namely, 40 feet by 31 feet, contains forty-four pictures; the numbers begin with 61 and end at 104. Of these forty-four works, fourteen are by Members or Associates of the Academy, and thirty by outsiders. The Academicians present are Sir Francis Grant, Calderon, Creswick, Faed, Richmond, Frith, Knight, Elmore, Lewis, and Millais. The Associates who find a place are Wells, Sant, Ansdell, Orchardson. Among the outsiders who show well are Marks, Storey, Wynfield, Archer, Peter Graham, Leader. The room if not one of the strongest, maintains a good even merit, and the hanging seems on the whole well balanced and just.

'The Duke's Antechamber' (103), by W. Q. ORCHARDSON, A.R.A., is the greatest work the artist has yet produced. Mr. Orchardson has sometimes trifled with his powers; his pencil has been, if always clever, frequently sketchy and careless. Now, almost for the first time, does he give adequate proof of the great talent for which he has long taken credit. 'The Duke's Antechamber' might be the waiting-room in the palace of the Medici: the great Mæcenas is invisible within; a crowd of needy artists, authors, musicians, and actors are awaiting an audience without. The artist here seizes his occasion for that graphic delineation of character, which, in fact, is his forte. Here is seen the poor "seedy" author timidly stealing into the presence of the great Duke. Not far distant stands the poet, a dandy, yet he has burnt the midnight lamp; by his side is the Cellini of the time with a vase; and then may be recognised the alchemist with his vial, the dramatist with his play, musicians with their several instruments, a monk, and a jester. The story is well told; the composition is free, yet massed; the whole looks as if flung off with facility, yet method. The characters can scarcely be considered as overdrawn: the artist seeks point at every turn: the hands are studied for action and expression scarcely less than the heads. We need hardly say that the background is forced up by tapestry, the universal expedient of our artists nowadays. Mr. Orchardson's execution strikes us as less scratchy and mannered than heretofore. This is his only contribution, and on the whole he may be congratulated. Mr. H. S. MARKS (we are sorry that we are still unable to add the signs of associatship to this artist's name) is also seen by only a solitary work, but that one of his best, 'The Minstrels' Gallery' (69). The musicians, instruments in hand, grouped with an eye to pictorial effect, are in the act of being ushered by the major-domo into the gallery where is to take place a grand public performance. The artist with his usual shrewd insight into character, especially on the comic side, has striven to give to the musicians traits answering to their several instruments: thus the drum is empty-headed, the organist inflated with high-flown ideas, the fiddler sickly, the stock musician a stupe and a hack. The conceit is novel and good if not carried too far. Mr. Marks shows himself less hard and dry than often; his colour is more juicy, his execution more delicate. We think, however, he thus loses some force. This picture, both for subject and composition, would engrave well. Mr. WYNFIELD, yet another of the St. John's Wood Brotherhood, takes as the theme for a good, plain, honest picture, 'The Rich Widow' (86), whom, we are assured, is "young, beautiful, and a great fortune."

The gentlemen who throng her apartment as suitors, evidently look upon her as a great catch; she, on her part, sets a high value on her charms, and carries herself proudly. The picture is good in intention, and shows improvement. Mr. CALDERON we have often liked better than in his somewhat melo-dramatic picture, 'Catherine de Lorraine, Duchesse de Montpensier, urging Jacques Clément to assassinate Henri III.' (67). We shall have the pleasure of meeting the artist again in the great room. Of Mr. STOREY we have already spoken, yet we must not here pass without friendly greeting 'The Old Soldier' (62), as, in the words of the "Sentimental Journey," he pays compliments to the bright eyes of a pretty girl, who somewhat recalls the refined beauty and skimmed-milk sentiment of the painter Greuze. The picture too holds pleasant kinship to the manner of young Mr. Leslie: the key of colour is light, the general feeling refined and quiet, with a certain agreeable haze and mellowness of emotion floated as it were over the canvas.

This room contains more than a fair proportion of what is eccentric and abnormal: witness the works of Mr. F. SANDYS, and Mr. E. CROWE. The former has at last found entrance for 'Medea' (99), a picture the exclusion of which from the last exhibition made much stir. We doubt whether Mr. Sandys will add to his reputation by this highly elaborate, but somewhat repellent, performance. Still, as representative of a style which is sufficiently distinctive, it is well that the work should be seen, and thus possibly appreciated by a select few. The picture, either by its merits or its defects, certainly stands alone; there is nothing like it in the gallery—nor, some may add, in the whole of nature besides. Thus, according to the preconceptions of the public, 'Medea' will be either vastly admired or supremely detested. It strikes us that the expression is rather over spasmodic, and the flesh somewhat waxy, smooth, and colourless. The small portrait which Mr. Sandys exhibited some years ago of Mrs. Rose was more satisfactory. Mr. E. Crowe is another artist of a genius which will not condescend to please: very clever, but not a little disagreeable, are 'Shinglers' (61) and 'The Jacobite' (96). Mr. Crowe is independent, he has an original way of looking at a subject, peculiarly his own. To what other painter would have occurred the idea of dressing the Jacobite as an old woman seated at a spinning-wheel, and who else would have thought of detecting the disguise of sex by the thrust of a soldier's gun? Trousers beneath petticoats is somewhat a coarse joke. Yet the work shows good painting. A. DILLENS is another painter from whom we look for power rather than refinement. His works we have known in International Exhibitions; and now that our own Academy is becoming international he naturally thinks that 'Le Barbier Zélandais' (90) may obtain kind reception. For ourselves we do not esteem this phase of Scandinavian naturalism very highly: the characters are rude, the figure wooden, the colours opaque and lack-lustrous. Nevertheless, the manner is vigorous and downright. Yet, considering that 3,500 English pictures have been excluded on the plea of want of room, we may be permitted to begrudge an excellent place to the somewhat indifferent performance of a foreigner.

A. Elmore, R.A., W. P. Frith, R.A., T. Faed, R.A., J. F. Lewis, R.A., J. E. Millais, R.A., are all present in this room. Of some we do not now speak, because we

shall meet them again. Mr. FRITH depicts in two compartments within one frame, according to his accustomed point, a domestic crisis under the suggestive title 'Hope and Fear' (82). In the first scene a young gentleman sustains, as best he can, an interview with the father of a girl to whose affections he aspires. His position, we fear, is not secure; he may have to wait awhile. In a second frame we behold a contemporaneous incident: the young lady herself, deeply moved, seeking consolation of her mother. On both sides it is a moment of painful suspense. As regards the Art brought to bear upon the incidents, little remains to be said: we always are sure of cleverness when we encounter Mr. Frith. 'Homeless' (73), by Mr. FAED, of course seeks to awaken deeper emotion than Mr. Frith ever cares to affect. Perhaps many, however, may prefer even the superficial to the commonplace. There is indeed in Mr. Faed's rustic figure of this boy, who looks well able to help himself, though he sinks overpowered with sleep and weariness against a wall, somewhat of lachrymose affectation. It is difficult, no doubt, for any painter to find year by year incidents in nature fresh and true; and we certainly cannot but think that Mr. Faed has here been unfortunate. But, after all, he probably knows much better than we do what "sells." J. F. LEWIS, R.A., confers considerable benefit on the Academy by his present contributions, whereof there are no fewer than five, a number that any one acquainted with the artist's mode of manipulation must know to represent an amount of labour almost incredible if not witnessed. In this, the second gallery, is one of the artist's most marvellous feats of the pencil, 'The Seraff (money-changer)—a Doubtful Coin: a Scene in a Cairo Bazaar' (97). As a piece of realism, as an almost illusive delineation of textile fabrics, also as a portraiture of Eastern character, most indolent when most busy, most magniloquent and imperturbable when most mean and disconcerted, this picture can proceed but from one man, and that man is Mr. John Lewis, R.A. Nevertheless he is mannered even to excess: the composition is here painfully crowded, almost confused, and the mode of painting is that of opaque water-colours transferred to oils. Among Academicians above mentioned it is impossible to forget Mr. MILLAIS as seen in 'The Gambler's Wife' (104), the last picture in the room, yet for true artistic quality one of the very foremost. The figure unites to loveliness a tenderness that tells the sad story with quiet, most suggestive, pathos. The mode of execution is much out of the common; probably with intention, sharpness and sparkle are surrendered to a soft blending of tones and a merging of individual touches under a diffused effect and suffused sentiment. The style has much in common with qualities we most admire in certain masters of continental schools. But Mr. Millais possesses the rare merit of being able to adapt his manner to the subject in hand; he is master of several modes; and though, owing in part to recent indisposition, he appears this year scarcely in accustomed vigour, yet among his six contributions abundant proof has been given of his unparalleled resource and versatility.

K. HALSWELLE, A.R.S.A., has a picture of considerable power, 'Roba de Roma' (66). Although the subject be Roman the style is that of Spanish John Phillip. For broad portraiture of character, for deep yet brilliant colour, and for vigorous execution, Mr. Halswelle's composition deserves

to be remembered. Also Mr. E. LONG has a picture which, though in feebler accents, bids us think of Mr. Phillip. We have seen of this clever artist more favourable examples than 'During the Armistice—Free Passage for Women and Children' (102). The composition is poorly put together, and the execution in parts lags behind the standard we are accustomed to expect from the artist's less ambitious efforts.

This gallery is somewhat strong in portraits; and here we may take occasion to observe that one marked benefit accruing from the accession of space and the judicious distribution of the hangers, is that the portraits are less oppressive than in Trafalgar Square. Indeed they do not now exceed the bounds of moderation, and instead of whole territories of wall-space occupied by dreary monotony of provincial Mayors and commonplace country squires, the rooms now gain pleasing variety and intelligent individuality from the heads or full-length figures that greet us sometimes with the smile of old acquaintances. Yet looking down from place of command what do we recognise in Sir FRANCIS GRANT'S full-length of 'Field-Marshal the late Sir Hew Dalrymple Ross' (83) but a tremendous pair of black boots. Such a couple of legs verily might make a field-marshal known to posterity. This is scarcely one of the painter's most happy efforts. Neither do we find Mr. RICHMOND to advantage in the portrait painted at the request of old pupils of 'the Rev. A. G. Butler, late Headmaster of Haileybury College' (81). The colour is not harmonious, the tone not in keeping, the tendency is to black and red without intermediate modulations. On the whole, Mr. Richmond's portraits this year are too ruddy: they need tender greys. Another portrait of a distinguished personage, 'The Master of Trinity College, Cambridge' (72), by Mr. S. LAWRENCE, though, as usual with this artist, careful, yet is poor in colour. The Hon. H. GRAVES, who seems to grow more prolific, is also advancing in artistic training. The head of 'Mrs. Best' (100), though not over strong, has great delicacy and sweetness. There is a style and a sense of beauty in this portrait which can scarcely fail to win popularity. We are doubtful whether Mr. ARCHER'S 'Against Cromwell—a Royalist Family playing at Soldiers' (77), is in any sense a portrait picture: at all events, it is the best work the artist produces this year. Very capital is the character of these children as they march with prim, precise sense of dignity worthy of the performance of a serious duty. The work is careful and well considered throughout. J. SANT, A.R.A., is pretty and effective, as usual, in a fancy-wrought picture of 'Fanny Mary, daughter of Lieut.-Colonel Thomson' (84), here painted as a little girl, who, fortified by fur and muff, trudges her way through the snow bravely. Mr. Sant this year appears, as ever, uncertain and unequal; when at his best he is known to be charming. Decidedly the cleverest portrait in this room is that of 'Charles Magniac, Esq., M.P.' (68), by H. T. WELLS, A.R.A. The head is firmly modelled, the attitude easy, the velvet coat well painted, also the cabinet and objects of *virtu* of a connoisseur. The whole is brought together with uncommon skill, and the treatment is throughout masterly. The concord of colour too is capital, rich in harmony yet kept down in quiet tone. This praise we are the more glad here to give because, as impartial critics, we are bound to say that other portraits in the exhibition are unworthy of the well-won position of Mr. Wells. It is pos-

sible he may have too much to do, that he may be injured by success: moreover we think it possible that in an attempt to escape commonplace and to work out new ideas in the routine art of portraiture, this artist may encounter problems, the solution of which he has scarcely yet discovered.

Landscapes are again in this, as in the first, gallery, in strength—indeed, now for the first time, perhaps, we are at once made acquainted not only with the boasted power of the English landscape-school, but also with the injustice inflicted upon it by the hanging to which it was subjected in Trafalgar Square. In fact, a landscape, however superexcellent, when placed out of sight was necessarily annihilated. We begin the notice of several excellent works assigned to this room, by the expression of heartfelt pleasure that T. CRESWICK, R.A., is restored to health so as again to take his accustomed place in the Academy. 'Sunshine and Showers,' the figures by J. W. Bottomley (70), a careful study, unusual in size of trees forming an avenue, presents the quiet qualities, the sober, unobtrusive colour, we have long learned to love in the landscapes of Mr. Creswick. B. W. LEADER shows himself solidly, strongly, and truthfully, in his 'English River-side Cottage' (63). The picture strikes us, however, as rather heavy. Mr. J. HAYLLAR has obtained from the hangers recognition of the merits of his 'Last Load' (94), by a place on the topmost line. The picture is large, especially for any idea it may be supposed to express; yet the figures, also the cart, are well placed, and the management of greens merging into greys is not unskilful. Among the novelties imported from abroad, must be accounted 'The Castle of Wolkenstein, near Botzen in the Tyrol' (75), by Count G. ZAMBONI. This picture is a curiosity, and an anachronism: the style is wholly foreign. The manner of Gaspard Poussin and other painters of the past is here stereotyped into a grand, yet hopeless, mannerism. It may possibly be edifying to our English painters to know the kind of thing just now current as landscape-art in Florence. It is to be hoped, however, that we may still look direct to nature, rather than to this historic tradition and lifeless conventionality. There is a young artist recently risen into notice among us, whose progress we cannot but watch with interest. 'Outward Bound' (87), by W. L. WYLLIE, is a picture of something more than promise. 'The Watch Tower' (64), by E. DOUGLAS, a noble dog true to his post and duty, may be commended. Also in this room is one of Mr. ANSDALL's somewhat numerous and always vigorous achievements, 'The Victor' (89). But among pictures of landscape and animals, the most independent, novel, and masterly is that painted 'On the Way to the Cattle Tryst' (76), by Mr. PETER GRAHAM. This work is even more than worthy of the artist's first promise. Grand is it in gloom, and in the mingling of mists with mountains. The cattle, rough and shaggy in coat, are denizens of the Highlands and companions of the storm. Hungry, adventurous and wild are they as wayfarers and outcasts, thankful to receive at the hands of nature scanty pittance by the roadside. Rosa Bonheur did not know how much poetry might find refuge in desolation, and a hiding-place and covert in the storm, till she betook herself to the Highlands. There is much in common between the Scotch pictures of Rosa, and this grand work which a Scotchman has brought us from his home of mountain and mist.

Peter Graham this year more than recovers lost ground: we regain confidence that he will hold a first position—possibly within the Academy.

THE GREAT GALLERY NO. III.

This noble room, the Banqueting Hall of the Academy, contains the *chefs-d'œuvre* of the Exhibition. Here are congregated the masterpieces of no less than twenty-six Academicians and thirteen Associates. The display made is nothing short of magnificent, we do not think that the Paris Salon can show a *coup-d'œil* so imposing. The dimensions of this gallery are large enough to show the pictures to advantage, and yet not so large as to dwarf works of that comparatively small cabinet-size which abound in our English school. The proportions of this, the largest, room of the new Academy building approach the double cube, a well-approved ratio for a picture gallery; the dimensions are—length 82 feet, breadth 43 feet, height to the top of vaulting 38 feet. The measurements of the large room in Trafalgar Square, were 58 feet by 47 feet: thus the difference between the room of honour in the old and new building, though considerable, is not vast. It is said, that at the dinner, some of the speeches were heard with difficulty; the limits of size, then, could not with wisdom have been further extended. As the annual banquet is deemed an important feature in the transactions and annals of the Academy, we may take this opportunity of remarking that if not quite a failure, it certainly was in several respects rather unfortunate. The president's observations cannot but challenge reply; assuredly the following boast is somewhat strong, and in the terms chosen rather offensive: "We boldly affirm," said Sir Francis Grant, "that during the last century, no one artist can be named who has ever reached true eminence, who has been excluded from the membership of the Academy, except by his own perverse will and deed." Then again, exception has, not without reason, been taken to the passages in the president's speech which touch upon a very painful point, the exclusion of a larger number of works than ever before known. Indeed, we believe, it can be shown that, owing in part to the hospitality extended to foreign artists, the outsiders this year are worse off even than before. The catalogue last year shows that 1,206 works were "placed;" this year the number does not exceed 1,320, and yet the space must be more than doubled. We have calculated the relative floor areas in Trafalgar Square and Piccadilly as follows: Total floor-space in Trafalgar Square about 11,000 square feet; ditto in Piccadilly about 21,000 square feet. A calculation of the relative wall-space between the old and new buildings would bring out about the same contrast. Thus with double the accommodation admission has been given to somewhat less than ten per cent. additional works. The rejections on the plea of want of space have, in fact, this year reached the almost incredible total of 3,500 works. This state of things, together with the explanation of the president, has been deemed so unsatisfactory, that before the words we now write are in the hands of our readers, there is reason to believe that a second Academy will be opened of these "rejected addresses." We are not unmindful of the difficulties involved; we know how desirable it is to maintain a high standard; still it cannot be forgotten that great hopes had been raised throughout the country that the bitter disappointments of late years would no longer

have to be endured, and we cannot but sympathise very deeply with the hard fate of many young and deserving artists who are doomed once again to suffer cruelly.

We cannot refrain, before resuming our detailed criticism, from giving to our readers the benefit of words that fell from the Archbishop of Canterbury when in the presence of the many master-works which adorn this noble room: "I trust that within these walls rich and poor alike of every grade in this great city, and many coming from their country homes, may receive instruction in matters in which their ordinary busy life places them under a great disadvantage, and that coming here they may have their love for the beautiful called forth and trained." "All thoughtful men," continued the archbishop, "are anxious to foster every influence which can soften the hardness of our national life, smooth its ruggedness, and raise men's hearts and affections to something better than the love of gain or the strife of political parties, or even than the desire to increase the conveniences of living." The speech is valuable as showing how the exhibition now open should be made the instructor of the people at large, and for the expression that it gives to the belief that true Art can never be severed from religion, and that architecture, sculpture, and painting, for the promotion of which the Royal Academy is instituted, have prospered most highly when allied with the church. These teachings are all the more salutary, because the exhibition contains but few illustrations of their truth.

Probably the popular picture of the year is 'The Swannery invaded by Sea-Eagles' (120), by SIR EDWIN LANDSEER. This fearful conflict has received the following poetic paraphrase:—

"As rapt I gazed upon the sedgy pool,
Where in majestic calm serenely sailed
Its arch-necked princes in their snow-white plumes—
Cleaving the air with sharp and strident sound,
Down swooped the tyrants of the sea-girt caves
Screaming for blood, and in their ancient holes
'Fluttered the Volsces' of that tranquil reign."

Down with a vengeance swoop these fierce sea-eagles, eager for slaughter and athirst for blood. The subject, which is certainly one of Landseer's most brilliant thoughts, has been dramatized with amazing effect, and is painted with a master-hand. The action and movement of the piece are magnificent, and the situation is to the last degree thrilling. Perhaps the scene is rather over redolent of horror, the massacre indeed of these noble birds must be accounted a deed almost too cruel and terrible to be excused even in the fiction and license which are usually permitted to the pictorial Arts. In technical qualities, the picture partakes of the painter's merits and defects alike; his manner of treatment has by this time all but degenerated into mannerism. It must be conceded that great is the skill shown in composition, that the leading lines are well disposed, the masses capably managed, and that, moreover, no circumstance or detail has been omitted which might add to the desired consummation of pictorial effect. Splendidly painted are the wings of the eagles, the black feet of the white swans, and the whole work, from beginning to end, has been conducted with unrivalled mastery. Still, we suppose the picture is altogether an impossibility in nature: the whole thing looks artificial, as if got up for display and sensation. Again, the colour, if not disagreeable, is certainly poor, chalky, watery, opaque. But nothing that criticism can urge will preclude either picture or painter from their respective

popularity and reward. In due time doubtless, this 'Swannery' will be seen in every print-shop throughout the land.

A. ELMORE, R.A., has seldom been so prolific, and probably never more brilliant, yet thoughtful and studious. Of his seven contributions we account the 'Judith' (395) foremost; but preference has been, perhaps rightly, shown by the hangers through accordance of a place in this great room to the larger work, 'Katherine and Petruchio—*Taming of the Shrew*' (164). The artist here paints a situation which verges upon broad farce, with piquant, yet refined pencil. The colour is gay, yet rich. The grouping and the management of the entire scene are skilful and novel. W. P. FRITH, R.A., seeks more colour and greater elevation of treatment than usual in a scene from Don Quixote, described thus: 'Altsidora, pretending love for Don Quixote, feigns a swoon at the sight of him' (123). A friend takes Altsidora "into her lap, and in all haste went to unlace her." Another lady, also an accomplice to the trick played upon the insensible knight of melancholy countenance, exclaims "A mischief on all knights-errant in the world, if all be so ungrateful; pray, Signor Don Quixote, get you gone; for as long as you are here this poor wench will not come to herself." The artist has striven to represent the knight, not a fool or buffoon, but a gentleman: this is the best figure in the composition. Perhaps it was not intended that the women should bear themselves as ladies: vulgarity seems to obtrude itself through their good looks: the painter has endeavoured, not wholly without success, to embody the Spanish type of beauty. This picture is out of Mr. Frith's usual beat, it achieves for the artist all but a success in a new line.

P. F. POOLE, R.A., and E. J. POYNTER, A.R.A., each choose as a subject the parable of the Prodigal Son, though they adopt, as will readily be imagined, different treatments. Mr. Poole includes more landscape surroundings, while Mr. Poynter gives greater emphasis to the figures; each work, however, is alike intense and harmonious in colour. Mr. Poole depicts the prodigal in abject misery: he is cast prone upon his face in a desert land, the goats the only sharers of his solitude; "he said how many hired servants of my father have bread enough and to spare, and I perish with hunger." This seems the moment chosen, for he has not yet risen to go to his father. The figure combines well with its immediate adjuncts, and the picture carries the mind out into the before and the after of the eminently pictorial narrative. Still it is more satisfactory as a suggestion than as an accomplished work: in *technique* it is singularly faltering. Perhaps almost the opposite may be said of the picture by Mr. Poynter, which, by a composition of two figures, gives simple illustration to the text, and his father "fell on his neck and kissed him." Yet it is hard to speak too highly of this work, whereof we have seen the sketch in the Dudley Gallery. This, 'The Prodigal's Return' (110), is not unlike the manner of Mr. Dyce, yet considerably more near to nature. Most studious and felicitous is it in composition, and the colour gains solemn and deep harmonies which few of our painters seek after, though eminently consonant with subjects that come within the precincts of sacred Art. Mr. Poynter has been recently to Italy, and we are glad to recognise the influence of Italian schools upon his pictures. In the midst of a dominant naturalism, it is no small advantage that a

young and rising artist should give proof that with utmost independence he can submit to study nature under the guidance of the old masters. We see in his later works the salutary results of such guidance; especially under the spell of Venetian colour have Mr. Poynter's pictures lost hardness, and gained warm and pleasing harmony.

Among the aspirants to high Art, E. ARMITAGE, A.R.A., and G. F. WATTS, R.A., are usually conspicuous. 'Hero lighting the Beacon to guide Leander across the Hellespont' (108), by Mr. ARMITAGE, is one of the comparatively few nudes, at least life-size, which have found their way into the present exhibition. The English Academy is still in such studies behind the Paris *Salon*, both as to numbers and proficiency. The opposite modes of study adopted in the two nations may in good degree account for this difference. But how essentially unobjectionable and pure the nude figure may be made under proper treatment is seen from this eminently chaste figure of Hero. The colour is somewhat pale and pallid for reason of the light coming only from the moon. 'The Red-Cross Knight and Una' (125), is distinguished by Mr. WATTS's usual aspiration towards poetry and lofty treatment. The colour, it will be readily understood, is in a key distinct from that of our modern school, and proportionally approaches Italian methods. The execution wants vigour and pronunciation. Not so, however, Mr. VAL PRINSEP's 'Bacchus and Ariadne' (131), a picture which may degenerate into opposite extremes, though here too colours are reflected from Venice. Mr. Prinsep, indeed, has evidently the gift of colour, though he often fails of delicate modulations in intermediate passages.

This great room, in which genius in its wide universality finds congenial abode, of course gives due place to subjects romantic, poetic, and fanciful. 'Sighing his Soul into his Lady's Face' (128) is assuredly, as the title might imply, a picture in Mr. CALDERON's most romantic strain. Yet, unlike much that is romantic and sentimental, the work is by no means sickly or weak; it is far too healthful and natural for that. A boat floats down a stream under the summer-sun dreamily; a youth and a lady are therein seated, the former severely love-stricken; the lady, somewhat proud, not quite ready to respond. The autumn has just touched the forest-leaves, which look down in lustrous reflections into the depth of this liquid shining river. The subject strikes us as being novel as it is lovely: like themes find more frequent place in vignettes than in large oil-pictures, perchance because in the latter the treatment becomes more difficult. Mr. Calderon has so sustained his subject as to escape mawkishness, which, perhaps, is more than might have been expected from a title so intensely sentimental. The picture is brilliantly lighted and harmoniously coloured, and the execution is adroit. G. D. LESLIE, A.R.A., has, to our mind, seldom produced so tender and lovely a picture as 'Celia's Arbour' (133). Truly delicious is the soft silvery light cast among the leaves upon this graceful figure. This pleasing manner Mr. Leslie has made his own. Mr. HORSLEY, R.A., also presents us with a pretty picture, 'The Gaoler's Daughter' (176), after the style in which he, likewise, has few competitors. This, though his largest work of the year, is scarcely his most felicitous. Yet does the painter seem to hint at deeper meaning than he has taught us to look for usually, in the contrast he institutes be-

tween light with its correlative liberty above, and darkness with the dungeon below. The work is marked by the painter's habitual prettiness and delicacy. Somewhat the same praise may be bestowed on Mr. COPP's 'Domestic Chaplain' (115), a work which, as a success, we are very glad to be able to place as a set-off to the failure in the first room, which it was our painful duty to castigate. It must be acknowledged that there is much delicacy of execution and tenderness of sentiment in the figure of the young girl lying pale on the bed of sickness. We have before observed that Mr. Cope is peculiarly happy in the refined and heartfelt delineation of domestic scenes touched by tenderness.

Mr. E. M. WARD, R.A., takes his place in this room of honour by a work which in great measure belongs to his happiest manner: 'Grinling Gibbons' First Introduction at Court' (144) is graphically described in "Evelyn's Diary." Here we see the great carver in wood presented in Whitehall. His reception is not quite as warm as he might have wished—"the Queen was so much governed by an ignorant Frenchwoman that this incomparable artist had his labour only for his pains." This "French peddling woman, one Madame de Boord, who used to bring petticoats, and fans, and baubles out of France to the ladies, began to find fault with several things in the work, which she understood no more than an ass or a monkey." The ladies naturally form the most brilliant part of the picture: they have the advantage of considerable charms; the faces are enchanting, and so, too, are the dresses; and both faces and dresses the artist has painted to perfection. We are glad to see that Mr. YEAMES, A.R.A., though not perhaps fortunate in choice of a subject, was never better as to quality of work. 'The Fugitive Jacobite' (148) the artist conceals in a chimney. Old houses of the time, abounding in hiding-places, favoured such proceeding. The incident has been well put upon the canvas; the emergency is evidently pressing; anxiety is on every countenance: a girl looks eagerly out of the window to watch what mischief may be coming: evidently not a moment can be lost. The execution is downright and unpretending, as we have been taught to expect from Mr. Yeames. The composition, as we have hinted, we think is awkward, perhaps unavoidably so, but the skill the artist has brought to bear on the situation is more than considerable. Throughout, the placing of every detail or accessory has been well pondered; and the picture, if not very pleasing, is masterly for Art-treatment. Mr. LEHMANN, in his 'Bride of Abydos' (162), calls up memories of the past, and belongs to a style now grown almost into an anachronism. Yet has the picture a pleasant reminiscence of a once adored ideal, and the execution, if a little opaque, after the manner of the Germans, has much softness and refinement. But we will not say more in criticism of this work, because we propose, before leaving this room, to throw the dozen foreign painters here present into one and a separate paragraph.

DANIEL MACLISE, R.A., once more displays a genius metallic, spasmodic, mysterious, and over-black—"King Cophetua and the Beggar-maid" (171), with the pendant explanatory quotation from *Romeo and Juliet*, "When King Cophetua lov'd the beggar-maid." It is a picture like others by the same artist with which the public have been made familiar. The drawing of the figures shows a master hand; the

situation has been forced up into bold dramatic effect. The composition is rather crowded, and we feel that the life Shakspeare described must have enjoyed more light, air, and breathing space. Such a scene as here depicted may savour of the stage rather than of nature; still on that account it may be scarcely the less pleasant to look upon, at least in a picture-gallery. The "beggar-maid" is a lovely impersonation, perhaps too lovely to be real: her face is her fortune. This picture, we need not say, is amazingly clever, though it can scarcely be ranked as one of the painter's most brilliant feats. Not far distant hangs one of the highly realistic yet supremely artificial compositions of Mr. LEWIS, 'An Intercepted Correspondence—Cairo' (157). Here once more in oils, as formerly in water-colours, does the artist paint the lattice windows of Egypt, with the reticulated intricacy of their designs, and the flickering light glancing through upon floor, divan, and drapery, after a manner unrivalled by any artist in the world.

Mr. HOLMAN HUNT produces yet one more figure, defiantly out of the common, 'The Birthday' (106). The work, if brilliant, is disagreeable—if powerful, opaque; and why, we would venture to ask, will the artist prefer faces singular rather for ugliness than for beauty? The lady bears in her hands birthday-presents mournfully, as if under the burden of dark misgiving; thus, as usual, the artist is suggestive of some hidden meaning; and the spectator stands aghast in wonder—scarcely in admiration. Yet the picture has amazing power: and the colour, if crude, is certainly far from weak. On the whole, it cannot be said that the painter has managed his subject well, notwithstanding that effort is visible at every turn. The colours are opaque, and while seeking for unusual relations they fail of satisfactory harmonies: the execution, too, is out of the common, yet it hardly attains the end it aims at; altogether, the work will be deemed by most people more singular than satisfactory. J. PETTIE, A.R.A., has never done better than in that powerful and thoroughly independent picture, 'The Disgrace of Cardinal Wolsey' (130). The well-known lines of our national dramatist will at once explain the situation:—

"What's this—to the Pope!

The letter, as I live, with all the business
I write to his Holiness. Nay, then, farewell!
I have touched the highest point of all my greatness,
And from that full meridian of my glory
I haste now to my setting. I shall fall
Like a bright exhalation in the evening,
And no man see me more.

Norfolk. So fare you well, my little good lord Cardinal."

The sneer in this last line the painter has expressed by so profound a bow of mock reverence that nothing of Norfolk's head is visible save his bald pate. This we think a mistake. Mulready managed the same sort of thing much better in the well-known figure of the schoolmaster in the charming picture at South Kensington. The strength of Mr. Pettie's picture lies in the powerful delineation he has given of Wolsey: we have seldom seen so striking or true an analysis of character. We seem to read the history of a life, the summary of a career, in that crafty face; we decipher the motives that have ruled the man, and now across the lines and furrows that time has worn, come the agitation, confusion, and remorse of being at last found out. The Cardinal is convicted on his own letter, and the nobles come to ask this keeper of the king's conscience to give up the seals. Mr. Pettie, who has sometimes trifled with his

talents, has given by this well-studied work the full gauge of his powers. The figure of Wolsey can never be forgotten. The hangers, as if by way of cruel comparison, have placed near to the Cardinal, 'The Garrick Club' (134), as sketched by H. O'NEIL, A.R.A. The likeness of many known men of the day—artists and authors—Mr. Anthony Trollope, Dr. Russell of the *Times*, Mr. Elmore, Mr. Millais, Mr. Creswick, Mr. Leighton, and Mr. Val Prinsep, and the artist himself—if not supremely good are sufficiently near the originals to be recognised. The picture not only may plead some indulgence as a "sketch," but claims gratitude as the free gift of Mr. O'Neil to his club—a club which has received like benefits from David Roberts, Stanfield, and others. T. FAED, R.A., paints 'Only Himself' (119). This title, which it must be confessed is fragmentary rather than full, receives, as is the painter's custom, amplification through popular poetry:—

"Alone with her thoughts!—as a song may awaken
Some scenes long forgotten—some haunts long forsaken;
So the laughter of childhood has brought back her home;
But alas! for the vision! she's alone—all alone."

So, accordingly, the old woman sits on the ground, and the artist may have some right to believe from long experience that the public will be deeply moved by her situation; though this old woman, like old women in general, seems to make herself sufficiently comfortable. Pictures like these come by routine; rustic figures of this sort grow like blackberries in the hedges, abundantly, and all are alike. Yet we thank Mr. Faed for those two pretty, innocent heads which look with childlike naïveté over the country stile. An artist who can paint like this must be very near to nature, and the poet tells us that nature never did forsake the mind who loves her. It is the misfortune of Mr. HOOK, R.A., as of Mr. Faed, that ideas will come to an end, that subjects will repeat themselves, even though it is said that in nature there are no two things alike, not even two pebbles on a shore, nor two leaves on a tree. And therefore it is that we cannot quite acquit Mr. Hook for sending year by year to the Academy pictures not only identical in style, but closely similar in subject. Perhaps, however, 'Cottagers making Cider' (124) may be accounted as a somewhat novel though scarcely an agreeable incident: the apples go into the mill as apples, and they come out of the mill squashed; while peasants, born and bred in Mr. Hook's Arcadia in the country, look on in the blissful belief that cider-making is the one duty of life. The picture, as a picture, is pleasant enough, and the colour has, of course, lustrous harmonies in a deep key; but the composition hangs together rather loosely. The artist, indeed, seldom seeks compactness or balance; his endeavour seems to be to put a subject down upon canvas with all the accident and straggling circumstance of actual life. This must be accounted a merit, if not pushed too far. Our readers will understand that criticism does not preclude admiration. Mr. Hook has few warmer admirers than we are. Mr. T. WEBSTER, R.A., obtains, as he deserves, a post in the room of honour; but the size of the gallery has the inevitable effect of dwarfing his cabinet picture, 'Politicians' (137). And yet, of its kind, there is not a more faultless product in the whole Academy. Pictures of this sort and size need marked individuality in character, elaboration of detail, and care in execution—and these are just the qualities which are supreme in 'The Politicians' of Mr. Webster. The

heads are strong in the expression, not so much of principle as of prejudice: they mingle intelligence with stupidity, and what cannot be rendered clear to the reason of the opposite party may probably be carried home to his conviction by the force of blows. Wilkie, when he painted 'Village Politicians,' seemed to imply the possibility of a stand-up fight, and Hogarth's view of the English democracy in his times was even less flattering. Mr. Webster, in point of character, is hardly behind his predecessors, and for technical qualities he is more than their equal.

The portraits in this room are sufficiently numerous, yet not oppressive. Again the president takes place of command, and it must be acknowledged that both 'The Belvoir Hunt' (143) and 'Mrs. Gathorne Hardy' (142) are after the painter's most approved manner. There is a silvery tone and a refinement of sentiment in this last head very agreeable; this is the phase wherein Sir Francis Grant comes nearest to his great predecessor, Sir Joshua Reynolds. But Grant being a huntsman as well as an artist, taking a fence one day and painting a portrait the next, he succeeds in a line of subject upon which his learned predecessor scarcely could venture. The difference between Reynolds and Grant is considerable in many ways: we think it was said of the late Prince Consort that he could not leap a five-bar gate; but then the Prince, in common with Sir Joshua Reynolds and Sir Charles Eastlake, was highly cultured and well versed in the history and literature of the Arts. Sir FRANCIS GRANT, however, brings qualifications essentially his own. Thus in the Historic Portrait Gallery at Kensington there were three works admirable after their kind: 'Shooting Party at Ranton Abbey,' 'Meet of H. M. Stag-hounds on Ascot Heath,' and 'The Melton Hunt going to Draw the Ram's Head Cover.' We are glad that the present Academy contains a specimen of this style of subject, for which, it is known, the president long since felt his vocation. 'The Belvoir Hunt' (143) is, perhaps, scarcely the best of its kind in point of Art; but then the picture has the advantage of "containing portraits of Mr. Goosey, huntsman; Mr. W. Goodall, afterwards huntsman; and Mr. Robinson, second whip. The picture, we presume, has never before been exhibited, though we notice it was "painted between 1845 and 1855." Again we come upon a brilliant work by Mr. SANI, A.R.A., 'Mlle. Hilda de Bunsen' (173). But, on the whole, the portraits in this room, though respectably good, indicate a steady decadence in the Art since the days of Reynolds and Gainsborough; they are often flimsy and wanting in firmness and solidity. Thus 'The Duchess of Athol' (169), by Mr. BUCKNER, is in a style pleasantly silvery, yet hazy, unsubstantial, evanescent: the drapery is ostentatious and without excellent in quality: a canvas thus set off is scarcely less attractive than the most showy of milliner's shop-fronts in Regent Street. Mr. WELLS, too, when he strives to do justice to a countess or a duchess, resigns himself to his fate, and puts on the manner of the courtier. Thus his portrait of 'The Duchess of Cleveland' (122) is stately and impressive; but for colour, we much prefer the more sober palette the artist uses as appropriate to commoners. Mr. L. DICKINSON may be commended for the plain, vigorous way in which he has painted 'R. Green Price, Esq., late M.P. for the Radnor Burghs' (165); also, in passing, may be favourably noted 'John Patteson Cobbold,

Esq., Mayor of Ipswich' (114), by Mr. A. CORBOULD. Of the manner which Mr. RICHMOND has of late adopted, we have already spoken: 'Thos. Worsley, D.D., Master of Downing College,' &c. (168), is rather red, and the colour tends to a crudity far from desirable. A word of welcome is due to a refined and delicate work by Mr. T. GOODALL, the head of 'Lydia Melford' (181). We incline to think that the best portrait in the room is that of 'William Jackson, Esq., ex-M.P. for North Derbyshire' (177), by D. MACNEE, R.S.A. How well the figure stands upon canvas, how firm is the handling, how simple the treatment! A great loss to our Academy was Sir Watson Gordon: we are glad to observe in one or two directions, that there still survives in Scotland a strong, manly, simple school of portrait-painting.

The council and hangers of the Academy have evidently felt that the effect of the Great Gallery would be best forced up by figure-pictures, rather than by landscapes. The number of English landscape-painters who here find place is small, but we shall see that foreigners are present in unusual proportion. T. CRESWICK'S 'Windings of a Rocky Stream' (167), is quiet, 'grey,' truthful, after the artist's habitual manner; specially nice is the branching of the ash tree. J. R. HERBERT, R.A., ranks himself as a landscape-painter, by a scene in the sandy desert, 'Gazelle Hunters of North Africa' (184). Lions are in watch under shelter of a rock. Mr. Herbert in this, as in some other works, is a student of light and sunshine: the atmosphere of the Afric desert is rendered truthfully; yet, perhaps, the effect is not quite comfortable to the mist-accustomed eye of an Englishman: the picture looks thin and skinned. Close by, hangs a favourable example of Mr. T. SYDNEY COOPER, 'Sheep-shearing' (179). Interesting comparison might be made between the sheep here severally seen in the pictures of Cooper and Rosa Bonheur. Mr. ANSDALL gives yet another phase to the animal creation; his 'Stag at Bay' (145), is marked by the artist's invariable power. We must not overlook an astounding work by Mr. GILL, which verily approaches not so much to nature as to the confines of the miraculous. 'The Waters dividing from the Dry Land' (141), is a subject worthy of Danby or Martin; but Danby would have moved and warmed the imagination through colour, the lack of which is a chief defect in Mr. Gill's scene from the six days of creation. Neither can we forget a most successful effort, by E. W. COOKE, R.A., 'On Shore for a Tide—Coast of Holland' (116). Once again have we to admire not only a firm true hand in the delineation of a Dutch-built craft; but great delicacy and beauty in the study of the sandy shore with bright and soft reflections on its wet, smooth surface. The gallery contains another example of one of our most able landscape-painters, Mr. VICAT COLE, 'Floating down to Camelot' (113).

Foreign artists are this year in excess of their deserts. Our English painters, especially the outsiders, are somewhat indignant, and that not without reason, that their works should have been rejected to give place to many pictures from the Continent which, when hung, prove to be inferior to paintings produced at home. Into this great room thirteen artists from France, Belgium, Holland, Denmark, Germany, and Italy are admitted, so that some people have been heard to say that the new building has been raised as much for foreigners as for ourselves. Nevertheless,

the pictures being here, let us make the best of them, and assuredly there is much to learn from these foreign artists. ALMA TADEMA we have, long anterior to his present success, recognised as one of the most remarkable among the young and rising artists of the Continent. Moreover, of late, we have been glad to notice in his works less of extravagance, and a corresponding leaning to moderation. Certainly, when he resolved to paint for our Academy, he determined to do his best, as witness 'Un Amateur Romain' (154). The picture restores to life what has been dead in antiquarian detail; the old Roman citizen now walks before us, treading on ancient mosaics and surrounded by antique bronzes and classic columns. What has been hitherto rather obnoxious in this clever Dutchman's revivals seems likely to obtain mitigation under more of knowledge and discretion. Following the latitudes which sever or connect Continental schools, we may next pass to Denmark as represented by Madame JERICHAU. 'After Sunset—Italian Girl Spinning' (166) is among the most favourable examples of the artist's style we can recall; it is a work of considerable vigour and effect. J. F. PORTAELS, a Belgian, is a well-reputed painter, with whose works we, in common with the world at large, have been long familiar. 'Esther allant implorer auprès d'Assuérus la Grâce de son Peuple' (174), scarcely adds to the painter's reputation. The colour is positive and pretentious, and the whole treatment, if showy and effective, is eminently conventional. Though M. Portaels is illustrious in his own country, we cannot but begrudge the space he usurps to the prejudice of meritorious English artists wholly excluded. Of M. LEGROS we desire to speak with more consideration, though we have often found cause to criticize his uncouth, unprepossessing productions with severity. But there is assuredly in this painter's picture of 'Christening in France' (185) much that is simple, solemn, and impressive. The style is large, the tone low, the greys pass into consciousness of colour. Why the women need be so homely and ugly we cannot yet understand, except perchance to enhance the power of goodness all the more. But, at all events, the earnestness and unsophisticated truth of this somewhat repellent picture are worthy of all praise. Other foreign artists, such as M. Lehmann, Sig. Amiconi, and M. H. Merle manifest the more tender and refined aspects of Continental schools. 'The Bride of Abydos' (162) is one of M. LEHMANN'S most successful works; there is always much that is ideal and beauty-loving in this artist's productions, though his colours have a deadness and an opacity in common with the modern German school. 'Haidée' (147), by Sig. AMICONI, is on the other hand allied to the style of modern Italy: the picture is pretty, romantic, refined, yet affected and weak. Why an artificial composition of this order should have found a place to the exclusion of more honest English work, is one of those secrets and mysteries which the Council of the Academy has yet to divulge. M. MERLE, who had already made himself known in London, finds such favour as to obtain a place in this *Salon* of honour not for one only, but for two works—'Laveuse d'Étretat' (105), and 'L'Ange du Foyer' (117). The first is smooth and conventional; the last, with like characteristics, is moreover lovely. It forms a favourable example not of the naturalistic, but of the romance of the modern domestic style of Germany. The manner is perhaps not quite equal to Sassoferrato, but superior

to that of Mr. Cope, as seen in the contiguous work before noticed, 'The Domestic Chaplain.' It may be inferred from the above that the invaluable space accorded to foreign schools has scarcely been occupied by the greatest among the artists of the Continent. This is a painful conclusion considering the sacrifices made to hospitality. The Academy certainly will have to raise its standard for foreign pictures before it can compete in Art-merit with the French and Flemish gallery.

We must not, however, forget that both ROSA BONHEUR and EDWARD FRÈRE have made their presence favourably felt. Certainly we have never seen a larger canvas or a fuller composition by Frère than 'La Glissade' (183), yet the quality is scarcely on a par with his smaller works. The artist, however, here shows himself in the study of character wider in range and of greater variety than before. These children sliding amid ice and snow prove close observation of distinctive traits—confidence and timidity, courage and cowardice. Nevertheless, we never think Frère so happy in action as in repose; he becomes energetic at the cost of too much effort. ROSA BONHEUR is always welcome, and she honours whatever place she holds. 'Moutons Écossais' (163), a small picture, concentrates the merits of the artist's later style within moderate compass. We need not dilate on the well-known charm of this lady's touch and treatment.

The foreign landscapes in this room merit a paragraph. CHARLES FRANÇOIS DAUBIGNY, one of the most renowned landscape-painters in France, sends one impressively dark picture, 'Un paysage sur les bords de l'Oise—soleil couchant' (158). In the Paris International Exhibition he was represented by eight specimens of his monotonous manner, and gained as his reward a first prize. We cannot accept the work before us as a true criterion of merit; indeed, at first, we imagined it must be by M. Daubigny the younger, who has adopted the style of his father. M. COROT, who obtained from the International Jury a second prize, honours the Academy with two representative and highly characteristic works. 'Les Nymphes' (152), however, is as conspicuous for the figures as for the landscape. As usual, the picture is remarkable for the management of greys, for its pervading tone and concord, and for the happy relation maintained between the figures and the encircling landscape. Close by hangs a picture by our own Mr. MASON, 'Only a Shower' (153). We mention here this not very favourable example for the purpose of remarking that Mr. Mason must be judged by foreign rather than by English standards—his style is undefined in outline; it sinks form in seeking tone, colour, sentiment; altogether, if not wholly satisfying, it is eminently suggestive. Passing on to yet another style—for this great gallery is a polyglot edition of Art—we come upon a 'Landscape in Smaland, Sweden' (146), by E. BERGH. The manner has the breadth and power which distinguish the school of Düsseldorf. Also evidently of German pedigree and parentage as to style, is a most scenic picture, 'The Castle of the Holy Graal,' supposed to be an enchanted castle on the Pyrenees' (121), by Count G. KALCKREUTH, who we find is Director of the Academy of Painting in Weimar. In that academy we may infer they know more of Art than of nature. The treatment is eminently florid and grandiose; fortunately the picture is placed so high as to inflict but little injury upon its more modest neighbours; yet it is impossible to

deny grandeur to the massive mountain range under the fire of burning sunlight. We cannot take leave of this great gallery without acknowledgment of the privilege we deem the rare opportunity here afforded of studying representative works of so many and such divers schools both British and foreign.

GALLERY No. IV.

The interest in this gallery is well sustained. Its position is on the northern side towards Burlington Gardens, separated only by an interval of some 45 feet from the new abode of the London University. In dimensions it does not materially differ from Galleries I. and II., which we have already traversed: in length, it is 40 feet, and in width 32½ feet. The Academicians here present are ten in number, viz.:—Grant, Ward, Herbert, Landseer, Millais, Elmore, Faed, Hook, Cooke, and Lee, represented by sixteen pictures. The Associates are six in number, viz.:—Sant, Ansdell, Frost, O'Neil, Dobson, and Le Jeune, represented by seven pictures. The outsiders are fifty in number, represented by fifty-one pictures. Thus the total number of works hung is seventy-four. The hanging appears judicious; we have not detected acts of unfairness; altogether the room is well-balanced, and presents an agreeable aspect.

J. R. HERBERT, R.A., occupies a central position by the 'Girl of Lower Egypt (descendant of Amron the Victorious)' (203). This is a study of nature made, as it were, with the aid of academic spectacles: the manner is a little dry, hard, and thin, though not otherwise than pleasing; and the abstinence from all effort to gain show or thrust in decorative accessories is commendable. The artist looks at nature with quiet, watchful eye, singularly devoid of passion: his strongest desire seems to be to get into his pictures daylight and sunshine; and in this endeavour he is followed by his son, a young painter who, for two or more years, has given unusual promise. 'Parce alteri' (191), by W. V. HERBERT, is, we repeat, marked by the manner of the father. The atmosphere is brilliant with southern sunlight; but the idea is better than the execution—this will come with practice: an artist who can master the intellectual side of his profession, is usually able in the end to surmount difficulties of manipulation. A. ELMORE, R.A., is another of the Academicians who follow the track of the sun: birds of passage, when they migrate to bright climes and warm latitudes, make wide survey of nature. Algiers has become, to English as to French artists, favourite sketching-ground, and Mr. Elmore, in the picture before us, 'Home Life in Algiers' (229), gives proof that few painters have realised with more of truth, yet of imagination, the picturesque and poetic characteristics of these African shores of the Mediterranean. He manages to throw over even domestic life the romance of colour, and an elevation above the level of ordinary nature. It is interesting to draw comparison between this picture and analogous scenes with which Mr. Lewis has been long identified: the subjects have much in common, but the Art employed by the two painters is most diverse. Mr. Lewis is matchless for a detail almost microscopic; Mr. Elmore seeks for greater breadth, and gains more unity.

E. M. WARD, R.A., has two pictures in this room, severally characteristic of his two distinctive manners. 'Beatrice—Much ado about Nothing' (198), supposed to be the portrait of a lady once identified with the character, is a favourable example of the

artist's more brilliant and finished style. The picture is distinguished by capital execution. Mr. Ward, in a large work, life-size, 'Luther's First Study of the Bible' (223), reverts to the broad, bold, historic manner with which his name has been connected. The picture gives a powerful, faithful rendering to the following graphic passage from D'Aubigné's "History of the Reformation." We read that "Luther was fond above all things of drawing wisdom from the pure fountain-head of the Word of God. Finding in the monastery a Bible attached to a chain, he was perpetually returning to that chained Bible, and little as he understood the Word, still it formed his most delightful reading. He would pass a whole day at times in meditating on a single passage. At other times he would commit to memory fragments of the prophets." Mr. Ward has brought the scene vividly before the eye. Luther, as here depicted, is a youth of two and twenty, habited as a monk. The gallery contains a couple of somewhat brilliant episodes or characters by Mr. A. JOHNSTON: the artist may be congratulated on the transit he has effected from rustic subjects to historic scenes. Yet, perhaps, 'The Flight of the Queen of James II.' (190) might be termed historic *genre*, rather than history proper. If forcible, the picture is a little meretricious; the contrast of colour is rather violent, and the treatment of light and shade somewhat artificial. 'Charlotte Corday' (192) gives further indication of the artist's acknowledged cleverness. But we should like to ask whether this figure is anything more than an effective study from a model. If we remember rightly, a likeness of Charlotte Corday exists. Artists are so fond of giving telling titles to fancy figures, that a strict watch has to be kept over points which may involve historic accuracy. Mrs. E. M. WARD produces another of her charming pictures wherein children play conspicuous parts. The subject she has this year chosen is a 'Scene from the Childhood of the Old Pretender' (211), as described in the pages of Miss Strickland. The Pretender, a boy of six years old, is seen in the act of getting into a coach emblazoned with the royal arms of Great Britain, by a company of unfortunate emigrants. The prince, recognising his countrymen, bids them approach, and makes to them a little speech admirable for good taste and kindly sympathy. The picture shows the exiles in the attitude of respectful homage to their boy sovereign. The subject is one which cannot fail to make popular appeal; the sentiment is true to nature, and the execution has the artist's habitual command. All the works of this lady supply evidence of thought, study, and conscientious labour; and her various and varied subjects are so many proofs of reading and reflection: always avoiding the commonplace, yet carefully eschewing the repulsive, even the uninteresting, her pictures are sources of instruction no less than of pleasure.

This gallery contains specimens, favourable, and sometimes the reverse, of H. Le Jeune, A.R.A., H. O'Neil, A.R.A., W. E. Frost, A.R.A., A. Ludovici, and C. Calthrop. 'Sleep' (233), by Sig. LUDOVICI, is refined, but weak, romance, after the modern Italian manner: this foreign picture usurps space which justly should have been kept for our native art. C. CALTHROP will not by 'Andromeda' (247) improve the position which 'God's Acre' (see *ante*, Gallery I.) might have gained for him. This treatment of the nude is a mistake, it is too much in action and spasm: one of the first conditions to make the nude

admissible in the midst of our great modern cities is reticence and unemotional repose. We can scarcely understand how on any basis assuming consistency, or earnest mental conviction, two such antagonistic pictures as 'Andromeda' and 'God's Acre' can have issued from the same studio. Among figure-pictures remain to be noticed works by Thomas Faed, R.A., J. B. Burgess, T. Graham, B. S. Marks, E. Frère, and F. Holl. 'Letting the Cow into the Corn' (205) has the usual pleasing popular qualities of Mr. FAED, yet some persons might wish that the peasant were not quite so prettily conventionalised. 'A Spanish Monk' (216), by J. B. BURGESS, of 'Bravo, Toro' celebrity, though nothing more than a single figure, is a work of great mark. Deep and solemn is the colour, low the tone—the breadth of shadow and the decisive individuality of character are worthy of Zurbaran; for vigour the handling is scarcely surpassed by Caravaggio and others of the *naturalisti*. We hail gladly the importation of these large grand manners from foreign schools, whether ancient or modern. 'The Laird's Pew' (249), by T. GRAHAM, claims a word of praise in passing. So, too, a neighbouring work, 'The Birthday Visit' (252), by F. WYBURD. Mr. B. S. MARKS, who exhibits a clever comic little picture, 'Before the Bench in the State School of Compulsory Education' (219), is not, as some have supposed, the Mr. Marks who paints 'The Minstrels' Gallery,' in Room No. II. The three boys 'before the bench' scarcely look bad enough to sustain the painter's joke; they, however, are drawn with a quiet sense of humour, and the handling is plain and to the purpose. A picture unworthy of EDWARD FRÈRE, 'Les Raisins' (228), may be noted to show that the artist has not power to paint figures beyond the small scale to which he commonly limits himself. We may also once more observe that this is yet another example of the unjust invasion of our English gallery by a foreigner. It had been, in fact, much more for Mr. Frère's reputation had the council rejected 'Les Raisins,' and hung only 'La Glissade' (see *ante*, Great Gallery). Among figure-pictures it remains that we should emphasize one of the most impressive and praiseworthy products of the year, a deeply pathetic picture by Mr. F. HOLL, the recently elected travelling student of the Academy. The subject is indicated by the text, 'The Lord gave, and the Lord hath taken away,—blessed be the name of the Lord' (210). It is a house of mourning: the mother has been taken to her rest, and the children are left to their desolation. The treatment is in keeping with the solemnity of the occasion, the picture is clothed in grey tones as of sadness, and the accessories enhance the pathos of the story. This young artist is an earnest student, he may feel that he has yet much to learn; but he is sure of every reward, including that of a clear conscience, if he but continue to work with this singleness of aim. We spoke some two years since in commendation of an early work by this artist; this, his latest, is an advance upon everything he has yet done.

This gallery contains its fair proportion of portraits—scarcely more we think than look pleasant. We have marked for commendation some nine, by as many artists, viz., Sir G. Harvey, Sir F. Grant, J. P. Knight, J. E. Millais, T. J. Gullick, R. Lehmann, the Hon. H. Graves, and W. C. T. Dobson. One by Sir G. HARVEY, P.R.S.A., of 'Mrs. Napier, of Shandon' (197), is a quiet, careful, considerate portrait-picture.

Some passages are but poorly painted, but these are exceptional. Great pains have been bestowed on numerous domestic accessories, and a warm, yet subdued, tone pleasantly pervades the apartment wherein the good old lady plies her weaving. We note 'The Equestrian Portrait of Seymour Sydney Hyde, late Earl of Harrington' (202), for the sake of paying tribute to the unexampled address shown by Sir FRANCIS GRANT in the management upon canvas of a horse and its rider. The painter seizes the points, paints the glossy coat, and throws the horseman easily into the saddle as one to the manner bred. The style of portraiture into which Mr. MILLAIS has fallen, as exemplified by 'John Fowler, Esq., C. E.' (225), is also worthy of remark, though for wholly different qualities. There is the presence of almost Titianesque colouring in this head—all the better, and rarer too, because the lustre is subdued. 'The Artist' (237), by T. J. GULLICK, is a work of very considerable merit; there are parts in this portrait well painted. R. LEHMANN has displayed much refinement and delicacy of modelling in the portrait of 'Mrs. Henry Schlesinger' (221). Like drawing-room or *boudoir* qualities are apparent in the portrait of 'Miss Esdaile' (226), by the Hon. H. GRAVES, of whose advance we have already spoken. After a wholly opposite manner is a well-known head, 'The Portrait of the late Sir David Brewster' (222), painted for the Royal Society of Edinburgh by N. MACBETH. This work is after the vigorous Scotch type of portraiture, than which there is no better in a plain way and within somewhat circumscribed limits.

The first gallery, as we have seen, is strong in landscape, almost beyond precedent; this fourth gallery is perhaps more so for figure-pictures. Mr. POOLE, R.A., however, knows well how to combine figures with landscape, as in a lovely composition, 'Lorenzo and Jessica at Belmont' (257). The mountains and the lake are here lit under the silver rays of moonlight, for "in such a night did young Lorenzo swear he loved." Never have we seen pictorial realisation more poetic of this well-known, not to say hackneyed, scene. Here also are other landscapes which the visitor should not pass by. For instance, take 'The City and Fortress of Lerida, Spain, 1868' (248), by MARK ANTHONY—than which we have rarely, if ever, seen anything finer from the artist, who long ago bid fair to be among England's chief landscape-painters. The subject, though doubtless offering much temptation to any painter of sedulous picturesque effect, is beset by peculiar difficulties. The mastery which the artist evinces in the conquest of such difficulties, proves the talent for which, from proofs long since exhibited, the world had given Mr. Anthony abundant credit. This picture pretends to topographic accuracy, yet it is superior to dry mechanism; especially is it successful in the conduct of colour, which, from the complexity involved, becomes intricate and subtle. The picture is not very attractive, yet its Art-merits are great. Of H. W. B. DAVIS we shall have more praise to speak than it is possible to confer on 'Now fades the glimmering landscape on the sight' (243): in fact, the landscape fades too much into weakness. 'Bishopstone Valley' (260) is a fair example of G. SANT's effective and vigorous style. We are glad to come upon a more than usually sparkling and vivid scene by E. W. COOKE, R.A., an artist who may have suffered degeneration under over-zealous attempt to paint unpaintable scenes. This

artist naturally becomes more vivacious and sensitive to beauty when he nears the coast of Italy, than when he dwells on the stagnant coasts of Holland. 'Mending Nets—Bay of Naples' (204), is a picture which awakens even into poetry under the brilliance of the Italian sky. Admirable too for truth is the modelling of form in the mountain group of Vesuvius, and equally literal is the study of detail on the Neapolitan shore, familiar to every tourist. J. C. HOOK, R.A., has in 'The Boat' (217) reproduced materials with which exhibition-goers are familiar. The line he prints in the catalogue, "It served them for kitchen and parlour and all," indicates the "olla podrida" kind of dishing up which this clever artist sets before the public almost to satiety. Among landscapes, two foreigners usurp places which ought to have been reserved for Englishmen. After consulting biographical dictionaries of contemporaries, various catalogues, international and otherwise, and recalling to the best of our ability what we have learnt through some experience of foreign exhibitions, we are forced to the conclusion that M. de Cock, who finds hanging room for one picture, and M. A. Vertumni who obtains space for even three of his productions, must be but small men, and inconsiderable artists in their own countries. Doubtless 'A Norman Landscape' (209), by M. DE COCK, is certainly sufficiently foreign in general, and sufficiently near to M. Corot in particular, to find favour with the hangers. Such trials of the toleration of the English public are, however, not likely to be further endured. As for M. A. VERTUMNI, who actually obtains space for not one, but even two scenes from that delicious region of the Papal Dominions 'The Pontine Marshes' (196, 845), we cannot so much as find his name in the International or other catalogues, of which we lay by carefully a goodly collection. It is surely too bad that our English Royal Academy should erect noble galleries as a refuge to needy foreign adventurers.

This room is conspicuous for some capital animal-pictures. Firstly, 'Winter Shooting—Hares and Ptarmigan' (200), may be accepted as a fairly good specimen of the vigorous style of Mr. ANSDALL. Then, though we have raised our protest against the wholesale importation of foreigners,—good, bad, and indifferent,—it is impossible for the most exclusive of Englishmen to object to a work so true to nature and so eminently artistic as 'Dutch Meadow, with Cattle' (232), by T. H. L. DE HAAS. We have objected that foreigners befriended by the Council are unknown; we therefore have the more pleasure in frankly stating that M. Haas is one of the best reputed painters of landscape with cattle in Holland, and that his merits have obtained him the title of "Chevalier de l'Ordre de Leopold." He was born at Hedel, Pays Bas, but he resides in Brussels. Certainly these 'Dutch Meadows,' by M. de Haas, may teach our painters modes of treatment they would be better for acquiring. We close our review of this gallery with a signal master-work by Sir EDWIN LANDSEER, 'The Ptarmigan Hill' (224). Other works by this great painter have already fallen under review, and perhaps it were rather late in the day to presume upon an analysis of a style so intimately associated with the honour of our national school, but 'The Ptarmigan Hill' takes us back to the painter's best manner; and even under the rivalry of the animal painters of the Continent, we see no reason to surrender our pride in Landseer.

GALLERY No. V.

This, the last gallery which falls under our review in the present month, can scarcely be said to flag in interest. The number of pictures hung is sixty-three; of these twelve are contributed by Academicians, nine by Associates, and forty-two by outsiders. The names of the Academicians present are—T. Faed, G. Jones, C. W. Cope, W. P. Frith, J. F. Lewis, G. Richmond, T. Creswick, T. S. Cooper, Sir F. Grant, J. C. Horsley, F. R. Lee, and J. P. Knight. The names of the Associates are as follows:—E. J. Poynter, E. Armitage, G. D. Leslie, G. Mason, H. T. Wells, H. O'Neil, W. C. T. Dobson, and E. Nicol. Among the outsiders whom we have marked as worthy of notice are—J. S. Raven, Miss A. F. Mutrie, G. Chester, A. MacCallum, W. B. Richmond, T. Danby, A. H. Tourrier, C. Bagniet, W. Henry, H. W. B. Davis, A. Bierstadt, J. A. Fitzgerald, Rosa Bonheur, and E. U. Eddis. These names by their number, and still more by their position, indicate how greatly beyond precedent have been the resources at the command of the Academy.

'A Disputed Boundary' (319) is by far the best work that E. NICOL has yet painted, and we praise it the more gladly because we have sometimes felt it our duty to speak with severity of this artist's over-vigorous productions. But Mr. Nicol has, in this work, naturalistic and realistic in the best sense of these words, done much to mitigate what was obnoxious in his mannerism. We recognise, it is true, in the figures, old acquaintances with their inveterate habits of dirt, such as entering a respectable habitation with mud-bedaubed boots. Still the vulgarity is lessened, and there remains much that is true to nature, and very much that is strong and honest in Art. Some parts of the picture may be scamped, but, for the most part, the execution is all that could be desired; and very capital is the painting of the parchments and maps brought for the settlement of this "disputed boundary." A. H. TOURRIER is an artist who, like Mr. Nicol, does not err on the side of over-refinement. He has two pictures in this room, one of which, 'La Sérénade' (263), might have been left out with advantage. The other, taken from Michelet's "Histoire de France," represents Louis XI. "se mettant à genoux devant François de Paule II., afin qu'il lui plût allonger sa vie." The action is striking, yet overdone; the characters are forcible, yet pushed to the verge of caricature. The colour and effect are forced up to the uttermost, and at every point the artist strives to make a point. The whole thing is almost too well done. The same objection holds to a most exaggerated performance by Mr. HICKS; the artist, to use a vulgar expression, is too clever by half. 'The Churches Militant' (283), with a text from the Revelations, "Hold fast till I come," is nothing less than a profanation of a sacred theme. The work might be mistaken for a comedy; failing to be grand, it becomes simply ridiculous. 'Troubadours' (320), by J. ROBINSON, cannot be commended, save, perhaps, as a good idea in colour and composition. Near at hand, hangs one more effective, common, and characteristic skating scene, 'Les Patineurs du Zuider Zee' (324), by A. DILLENS. Why we ask again should a second-rate foreign artist obtain place for even two works, when better native painters are not allowed space for even one? With considerable cause for dissatisfaction in this room, we yet are able to rejoice over the

ample, though not too good, space accorded to a very masterly work, 'The Reconciliation' (313), by J. A. FITZGERALD. This composition possesses vigour and brilliance. There are passages rather botched, and the artist has yet to gain maturing power: but his notion of effect and general harmony is sufficiently decisive; the capability of final finish may come with further experience.

Three pictures follow in sequence in the catalogue, and hang side by side upon the walls, which show little of the violence or immaturity of which we have above complained. 'Conseil' (294), by an artist so well trained as M. BAUGNIET, the Belgian, who has become a denizen in Paris, scarcely stands in need of commendation. In this *Tableau de Société*, so exquisite for taste, drawing, cast of drapery, do we recognise once more the qualities we have oft admired in the works of the same artist in the French Gallery, Pall Mall, and in various exhibitions on the Continent. Of the consummate works of J. F. LEWIS, we have already spoken, and no serious exception need be made as to 'The Commentator on the Koran' (295). Still we cannot but fear that in this picture, as in others, the artist presumes upon his position, and repeats to disadvantage what he has previously done to perfection. It may be a small matter to call attention to a cat, yet cannot we tell whether this cat be really a live animal or merely a chimney ornament cut clumsily out of chalk or alabaster. Certainly, the pictures of Mr. Lewis have been, for long, too chalky. Next, in the catalogue, we come upon a thoughtful, studious work, 'Sad Memories' (296), by T. DAVIDSON. We fancy that the artist, in seeking impressiveness of sentiment and consonant monotone of colour, may have degenerated into monotony and even blackness. But a picture thus refined in feeling, quiet in tone, and careful in execution, deserves every possible encouragement. Too little, by far, of this style reticent, abstinent, and quiet, have we in the Art of our period; artists, for the most part, seek sensation, and the more violent the colour, and the more spasmodic the sentiment, the surer do they deem themselves of a purchaser and of general public applause.

This room is distinguished by three of the largest pictures in the whole exhibition: viz., a couple of grand landscapes by A. MACCALLUM and A. BIERSTADT, and 'A Procession in honour of Bacchus at the time of the Vintage' (277), by W. B. RICHMOND. We almost wonder that this last was allowed the long sweep of line which it disfigures, rather than adorns. We scarcely remember a longer reach of canvas since the 'Cimabue Procession' by Mr. Leighton: and comparison between these two processions is the more natural inasmuch as young Mr. Richmond is said to have been the pupil of Mr. Leighton. This Bacchanalian procession at first strikes the eye favourably, but on closer examination the conclusion becomes irresistible, that the artist has undertaken a task beyond his powers. Some parts of the picture, it is true, leave little to be desired; there are figures which favourably recall classic designs by their symmetry of line, grace of action, and beauty of form. The composition too is sufficiently imposing, the general conception felicitous, the grouping effective. But as we have said, the artist lacks experience and power to do justice to his own creation; the picture is painfully unequal, and in certain passages the execution is absolutely rude and slovenly. Yet

are we inclined, even in the presence of this failure, to anticipate much good from the son of one of our most accomplished Academicians. Mr. Richmond the younger, four years since, attracted very favourable notice by a lovely picture, 'Three Sisters,' exhibited in the British Institution. We gave hearty welcome to the work in the following terms: "It evinces rare sense of beauty, deep delight in colour, refined delicacy in drawing." We regret to say that the prophecy implied in the concluding sentence of our criticism has failed of fulfilment: we ended with the words, "the artist probably will obtain more power as he gains greater confidence." Assuredly confidence he must have got even to excess when he essayed a work so large and ambitious as this Bacchanalian procession; but with confidence did not come that power which knowledge alone can bestow.

E. ARMITAGE, A.R.A., has a figure of singular fascination, who bears in her hand 'The Sick Chameleon' (272). Mournful is this Nubian maiden, darkly draped, of dusky skin, and downcast eye; she gazes on her little pet with pitying affection. She stands amid the blooming oleanders, and in the sultry air above dance white butterflies. Sense of light and flush of colour pervade the picture. The profile is grand, the painting has great simplicity. G. D. LESLIE, A.R.A., furnishes yet another specimen of his refined hazy manner: 'Cupid's Curse' (281) strikes us as even more muzzy and undefined than usual, but the effect is very pleasant. The smallest contribution of H. O'NEIL, A.R.A., strikes us as his best. There are refinement, pensiveness, and delicate sensitiveness in the artist's reading (306) of the lines:—

"Stone walls do not a prison make—
Nor iron bars a cage;
Minds innocent and quiet take
That for an hermitage."

Next follows a pretty little work, 'The Picture-book' (307), by another Associate. This year Mr. DOBSON'S contributions, if small, show better quality in the flesh-painting; the colour is more clear and transparent, and the sun seems present in the daylight. Again C. W. COPE, R.A., shows vocation for domestic scenes rather than for historic subjects. 'Home Dreams' (290) he has softened down into refined quietude. In a different and somewhat obnoxious style has W. P. FRITH added one more illustration of the story of 'Nell Gwyn' (291). The painter at any rate has not refined upon well-known incidents in the career of this "smartest and most audacious of orange-girls." We may here take occasion to mention a clever picture (251), by A. B. HOUGHTON, which by inadvertence we omitted in the last gallery. The title it bears is 'A.D. 1580'; the subject represents a fop of the period, setting himself off to his own admiration before a mirror. The style approaches the most dashing, slashing comedy of the stage. The picture is painted with amazing power and brilliance.

This room finds space for nine portraits, which, perhaps, is not more than a fair percentage on a total of sixty-three pictures. Five of the nine we have marked as worthy of notice. The eye is at once caught by a charming picture-portrait by E. U. EDDIS, 'Going to work: Florence, second daughter of Mr. and the Hon. Mrs. Augustus Halford' (318). Prettily and playfully does the little child trudge along the shore, spade in hand; bright is the colour of her blue dress, and sparkling the daylight cast upon sky, sea, and shore. There is not a more popular fancy-portrait

in the Academy. We have already spoken of the versatility and power of Mr. WELLS, of which there is no more conspicuous example than a large showy canvas which bears for its title, 'Sidney, Alice, and Margaret' (293). Mr. Wells, in this picture, emulates Mr. Sant; he is perhaps less delicate, but more vigorous and true. The composition is free and easy, somewhat indeed out of balance. On the whole, the attempt is daring, perilous, and scarcely successful. We prefer the artist in his more sober moods. Yet for drawing, style, and handling of drapery, these portraits are masterly. We may mention 'The Lady Madeline Taylour' (310) as an example of Sir FRANCIS GRANT'S more sketchy manner; the painting is slight, yet clever; only an artist could thus venture to play with his brush: the style seems caught from the more off-hand paintings of Gainsborough and Leslie. E. J. POYNTER, A.R.A., is not very fortunate with 'Alexander Walter' (269); this clever artist will have to contend against occasional tendency to hardness, opacity, and crudeness. G. RICHMOND, R.A., is, as we have said, adding intensity to his mannerism; yet has he seldom been more true to simple nature than when painting 'Oswald Smith, Esq.' (315). The figure is well apportioned to the canvas, the attitude easy, the manner persuasive: this is what may be termed a speaking likeness.

ROSA BONHEUR finds place in this room for her second picture of sheep, 'Moutons des Pyrénées' (317). Perhaps the work is not quite up to the painter's highest standard: the blue on the mountains is over-violent, and we might desire that the sheep should be more defined in form: the artist has somewhat lost sharpness and decision of touch. T. S. COOPER'S cattle, in 'An Evening Party' (308), are hard and sharply carved out, after the driest Dutch manner. We may add that in this room appears with brilliant effect, 'Qui si vendono fiori' (270), a mass of flowers. An inscription on the wall, 'Via alla Pace,' indicates the work as one of the products of Miss A. F. MUTRIE'S recent Italian journey.

Two galleries in the exhibition are supremely strong in landscape: here in the fifth, as we have already found in the first, the injuries long inflicted upon landscape art find some compensation and recompense. The two landscape Academicians, T. CRESWICK, R.A., and F. R. LEE, R.A., can scarcely be said to usurp more than their due in one picture a piece; indeed, we incline to think, that Mr. LEE'S 'Old Fishing-house' (312), even if not painted by an Academician, might have found a place in the gallery, though, perhaps, scarcely on the line. The picture is a discriminative study in cabbage greens, and really the trees are well rounded. A small landscape by G. CHESTER, 'At Banstead, Surrey' (271), we notice because, though much in the rough, and not quite satisfactory, it gives proof of independence of manner and individuality in style almost reaching eccentricity. Among the very few interiors we are glad to mention with commendation, as possessing qualities in common with the works of Roberts, 'The Church of Santa Maria della Salute, Venice' (300), by W. HENRY. The latest of Associates, G. MASON, cannot be said to show gratitude by proving at his best. Two studies from nature (288, 289) are mere rubbings in, which other artists might easily perpetrate were it worth while; it requires some assurance to send for exhibition sketches which, though possibly clever, are assuredly slight even to a fault. Every way, a vastly better study

is 'Dry Sand' (301), by H. W. B. DAVIS. For detail, light, colour, this simple truthful transcript has seldom been surpassed even by the artist himself. The sandhills and rushes, the fir trees, and the middle distance, are all most capital. The value of this landscape is in literal fact, its beauty in unbiassed truth. To the opposite school of the ideal and romantic is the lovely but unsubstantial 'Uri Rothstock, on the Lake of Lucerne' (282), by T. DANBY. Yet we prefer to come in contact with this complexion of imagination when in a narrower sphere, and content with the medium of water-colours. This picture is vapourous and confused. Three landscape-painters, severally gifted with grand visions of nature, we here gladly greet. J. S. RAVEN, an artist of much promise in years gone by, we had almost lost sight of. He fortunately rises once more above the horizon in a Yorkshire wooded glen, watered by a limpid, crystal river (268). The reflections are lovely, the sunshine among the trees, warming into light and colour, is brilliant. The study is most conscientious, and really, in these days, to come upon one remnant of the now wholly obsolete Pre-Raphaelitism of the past, is a delightful curiosity. We congratulate A. MACCALLUM on the recompense obtained for the injustice under which he has supposed himself to suffer. Perhaps, for the first time, it is now possible to find hanging-space for a canvas in size so unusual as that upon which is painted with bold scenic effect at sunset, 'The Black Wood of Rannoch, Perthshire' (276). This grand forest picture shows a strong, masterly hand, with power to seize boldly upon a well-pronounced effect. Like reach and command are evinced in another large and scenic work which holds vast space on the opposite wall. 'Among the Sierra Nevada Mountains, California' (309), by A. BIERSTADT, the American, would take a distinguished position in any gallery either of the Old or the New World. The range through space is vast and bold, grand is the concourse of the elements, poetic and imaginative the intermingling of cloudland and mountain. The scale indicated, whether in the height of precipice or falling torrent, or in the wide expanse of plain and lake, is almost unexampled within the sphere of landscape art. The foreground may be scarcely equal to the middle distance, and the trees are a little mechanical and conventional in touch; the style is, of course, that of the Düsseldorf school. America has reason to be proud of the man who can paint so grand a picture.

We have endeavoured to give the Academy full credit for the good work accomplished, yet on the other hand it cannot be denied that the council has brought upon itself, and that we think somewhat gratuitously, much discredit and obloquy by the harsh measures adopted towards outsiders. A year ago, the president held out the promise, that in the new building there would be space sufficient "for the just and effective exhibition of all the works of merit which may be offered." "The Academy in its new home will be able to begin its second century with more justice to British Art." And yet, to the astonishment and dismay of every body, the number of pictures excluded is this year greater than ever known in the worst of the bad old times. We believe it is a fact that English artists, not Academicians or Associates, have this season fewer pictures hung than last. This startling result may be supplemented by the following figures. In the present exhibition the oil-pictures,

692 in number, are only six more than in the preceding year. Of this total of 692 pictures, 167 are by Academicians and Associates, 70 by foreign artists, while 455 are from native outsiders. It appears that this season there are 42 more pictures by Academicians and Associates than last year, while foreigners have obtained admission for about 60 more works. Thus it seems that our English artists outside the Academy are losers to the extent of just about 100 pictures. The statement sounds incredible, yet we believe it to be true; and the disappointment involved must be all the more painfully felt from the fact that the hopes held out of the good times coming actually stimulated in London and throughout the country the production of 1,600 pictures in excess of the previous year. We shall, no doubt, in more ways than one, see or hear of the works now driven to seek their fortunes elsewhere. Among the excluded we are told of a coast-scene painted in Cornwall by Mr. Birket Foster, also of a work by Mr. Naish, an artist who has been accustomed to obtain for like subjects on the Cornish coast hanging-space in Trafalgar Square. Messrs. Teniswood and Weekes, with a host besides, are likewise among the exiles from the blissful abode of the Academy.

It may be interesting, at this critical juncture, to turn to the evidence of Sir Charles Eastlake, given before the Royal Commission for Inquiry into the position of the Royal Academy. "The Academy profess to select pictures for exhibition, and it is impossible for any society to undertake such a duty without making enemies. But as long as any artists are excluded, either from the honours of the Academy, or from the exhibition, or from the best places in the exhibition, it is obvious that they must be dissatisfied." "I would beg," continued Sir Charles, "to repeat my conviction that the two grievances of the Academy, in the eyes of non-members, are want of space in the exhibition, and the infrequency of elections into the Academy. The want of space may, doubtless, be remedied, if it should be the lot of the Academy to be provided with better accommodation." Sir Charles Eastlake further observed, that though the space in Trafalgar Square was insufficient, there might be a danger of the admission of inferior works were the space unduly augmented, and used as an argument against lowering the standard, the indiscriminate and wholesale hanging of inferior pictures in the Paris *Salon*. "Not a tenth part of them, I should say, were worthy of exhibition." It is evident that Sir Charles Eastlake, in common with many others, believed that our advantage of a new building would be in "the opportunity of inviting and receiving a few distinguished works by foreigners;" "provided," however, it is significantly added, "no injustice were done to our own artists." The above, from the late highly esteemed president, is of much weight at the present moment.

The Academy we have passed under review is, by common consent, one of the very best ever witnessed. Yet, of course, it is impossible to disguise the fact, that indiscretions have been committed which are provoking most determined opposition. The rejection of 3,500 works has naturally led to a "Select Supplementary Exhibition." Thus the Academy may be taught to amend its ways, and we cannot but believe that after the experience of another year, the reasonable expectations of the profession at large, may not be again subjected to bitter disappointment. Confessedly, the committee and the hangers were

new to their duties in an untried building; out of the unprecedented number of 4,560 works, crowded into two small rooms, selection had to be made somewhat hastily while workmen were hammering over the whole building. Confusion, of course, ensued, and the judgments were made so much at haphazard, that at first the number of approved pictures, it was feared, would not suffice to cover the walls: "not till a late moment," we are told, did the Academy "become aware of the melancholy fact that they would be straitened for room." Let, however, by-gones be by-gones: the profession will, we are sure, receive, with some confidence, the assurance of the president that "the Academy hopes next year, with increased knowledge and experience, to be able to give greater satisfaction."

The success of the exhibition has been greater even than anticipated. The new rooms, though double in area, have been to say the least equally crowded with the old. On the first day of opening the number of visitors was no less than 6,000, and the first week gave a total of 31,000. At this rate the receipts for the season will reach £20,000, with the possible addition of £5,000 on the sale of catalogues. We need not say that with additional resources, responsibilities become augmented. The Academy, however, has, by common consent, made a good beginning. And we can scarcely give stronger evidence of the esteem in which we hold this first exhibition in the new building, than by devoting in our columns to the works collected vastly more than our accustomed space. This article will be continued in our July number; we shall then pass under review the remaining picture-galleries, the water-colour drawings, together with the sculpture.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

IN THE PASTURE.

R. Ansdell, A.R.A., Painter. C. Cousen, Engraver.

Dr. JOHNSON—who had little love for Art, unless perhaps for the portraits painted by his friend Sir Joshua Reynolds, and whose feelings for the beauty of nature seem to have been limited to just so much as he could discern of her in his rambles along Fleet Street and the Strand—would undoubtedly have expressed but a modicum of admiration for such a picture as this, except for the sentiment indicated in the subject. Johnson had a large and warm heart, and was touched by anything that showed kindness from man to his fellows, or to the brute creation, however indifferent he was to the pastoral for itself. Mr. Ansdell's composition suggests a love of animals; and the calves themselves, contrary to their usual habits, are quite at home with their friendly visitors, whom they seem to recognise as old acquaintances. A more pleasing picture of its class we rarely see: the animals are excellently drawn, and are full of life; the young mother and her boy who pay them a "morning call" are most effectively disposed in the arrangement of the whole group.

Mr. Cousen has done full justice to the subject; he has used his graver with great delicacy, and with due attention to textures, resulting in a brilliant print.



R. ANSDALL A.R.A. PINXT.

C. COUSEN SCULPT.

IN THE PASTURE.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

LONDON VIRTUE & CO.

SOCIETY OF PAINTERS IN WATER-COLOURS.

THE SIXTY-FIFTH EXHIBITION.

THERE has not been so good an exhibition as the present for at least five years. This revival in the "Old Society" is specially fortunate at the moment when the Academy has opened an opposition which may prove to the prejudice of galleries in general and of this Water-Colour Society in particular. The Royal Academy naturally may wish to attract to itself the leading talent of the country in each department of Art, and it certainly is in a position to offer temptations to secession which the members of less powerful bodies may find hard to resist. The Old Water-Colour Society has, we think, taken a wise course in holding itself aloof from a powerful rival which might compromise its independence and diminish its power. Perhaps for the present, in lack of experience, the expression of any decided opinion may be premature. Still, we incline to think that the interests of Art will be best promoted by the maintenance, in accustomed strength and efficiency, of separate and distinctive societies specially set apart to the practice of water-colours. It is then cause for rejoicing that this gallery, which has been long identified, not in England only, but throughout the world, with an art specifically and supremely national, shows itself at this critical moment in unusual strength.

Among the figure-painters are conspicuous, Frederick Burton, Carl Haag, John Gilbert, J. D. Watson, T. R. Lamont, G. J. Pinwell, not forgetting Mr. Burne Jones. The picture of most thought and subtlety is Mr. BURTON'S 'Cassandra Fedele,' to which the catalogue gives, from M. Rio's "Poésie Chrétienne," the following explanatory note: "Elle était devenue pour les Vénitiens une espèce de Muse Nationale." The figure, as the Muse of poetry and of music, stands in momentary meditation, or, as it were, in rapt reverie, awaiting inspiration. The sensitive fingers are about to evoke melody from the instrument in her hands; before her lies in suggestion a volume of poems, whereunto this second Corinna will improvise eloquent accompaniment. The whole conception is elevated as the Art is consummate. The face wears the expression of deep emotion; the attitude of the figure has grace, yet dignity; the costume is picturesque, and in treatment skilful; and the whole composition has been brought together studiously, by light and shade well balanced, and a colour delicately blended and diffused between the figure and the background. Altogether the work rises out from routine, and reaches the elevated walks which few of our painters care or venture to tread. Next, we may turn to another single figure, which also cannot fail to arrest the eye on first entrance to the gallery, 'The High Priest of the Samaritan Community at Nablous reading the Pentateuch,' by Mr. CARL HAAG. The work is large, elaborate, and showy, even pretentious: among the general public it has obtained many admirers; but connoisseurs desire to find a little more subtlety of motive and refinement in treatment. 'My Dragoman,' by the same artist, is overdone; the colour is exaggerated, and withal far from pleasing. Exaggeration is also a common failing with Mr. GILBERT: extreme daring and slapdash bravura are the very essence of his genius. This year he shows himself unequal as ever: sometimes, as in 'The Burial of Ophelia,' striking deep chords within the human heart; and then, as in that vulgar parody, 'Lear and Cordelia,' sinking into absolute bathos. Let us return for a moment to 'The Burial of Ophelia,' a deeply pathetic and wholly new reading: solemnly and sadly do pall-bearers and mourners wend their way through the shadowy wood, silent is the scene where sorrow and the grave hold solemn ceremony. The whole picture deeply moves to sympathy. The other contributions of Mr. Gilbert, such as 'The Introduction,' and the scene from "Gil Blas" are strong in the artist's accustomed traits, character, texture, a handling dashing and brilliant, colour broken and richly blended. Mr. WATSON

is still rising; he has not yet reached his limits—that sad finality which seems the inevitable fate of artists generally. Mr. Watson, on the contrary, continues to progress. On entering the gallery, one of the pictures first to arrest attention is 'Carrying in the Peacock,' brilliant as Veronese, yet, perhaps, a little garish. The women are buxom even to a fault, something in type between an English dairymaid and the Venetian queen of the Adriatic. Some careful study and good painting have been bestowed upon the costumes, the figured designs on which have merit even as decorative Art. The general spirit of the composition, the type and bearing of the women, recall somewhat pleasantly the manner of Mr. Calderon; and even the lavish loading on of body-colour is after the method recently inaugurated by that facile and adventurous painter. We think, indeed, that Mr. Watson has lost quality by the daring and uncompromising use of opaque pigments. Thus for tone and true artistic treatment we incline to set greater store upon a comparatively insignificant drawing, 'The Family Pew.' Most skilful is the way in which the quiet grey on the figure is surrounded and forced up by gold and red upon the walls; truly artistic the manner in which the whole drawing has been kept in low tone, yet maintained in strength. Mr. Watson bids fair to become one of our first artists, yet he must take care to be simple and sober rather than brilliant and over clever. We next would claim recognition for Mr. LAMONT, who has justified his election by the steady progress he makes year by year. His one contribution, 'Glaserion,' is in itself a poem; the artist has with delicate fancy wrought the stanzas of the legend into a picture. Still the style does not obtain full relief from its besetting faults. The hall seems filled, not with atmosphere, but smoke—a kind of London-blanket fog, lit up obscurely by a red flaring torch. Thus pictorial sentiment is made out of an opaque mixture, and poetry concocted as from a smoky cauldron. The picture certainly is refined and imaginative, but the forms sadly need definition, and the shadows require clearing up. With more of strength and decision this painter might greatly improve his position and prospects. Mr. PINWELL, like Mr. Lamont, having made his merits known within the Dudley Gallery, has been impressed into the service of the Pall Mall Society. Such reprisals come rather hard upon the Dudley, and Mr. Pinwell is a loss to that gallery just in proportion as he now proves himself a gain to the elder society. In the accidental absence of Mr. Walker, this newcomer does special service. Drawings such as 'The Pied Piper of Hamelin' and 'A Seat in St. James's Park' possess many of the qualities which have gained for Mr. Walker distinction. The last is the best and least eccentric: as a study of character it is individual and true; and notwithstanding detail which may be distracting, and the lavish use of opaque colour which is certainly somewhat crude and repellent, the picture is well brought into tone and unity, and made on the whole not otherwise than agreeable. The talents of Mr. Pinwell obtained early recognition in our columns, and we are glad to be able to congratulate the artist on his speedy and well-merited reward.

A separate paragraph may be due to Mr. BURNE JONES, who, though we cannot but deem him a mistaken artist, has never given more decisive proof of distinguished, though abnormal and perverted, talent. We also had feared that this artist might, like Mr. Rosetti, shrink from the somewhat rude arena of public exhibition, holding himself possibly apart for the adoration of a select few, who should be qualified to accept an excellence which might lie beyond the appreciation of the multitude. We are glad, however, to find that Mr. Jones renews his onslaught upon what he doubtless deems the low naturalism of the present day by not less than five well-nigh supernatural creations. Of these, undoubtedly, the chief is 'The Wine of Circe.' Persons who may not be prepared for Circe herself, will possibly rejoice in the black leopards or panthers and in the magnificent sunflowers. What strikes us as not a little surprising is, that any artist should think it worth his while to be so supremely disagreeable.

The lines of the composition are studiously offensive; the way in which the awkwardly protruded back of Circe is carried out on either side by the long flat sea horizon, and again finds recurrent echo into superincumbent roof and frame, must be altogether abhorrent to such minds as are not initiated in the sublime mystery of ugliness. Still, none can come near, at least for any length of time, to the magic circle of this mystic art without falling more or less as a sacrifice to its deadly spell. This art has assuredly not the breath of life, the health of nature, or the simplicity of truth: it belongs to the realm of dreams, myths, nightmares, and other phantasms of diseased imagination. That it makes strong appeal to fancies similarly possessed, is, of course, nothing more than might reasonably be anticipated. The colour, doubtless, will be accepted by all, not only as intense, but as peculiarly responsive to deep emotion, and altogether harmonious and lovely after the manner, not so much of the decorative Venetians as of the spiritual and impressive Pre-Raffaellites. Mr. Burne Jones displays other scarcely less striking examples of his peculiar powers. Under an entry in the catalogue, 'St. George,' we behold a mediæval saint in act of slaying a dragon, studied we should suppose from an unboiled lobster. Other works there are which seem to mingle fish and flesh in mystery of meaning and in a transmutation of form more than worthy of a place in Darwin's great book on the origin of species. Surely the hand of genius is alone equal to deal with nature and Art after these transcendental types. We can only, in conclusion say, what infinite pleasure it gives us once again to find Mr. Burne Jones quite at home and at his ease in Pall Mall among a body of artists who, unlike himself, still condescend at least occasionally to look at nature.

The company of figure-painters in this gallery, if compact when taken altogether, are yet individually singularly independent. Thus we do not recognise in F. W. Topham, Alfred D. Fripp, Walter Goodall, H. P. Riviere, Frederick Shields, and E. K. Johnson, much in common, save that their works hang side by side. Mr. TOPHAM'S four contributions are after the manner to which the public have been long accustomed. 'A Pastoral' is refined; 'The Eve of the Festa' brings together prettily, in pleasing forms, softened outlines and nicely-lighted greys, peasants agreeably idealised. 'The Skylark,' however, cannot be thus dismissed with faint praise. These rustic children of the meadow and the moor, look and listen with a rapt wonder and simple ecstasy which might have given material to Shelley for further stanzas on the bird which wings from earth a message to the skies. There is little excuse for any painter to fall into commonplace when he can thus extemporise a poem. Mr. ALFRED FRIPP is, as usual, uncertain and unequal, yet certainly when at his best unapproached by any of the many aspirants for like honours. In 'The Gleaners,' he seeks, as heretofore, for daylight and sunshine; the picture has refinement in motive as in handling. On the whole, however, we prefer "Old Harry," Swanage." The artist proves his skill in making an exquisite drawing out of nothing: every object finds its right place, and in tone and colour holds its just relation. Many subjects may be more alluring, but none possess rarer Art-qualities. Mr. WALTER GOODALL contributes only one work, but that is at his very best. 'La Penserosa' is a figure quite refined in sentiment and nicely balanced in composing line as in colour. Mr. RIVIERE, who hangs close by, is more strong. 'The Letter' is a subject of Italian peasants and costumes, wrought out, if conventionally, yet with considerable power. Mr. Riviere has done much to castigate what some have characterized as coarse in his style. Neither Mr. JOHNSON, nor Mr. SHIELDS, two of the newest Associates, are this year either prolific in quantity or very rare in quality. The former may be seen to fair advantage in 'The Burnt Letter,' a figure with accessories of considerable grace and style, painted evidently in rivalry of the best manner of French pictures *de société*. Mr. Shields is an artist who in 'Hide' once again assures us that he strikes at a meaning and a motive. The

care, however, which he has bestowed upon the outline and the expression almost goes for naught by reason of the ruddy and obnoxious colour; the handling too wants sharpness and clearness. On the whole, however, this company of figure-painters, who, for the most part, go direct to nature, are for training and for well-considered and artistic treatment almost without rivals.

The landscape-painters likewise are, we need scarcely say, unsurpassed after their kind. Great is the variety of gift and manifestation among artists of effect and colour such as Mr. Richardson and Mr. Palmer, delineators of detail like Mr. Birket Foster and Mr. Davidson, and painters who profess to be somewhat of poets, such as Thomas Danby and Alfred Hunt. Yet each of these valued members is most excellent in his several way. Mr. RICHARDSON has been almost the same for the last dozen years; we cannot but fancy that several among his ten contributions, such as 'Archeonnel Castle, Loch Awe,' are repeated after prescribed recipe: we look in vain for passages which imply thought, study, or struggle for new truth. All such virtues indeed are apt to become matters of comparative indifference to artists established in reputation. Hence we incline to look among the younger members of this society for progress. Yet Mr. PALMER, Mr. BRANWHITE and other of the older members are this year in strength. Seldom have we seen by the former a landscape more suggestive, poetic, or in colour intense than 'Pompeian Memories.' Brilliant is this drawing in light as in colour; in short, it is one of the most signal examples yet seen of the school of Linnell. In like manner 'A Mountain Stream'—effect of evening—is among the most impressive as well as careful and studious works we have known by Mr. Branwhite. The drawing is really grand in deep-toned harmonics. Mr. NAFTEL we would willingly pass by; his several contributions are more than commonly crude, scattered, and fragmentary. And yet we remember with pleasure his dewy lanes, redolent of sunshine and verdure, sketched in the Channel Isles. Neither Mr. Jackson, Mr. Smallfield, nor Messrs. Callow are this year at their best. Mr. George Fripp exhibits as heretofore several drawings which recall pleasantly his previous successes. After a different style, yet in the habitual manner of Mr. Boyce, are 'The Skirts of Smithfield,' 'Bridewell Precincts' and 'Shillingford on the Thames.' This artist addicts himself to red roofs; this in fact we fear may become his one idea: yet always do we find in the drawings of Mr. Boyce subtle harmonies of colour and a most conscientious striving to reach simple truth. Also among the new, eccentric, and somewhat Pre-Raphaelite school, must be classed Mr. Holman Hunt, whom the society elected, it is understood, without accustomed formalities. Mr. HUNT presents himself by two drawings, which have scarcely obtained the attention that might have been anticipated from the previous fame of the painter. The one 'Moonlight at Salerno' possesses doubtless rare qualities of light and colour, iridescent and opalescent is the sea as it sparkles under the golden moonshine. Yet to ordinary eyes this drawing is over intense in blue. Also rather peculiar, though clever, is Mr. Holman Hunt's second contribution, 'The Interior of the Cathedral at Salerno.' The difficulties here encountered are immenso, and perhaps it were more fitting to admire the skill displayed, than to censure the shortcomings shown. Certainly it is impossible not to commend the artistic tact whereby the perspective has been preserved, nor the skilled management in colour and in light and shade. This, as other drawings by Mr. Holman Hunt, may possibly be admired more by artists than the general public; the result strikes us as more clever than agreeable. Nevertheless, whatever minor critical exceptions be taken, all must acknowledge that Mr. Hunt is a great acquisition to the gallery.

The place of honour among landscapes has been assigned for size, and possibly also for merit, to Mr. BIRKET FOSTER's highly elaborated picture 'The Meet.' Yet we may be excused for preferring the artist's smaller works. This composition strikes us as scattered, it seems

chopped up into several distinct subjects, each certainly charming in itself, yet taken together scarcely proving satisfactory as a whole. But of course we need scarcely add that this large effort in common with smaller works shows exquisite manipulation and an absolute command over detail. Mr. DAVIDSON is another artist who must be commended for his power over detail as manifest in a capital study in 'Knole Park'; also by the same artist, very admirable for careful modulation of mountain form, is the drawing made 'Near Bettws-y-Coed.' But Mr. Davidson is in danger of injuring his reputation by doing too much; we find in our catalogue marks of censure against 'High Tide, Whitby,' 'Near Whitby,' and 'On the Shore, Whitby.' Mr. DOUGSON is once again verdant as the leafy month of June; yet the 'Timber Waggon' is scarcely good or agreeable in Art. 'Woods, in Evening,' however, deserves more praise; the artist's usual treatment of green tipped by gold is here a success: also may be commended 'Pastoral—Evening.' The gallery displays several drawings by Mr. ROSENBERG, often wanting in colour, and rather dry and scratchy in execution, yet thoroughly conscientious and truth-seeking. 'Stonehenge,' however impressive in motive, is far from satisfactory as art; but it must be admitted that scarcely another among our artists could have studied so faithfully the dead swan in 'The Angler's Revenge.'

Other artists are there still to be mentioned worthy of all honour, such as Alfred P. Newton, Alfred W. Hunt, Francis Powell, Thomas Danby, and James Holland. Among these painters possibly the first, Mr. NEWTON, may have disappointed the expectations he once raised. This year, however, he takes a new lease of his reputation in such drawings as 'Noon—the shortest day of 1868,' 'A bit of the Cheshire Coast,' and 'Shades of Evening.' The last is the artist's chief effort; while in other works he reiterates effects with which he has made us familiar, here he seems to strike at an idea, which, if familiar, is to him at least un-hackneyed. In 'Shades of Evening,' light still lingers on the mountain-top, while shadow gathers on the plain below. The drawing, in the relation maintained between heat and colour, is remarkable at once for brilliance, moderation, and balance. Mr. ALFRED HUNT, another student of nature, seems to seek from her a certain inspiration that sometimes leads him well-nigh to chaos. Certainly it were hard for any painter to see his way clear through the difficult problem presented by 'Loch Coruisk.' The artist, to add to his perplexities, has chosen a bird's-eye view, and, unfortunately, somehow, after all the pains bestowed, the perspective appears woefully awry. Yet there is not a drawing in the gallery which presumes more arduous study than this, whether it be in the modulation of form or in the management of colour. Another subject, no less arduous, 'Ben Nevis,' has been handled by Mr. FRANCIS POWELL with equal daring and more success. This landscape is much out of the common beat; it shows at each point at once, the student of nature and the well-trained artist. Specially to be appreciated is the grand array of clouds and mists which shroud the mountain's brow, not less the modelling and articulation of the hills below, and then comes the placid lake, which receives on its mirror-surface the colours that glance through the sky and play across the landscape. Mr. Powell's art is thoroughly thoughtful: there are many painters, on the other hand, who find thought does not pay, and that superficial effects more generally please. With all the greater pleasure then we draw attention to the solid qualities of Mr. Powell. The next artist we are about to name, Mr. THOMAS DANBY, it may be reasonably supposed, has made himself sufficiently known on his own merits; and seldom have these merits, notwithstanding inseparable defects, been more patent than at present. Every picture is a poem, though sometimes unsubstantial and somewhat evanescent. Still we cannot but feel that the hereditary renown which attaches to the name of Danby, is more or less sustained by such pre-eminently poetic pictures as 'The Lake of Geneva' and 'The Land of Song.' These drawings are most sensitive to the sub-

tlest relations of colour; and criticism has only to object that form and substance are merged in emotion, and that nature herself suffers under the dictation of a preconceived idea. Thus Mr. Danby, like, perhaps, others who have borne his illustrious name, runs the risk of becoming somewhat more mannered than nature. Mr. JAMES HOLLAND, too, it must be admitted, is supreme in idiosyncrasy, and possibly, if less persistent in peculiarity, we might admire him less. Certainly such drawings, though consummate after their kind, as 'Genoa, looking South-east,' and 'Genoa, near the Palazzo Doria,' appear somewhat in excess of what we have been accustomed to admire, even under the brilliant sun of Italy. But the public have long ceased, in the mirage-visions of Mr. Holland, as in the later works of Turner and Linnell, to look for literal nature. Still "the poet's eye, with fine frenzy rolling," cannot but revel in the reveries of Mr. Holland. His drawings, moreover, are not, after all, so much poems as studies in polychrome. They mingle earth, air, fire, and water together after a certain supernatural manner.

It is usual for criticisms to conclude with painters of animals, flowers, and fruits, therefore with pleasure we return thanks and dispense complaints in usual form to Mr. Brittan Willis, Mr. Basil Bradley, Mr. Frederick Tayler (the President), together with Mr. Rosenberg, and Mr. Bartholomew. We feel that there is little now to advance for or against painters whose subjects and styles have been through past seasons sufficiently pronounced either for evil or for good. Still we may be permitted to say that both Mr. Brittan Willis and Mr. Basil Bradley have of late relied overmuch on their established reputations; in other words, that they have less matured their merits than exaggerated their defects. Mr. BRITTAN WILLIS when painting 'Early Morning on the Snowdon Range' must have been singularly hot considering the time of day. "Early Morning" is usually esteemed cool. We refrain from quoting the poetry appended to this picture: we have only to remark that the compilers of the catalogue should have refused to print such doggerel. Passing to Mr. BASIL BRADLEY we may perhaps be pardoned when we say that his oxen and other beasts threaten, even by their size, to become a nuisance in a gallery which cannot conveniently open its doors to droves of loose running cattle. We have seldom seen in an exhibition anything more obnoxious than 'The Wild Cattle of Chillingham Park—The Challenge accepted.' On the other hand, much credit is due to the same painter for the spirit, life, and motion he has thrown into 'The Chiddingfold Foxhounds in full cry.'

We trust that our readers will infer from the preceding criticism that the old Water-Colour Society has seldom shown itself more young and vigorous. A gallery thus choice, though subject to change, can scarcely admit of decadence: even the London season, were this society eclipsed by the Academy, would suffer severe loss.

INSTITUTE OF PAINTERS IN WATER COLOURS.

THIRTY-FIFTH EXHIBITION.

THIS Gallery contains a fair amount of good work, chiefly perhaps among the younger members, who are the strength of the present and the hope of the future, just as the older members may be honourable vestiges of the past. The Institute, as we have remarked on former occasions, wisely recruits its forces, so that now it comes before the public with a staff fairly strong in the various departments of figure drawing and landscape. Among the former stand conspicuous E. H. Corbould, Guido Bach, Louis Haghe, Valentine Bromley, J. M. Jopling, and J. D. Linton; while in the rank of landscape-painters are prominent T. L. Rowbotham, Harry Johnson, H. Hine, J. G. Philp, and Edmund Warren. So full indeed is

the muster, that of forty members only one is absent, and of twenty-three Associates not more than three. "The lady members" do not show quite so well: Miss Louise Corboux is once again absent; Miss Farmer, we also regret to say, does not give us the chance of awarding usual commendation; and in vain, too, we seek for the brilliant pencil of Mrs. Elizabeth Murray. Such are the casualties from which exhibitions rarely escape altogether. Much more fatal, however, is the defalcation of one and all of the newly-elected honorary members—names no less famous than Rosa Bonheur, Louis Gallait, Frederick Goodall, R.A., and J. E. Millais, R.A. These great painters appear nowhere but on paper; and the public are left to infer either that honorary members are indifferent to the honour bestowed upon them, or that the ordinary members may be willing to be rid of dangerous rivals. And yet the creation a year ago of this new order of membership was deemed a great stroke of policy, and certainly the five drawings thereby then secured formed leading attractions: indeed, the present exhibition, though not below average merit, stands in some need of some conspicuous and master work.

Perhaps the most remarkable drawing is that of 'St. George's Chapel, Windsor,' wherein Mr. LOUIS HAGHE sets forth with much state and ceremony the 'Burial of King Charles I.' The whole work shows the mastery of a well-trained hand. Specially admirable is the painting of the wooden stalls and of the fan-tracery of the stone roof, characteristics for which this sumptuous and historic interior is renowned: the same interior, be it remembered, as that depicted with so much skill and brilliance by Mr. Frith in the picture of 'The Royal Marriage.' What changes has this royal chapel not seen, from the burial of King Charles down to the marriage of our Prince of Wales! and as we look along the vista of columns and arches, along the file of bright banners, into the dim shadows of the distant perspective, associations awaken memory and kindle imagination. It is no small tribute to this noble drawing to say that it exerts upon the mind this potent spell. Mr. Haghe has well accomplished a difficult task: he has brought multitudinous details into unison, the parts are in keeping with the whole, the figures hold right relation to the architecture. Another scene from the history of the same ill-fated monarch, 'The Arrest of Charles I.' is of less merit. The figures are rather tame in drawing—an objection to which some other of Mr. Haghe's works are incident; yet the subject has been well brought together, indeed the artist seldom fails in management of light, shade, and colour. Mr. Haghe is sure of effect by mastery over the principles of composition.

Again once more we encounter Mr. CORBOULD, clever and outrageously brilliant as ever. As usual he makes assault upon the muse of history: 'Joan of Arc Forsaken' finds in him a champion. He turns up in his popular edition of Shakespeare a text to his purpose; almost anything, in fact, may serve him as a nail whereon to hang a picture however heavy—

"Now the time is come,
That France must veil her lofty-plumed crest,
And let her head fall into England's lap."
Henry VI., First Part, Act v. scene iii.

It must be readily conceded that Mr. Corbould has brought to the interpretation of Shakespeare vast manipulative power, considerable brilliance of colour, varied texture, lustre in light, with fine gloss on steel armour. And yet this tremendous effort, notwithstanding its realism, is chiefly conspicuous for unreality. Persons even predisposed to set high value on the artist's manifest power, will scarcely read the picture as a page of history, or look upon this precise incident as a possibility. More favourably are we inclined to regard any drawing by Mr. Corbould which may rely on flutter of drapery, or seek a place in the parade of fashion, like that clever delineation of character, 'My Grandfather's Choice.' Still more commendable is 'The Lily of Oakwood.' There is much grace, style, and, we need not add, unusual technical skill in this figure, especially shown in the lady's white dress; great injury however

is done by the positive purples in the distance, also on the tree: the colour is an absolute impossibility in nature. Neither Titian, Veronese, nor Tintoret would have ventured on anything half so daring. We cannot but deem it a great pity that an artist so highly gifted as Mr. Corbould should not put curb on the extravagance of his genius. With some regard for moderation, he might sober down into repose and dignity, and even at length come near unto nature.

Next may fittingly fall under review a brilliant phalanx of painters, more or less defiant of nature, such as Augustus Bouvier, Henry Warren, Guido Bach, J. M. Jopling, and others, now as heretofore in especial glory within this gallery. Mr. BOUVIER exhibits three works: the first, 'Rhoda,' is a figure elegant, soft, and pleasantly nude about the shoulders. This last trait is always an unfavourable sign; an artist is apt thus to pander to popularity when in his wane. 'Gossips,' is another drawing which shares Mr. Bouvier's habitual grace and beauty: evidently these gossips are denizens of Arcadia; nothing like them live or talk in northern latitudes. Mr. HENRY WARREN, the President of the Institute, we desire to venerate among members whom we have already designated as honourable vestiges of the past. His four contributions may plead exemption from criticism on the score of the best possible intentions. We incline to think that the choicest of this artist's essentially ideal creations is 'The Queen of Sheba on her way to visit Solomon.' Certainly, Solomon in all his glory was seldom arrayed like any one of the creations of Mr. Warren. The artist is always grandiose in composition. The Queen of Sheba here marches onward in true historic pomp and state; the imagination of the spectator is warmed, and the eye carried forward to mountains and the distant blue horizon: indeed, biblical critics are evidently meant to understand the high value of a topographic note which the artist, who, though himself a stranger to the East, has been enabled to supply. The landscape surrounding his Queen of Sheba is Sheba itself. This "Sheba," Mr. Warren assures us, "is now pretty well established to have been a district of Arabia Felix." The picture is, as we have said, fairly good. The late E. H. WENBERT we also desire to venerate; and, indeed, his deserts have in years now long past obtained due acknowledgment. We may, however, be permitted to observe, in passing, that the works now exhibited are more high in conception than perfect in execution. Power frequently failed the artist to give adequate expression to his ambitious thoughts. GUIDO BACH, a more recent acquisition, has, we regret to say, sadly gone to the bad. From the very first he appeared far too academic to care much about literal facts. He possibly thought that the right sort of thing was to emulate his historic namesake Guido, and this he has at last done with a vengeance, sinking from Guido down to Domenichino, and the worst among Academic and eclectic schools. Not that we wish to imply that such drawings as 'Father, advise me,' 'The Appeal,' or 'Psyche, having lost Cupid, appeals to Pan for advice to aid her in his recovery,' are despicable, though possibly disagreeable. Such works, so superlatively fine, so affected, so strong yet weak, are, of course, much beyond any nature that has lived upon earth since the time of the Italian decadence. 'The Appeal' is meant to be irresistibly grand as Guercino; 'Father, advise me,' is the traditional stage patriarch with white curly beard added as an appendage to the chin. The girl, who might enact a lackadaisical Juliet, wears a sort of Sassoferrato refinement in her complexion. The whole thing is idealised to excess and conventionalised beyond endurance. Why will not this painter simply content himself with nature, and why does he now abuse the confidence which the English public has reposed readily in his talents? Fortunately, his too artificial Art is not yet beyond remedy. Few painters are more thoroughly trained, and few have shown an eye more sensitive to beauty, or given proof of a hand which can give more adequate expression to the mind's high conceptions. We end this paragraph, dedicated to artificial painters, with the name of

Mr. JOPLING. 'Pavonia' is one of the artist's chief successes since the days of 'Fluffy.' The type of face, if not high,—judged by intellectual standards,—has seductive charms; the head is crowned by a mass of golden hair, after latest fashions set by recent Pre-Raphaelite voluptuaries, and then follows in further circumference a resplendent environment of peacock plumes. To colours which vie with amethysts, rubies, emeralds, is added, in counterpoise, a stomacher woven in nankeen blue. Of course the head has no intellect; and we cannot but think that, even to exclusively artistic tastes, the thick opacity of colour with scarcely a transparent ray even in the eye, must prove repellent. Mr. Jopling is, by common consent, endowed with great gifts; but we may be permitted to remark, by way of caution, that no artist can stop here: he must grow worse if he do not make some determined struggle to become better.

Even in the Institute figure-painters multiply in excess of landscape-artists; this gallery, in common with all others, would seem to have most to gain from subject-pictures with pleasing incidents, and thus it may have happened that the elections have inclined towards figure-painters of promise, such as J. D. Linton, A. C. Gow, and Valentine Bromley. We are sorry to say that Mr. LINTON has not improved: 'Faust and Marguerite' is a falling away from his previous standards. The artist, having thrown off a certain Pre-Raphaelite severity, is now in danger of becoming a victim to sickly sentimentality. He has surrendered form in seeking colour. This picture indeed in its chromatic relations is not a little peculiar; the treatment of reds, yellows, and emerald greens is that which latterly has come into vogue under the example of Mr. Walker, Mr. Mason, and others. The picture is painted in subdued tone, veiled lustre, and half light, not of grey cool eve when bats are on the wing, but of warm sun when butterflies float from flower to flower. The picture is a romance and yet a folly; the figures are weak, and do not hold their stations with command over the wide empty space in the composition. Another of Mr. Linton's contributions, 'Squire Thornhill and Olivia,' is a poor performance: 'The Connoisseur' is a little better. Yet this clever artist incurs the danger of losing his way: he seems to be giving himself over to tone and sentiment, whereas he should stick determinately to drawing, form, and character, in which primary and essential qualities he has shown himself strong; hence the confidence reposed, and we trust not prematurely, in his future career. A. C. Gow, an artist of utmost promise hangs on the same screen with Mr. Linton. 'Old Comrades' is admirable, whether for character, drawing, or execution. Another of the artist's gems is 'Chamber Practice,' which, in its way, is not surpassed by anything in the gallery. An old comedian is here rehearsing his part,—some fencing scene apparently,—a figure in outline scrawled upon the wall in chalk serving as his adversary and the butt for his rapier. The little picture is infinite in humour and no less perfect in Art. Mr. Gow's third contribution 'A Candidate for Adoption,' is not so felicitous; but a fourth, 'The New Novel,' may be mentioned as almost perfect in the qualities required in book-illustrations. W. K. KEELING exhibits but one drawing, 'The Itinerant,' which may obtain some praise for colour and costume as a somewhat hackneyed study from an Italian model. G. G. KILBURNE contributes two drawings, which are an ornament to the gallery. Yet 'Enoch Arden' is a little weak and smooth: we can scarcely suppose that the figures were studied in open daylight. Perhaps Mr. Kilburne is more accustomed to interiors; certainly 'Stern Necessity' could hardly be improved. The incident excites interest and sympathy: a young widow, child in hand, is forced by want to pledge her gold watch. The manner is altogether quiet and subdued, the execution has care, and the colour a tenderness of grey consonant with the sentiment. The work may recall the treatment of Mr. Frederick Walker before he took to his warm key of colour. H. B. ROBERTS bids fair to be of good service in the Institute—he may attain a position comparable to

that of Nicol in the Academy. 'The Doubtful Coin' includes the stock model Irishman who is constantly turning up in exhibitions, a fellow who believes in patriotism and potatoes, and insists on "tenants' right" to hold land without paying rent. The characters are delineated broadly; the old squire carries the air of slow respectability: altogether the tale is well told and capably painted. WILLIAM LUCAS is not quite happy in his management of rustic subjects. 'The Doctor's Visit' is a clumsy, inartistic affair. The painter would do well to observe how Ostade and Metzou managed to redeem even vulgar subjects by tact in treatment. Much nearer the right sort of thing is Mr. C. GREEN's 'Cup of Tea': this capital little picture possesses the qualities we most prize in the Dutch painters. 'Persuasion,' by the same artist, is not so good: the conception of the picture, including the title, barely escapes absurdity. Yet the properties of a broker's shop are fairly well delineated, and the colour has been carefully balanced. It is rather late in the day to find anything fresh to commend in John Absolon: his eight contributions set forth his long accepted merits and defects. It usually gives us pleasure to meet Mr. ABSOLON in the hayfield: thus we cannot but once again recognise in the picture of 'Haymakers,' his joy in summer sunshine; life and nature are brimful of happiness. Other of the artist's pictures may be too conventional to excite emotion in beholders. CHARLES CATTERMOLLE continues to be clever, but careless. Why will he not submit to discipline, so as to master drawing and the fundamental proportions of the human figure? In 'The Ballad Singer' are characters that must fall to pieces—into scattered limbs of anatomy—if the draperies were removed. But this the artist probably deems but a mark of that genius which can afford to hold itself indifferent to minor details. Mr. Cattermole's most commendable composition is 'A Chapter from the Fathers.' This work really shows care and deliberation; the artist, moreover, always evinces mastery over the arts of composition and pictorial effect. VALENTINE BROMLEY plays a part well, his rôle of characters lies in comedy; and much in this gallery being slow and heavy, Mr. Bromley's performances afford, as afterpieces to five-act legitimate dramas, vast relief. 'Kiss and be Friends' is a title which might appear in a play-bill of the Haymarket. 'A Mistake' inclines to what used to be designated "genteel comedy": a lover, by mistake, has fallen on his knees before the wrong lady. The situation is worthy of Sheridan. Mr. Bromley, if not quite trained up to the mark, gets through his part very creditably. E. MORAN, a name known in another place, favours the gallery with one specimen of his style—'Hard at Work'—clever, eccentric, quaintly comic, with that distinctive individuality which invariably inheres to genius. 'Which can it be?' is the title whereby Mr. LUSON THOMAS excites curiosity towards a troop of school-girls pouring forth in a catarnet down-stairs to take a walk. The joke is that a lover lies in wait for opportunity to present a bouquet to his lady-love: the buxom schoolmistress, not unconscious of charms, prepares to repulse presumption; her girls are in a flutter of excitement as to the sequel. The picture, as a picture, is not wholly satisfactory.

The landscapes, which are after the usual quality, reach a climax in a trio, performed through impressive conjuncture of hanging, by three masters of effect, Aaron Penley, Harry Johnson, and John Mogford. Mr. PENLEY'S 'Lake of Llanberis' is scenic in mountain and mist. Mr. HARRY JOHNSON, when nearing the 'Coast of Porto d'Anzio,' encountered, according to his ordinary good luck, a stormy sunset, which blazed across the heavens; while in this trio is reserved to Mr. MOGFORD something sentimental and sorrowful, thus, 'By the Sad Sea-waves a Woman weeps.' The three pictures are, as we have said, poetic and impressive. T. C. ROWNOTHAM might, we think, have been asked to complete a quartet, but fortunately he is able to sustain a solo, though, judging by 'Malta Harbour after a Storm,' he can scarcely be secure of shipwreck, at least in bad weather. 'Her Majesty's Ship, *Powerful*,

certainly does not seem competent to command the seas; and though the picture is got up in a manner agreeable and creditable, there is not a craft on the water that rides the wave as a thing of life and beauty. W. L. LEITCH at 'Middy' seems to have once again fallen into a trance which favoured effective but conventional picture-making. J. H. MOLE, who exhibits more pictures than any one else, has produced one of his prettiest landscapes—careful, laboured, and agreeable—'An Autumn Evening in South Wales.' WILLIAM BENNETT not only falls into somewhat florid effect—to which he has been addicted of late—when he paints 'Prudhoe Castle, but he also, we are glad to observe, reverts to his delicious greys when he pitches his sketching stool in the midst of the cool shadows of 'Marlboro' Forest': bold, broad, transparent, and pure in the use of pigment is this study, which recalls Mr. Bennett's best times. Three artists, though dissimilar, may in this rapid summary be thrown together. Charles Vacher, D. H. McKewan, and J. C. Reed. Mr. VACHER, in depicting 'Desenzano,' covers wide space vacantly; he aims at a refinement of sentiment, which some may regard as weak and washed out. Mr. MCKEWAN in a grand scene, 'The Valley of Lauterbrunnen,' is heavy yet brilliant: the artist has made an effort to compass nature and to surpass himself. In like manner J. C. REED attained his limit, when he reached 'The Head of the Upper Lake, Killarney.' Possibly the artist may have sunk simplicity for the sake of grandeur: his picture some may deem violent and showy; still as an illustrious example of the scenic and dramatic school of landscape, 'Killarney' is not more artificial than might have been feared.

In the Institute is a school which obtains in landscapes as in figures manifestation in pictorial tone and poetic sentiment. Mr. HINE, in such exquisite drawings as that 'On the Beach, Eastbourne,' is for colour, tone, repose, almost unapproached, if not in water-colours, at all events in the more gross and positive medium of oil-paint. Mr. MOGFORD, as already mentioned, is also impressive and poetic. Mr. D'EGVILLE, in a drawing on the Venetian Lagoon also falls into harmonies, quiet, tender, and pleasing. Mr. PHILIP is more rugged in his delineation of nature, and withal more vigorous. Mr. WHYMPER also appears favourably as a spirited and uncompromising outdoor sketcher. The same praise can scarcely be bestowed upon Mr. EDMUND WARREN'S elaborate—that is, painfully-laboured—studies, which, if made on the spot, must have been doctored at home. Brilliant they are certainly, but opaque; pleasant, yet disagreeable: we hope for something better from this clever painter.

Little that is new can be added to what is well known of the merits of Mr. Skinner Prout, Mr. Wood, and Mr. Carl Werner. Mr. PROUT when sketching at 'Rouen' reminds us by touch, character, by a certain squaring of the figures, the placing of grey rough tiles on the roof, even by the picturesque umbrellas in the market-place, of the elder Prout, his uncle. Mr. WOOD'S 'Rue de la Porte,' after the manner of the Prout school, does justice to Dinan, that most picturesque of towns in Brittany. Mr. CARL WERNER grows more clever than ever, and still more disagreeable. 'The Memnon's' at Thebes we have seen on the spot: anything quite equal to Mr. Werner's picture can be met with only on the stage. Passing to the painting of fruits and flowers the public cannot but commend the works of Mrs. DUFFIELD, Miss FANNY HARRIS, and Mr. SHERRIN. Mr. STICHELFE exhibits a picture of dead game brilliant in colour; Mr. SHALDERS shows sheep, soft in fleec, surrounded by appropriate pasturage; and Mr. BEAVIS, if not at his best, is not without indication of his strength as a cattle-painter. In conclusion, we willingly accord to Mr. HAYES credit for his large sea-piece, 'The Commencement of a Gale.' This picture has spirit and motion; in the sky is wind, and on the wave are the dash and spray of tempest.

Altogether we have the pleasure of reporting that the gallery looks well—perhaps all the better because it contains forty pictures fewer than last year, consequently every work is seen to advantage.

OBITUARY.

ROBERT SCOTT LAUDER, R.S.A.

WE recorded the death of Mr. James Eckford Lauder, R.S.A., in our last issue, and have now to note that of his brother and tutor, Mr. Robert Scott Lauder, R.S.A., at Edinburgh, on the 21st of April. He was born in that city in 1803. His juvenile designs for the "Arabian Nights Entertainments" attracted the notice of the late David Roberts, R.A., then a young house-painter in Edinburgh; Sir Walter Scott afterwards procured him admission to the Trustees' Academy, where he remained five years, supplementing this course by three years' study in the British Museum and in a private Art-school. Returning to Edinburgh in 1826, he was elected Associate of the Scottish Academy, and for several years assisted Sir William Allan, Master of the Trustees' Academy. In 1833 Mr. Scott Lauder visited Italy, where he resided during the next five years, and, on his return, made London his home until 1849, when, on his election as Master of the Academy, he finally returned to his native city. In 1861 he was struck with paralysis, which completely ended his distinguished career as an artist.

Mr. Scott Lauder's undoubted pre-eminence was drawing; but, after his Italian pilgrimage, he displayed equal excellence in expression and colouring. Enriched with these qualities, his principal works, completed in London, are—'Ruth,' and 'Italian Goatherds entertaining a Brother of the Santissima, Trinita,' 'The Bride of Lammermoor,' 'Trial of Effie Deans,' 'Meg Merillies,' 'Clayhouse ordering Morton to be shot,' 'The Glee Maiden'—all from the works of Sir Walter Scott; 'Christ teaching Humility,' and 'Christ walking on the Waters,' are his principal illustrations of Scripture—both engraved. His 'Ruth,' 'Italian Goatherds,' and 'Glee Maiden,' enjoyed the rare honour of being the presentation engravings of the Royal Association for the three successive years 1843, 1844, and 1845. In 1847 he unsuccessfully competed at Westminster Hall with the two Scriptural pieces just mentioned, when his brother, Mr. Eckford Lauder, gained the premium of £200. 'Christ teaching Humility' was afterwards bought by the Royal Association for the Promotion of the Fine Arts, and was their first purchase towards the formation of the National Gallery of Scotland. Mr. Lauder was rarely equalled as an illustrator of Scott; to the vigour of his Scotch scenes he united much of the beautiful; and his Biblical scenes gained great favour for skilful grouping, deep feeling of character, and especially for the calm wisdom and divine sadness so powerfully shown in his heads of Christ.

Many of the ablest Scottish artists, both in Edinburgh and London, acknowledge the services rendered to them by the late Master of the Academy; they received much valuable advice and encouragement from him on beginning their career; for his gentleness, kindness, and enthusiasm, perhaps won him as many friends as his works gained him admirers. Mr. Lauder was married to a daughter of the late Rev. John Thomson, of Duddingstone, a distinguished amateur artist, and long the chief of the landscape school in Scotland: his wife and children survive him. He was President of the Institution of Fine Arts, a society of independent artists established some years ago for the exhibition of their works: it had but a short existence.

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXXXIII.—CHARLES WEST COPE, R.A.



LOOKING back to the records of the Royal Academy, we find that thirty-six years have passed since Mr. Cope first appeared as an exhibitor on the walls of this institution. It is a long period for any artist to have worked, and one would naturally look to it for a commensurate harvest of production. If in his case the result is not so large in point of numbers—we are referring to exhibited pictures—as might be expected, it is because the commissions he received from government have occupied a very large portion of his time. Still the number of pictures Mr. Cope

has contributed to the Academy—nearly ninety—are satisfactory evidence of his industry. Like most other artists, he has, of course, produced works which have gone direct from his studio into the hands of his patrons, without appearing before the public.

He was born in 1811, at Leeds, where his father, who died, from an accident, at a comparatively early age, practised as a water-colour painter: he was an enthusiast in Art, and greatly contributed by his energy towards the first provincial Exhibition, under the name of the "Northern Society of Arts." He was greatly esteemed in the locality, and his premature death was widely and deeply lamented. After

receiving a classical education at the Leeds Grammar School, the son came up to London and attended the Art-school in Bloomsbury Street, then under the management of Mr. Sass. From this he entered as a student at the Royal Academy about the time that Messrs. Maclise, J. R. Herbert, and J. Bell the sculptor, were studying there. Shortly after leaving the schools, in 1831, Mr. Cope went to Paris, where he spent six months, chiefly in making studies from the Venetian pictures in the gallery of the Louvre. A year at home followed his sojourn in Paris, during which, it may be presumed, he painted his first exhibited picture, 'The Golden Age,' contributed to the Academy in 1833. His next journey was to Italy, for the purpose of studying in the congenial Art-atmosphere of that country. He remained there two years; the first six months in Rome, where the beauty of the sculptures in the Vatican so absorbed his attention that he did very little in the way of copying pictures, but employed himself during the greater part of the winter of 1833-4 in making outline pen-and-ink drawings of the marbles, and in sketching from nature.

In the autumn of 1834 he left Naples, and reached Florence by the way of Leghorn, exchanging the life of comparative idleness he had led in the first-named city and its neighbourhood for hard work. In Florence Mr. Cope resided in the same house with his friend Mr. Boxall, R.A., then, like himself, an Art-student. The winter of 1834-35 was passed in Florence, and was employed less in copying the pictures there than in placing on canvas some of the results of his studies and observations. In the autumn of 1835 he returned to England by the way of the Low Countries, for the purpose of examining some of the treasures of Flemish Art. Before taking leave of Italy he paid a visit to Venice, where he stayed some months, making a few studies of paintings, but passing more hours in gondolas than in picture-galleries. Boating and angling have always been his favourite recreations.



Drawn by W. J. Allen.]

LAWRENCE SAUNDERS—THE MARTYR.

[Engraved by Butterworth and Heath.

It was only natural that after so long an absence from England the friends of the young artist should be anxious to see exhibited some of the results of his continental labours. Accordingly he was persuaded, though somewhat against his will, to send to

the British Institution, in 1836, a single picture, 'Mother and Child,' the precursor of many others of a similar kind which the public has seen from his easel. Much to Mr. Cope's surprise, it was purchased, and on the "private view" day, by one of the

most distinguished amateurs of the period, the late Mr. Beckford, of Fonthill Abbey; a fact that bears testimony to the merit of the work. He contributed to the Academy exhibition of the same year 'The Death Warrant,' 'The Nereids,' and 'Hagar and Ishmael.' The sea-caves of the Bay of Naples suggested the second of these pictures. Henceforth Mr. Cope's paintings were annually seen in the Royal Academy, and frequently in the British Institution; they generally found purchasers, and also led to private commissions. Among these works may be mentioned 'The Interior of an Inn, Osteria, Italy,' and 'The Board of Guardians.' Some of his works of this period are in the Lansdowne Collection. The appointment, in 1842, of the Royal Commission for decorating the Houses of Parliament, opened

up to him, however, the prospect of a new and encouraging field of labour, and he was induced to enter upon the national competition. In the exhibition of cartoons in Westminster Hall in the following year, one of the three principal prizes of £300 was awarded to Mr. Cope for his 'Trial by Jury.'

From this period may be dated the actual commencement of his career. The Westminster-Hall exhibition of frescoes in 1844, to which Mr. Cope contributed 'The Meeting of Jacob and Rachel,' resulted in his obtaining a commission to prepare a design for one of the six fresco paintings intended for the House of Lords, the subject given to him being 'Edward the Black Prince receiving the Order of the Garter from Edward III.' The design being approved of, the work was in due course executed in fresco.



Drawn by W. J. Allen.]

"BABY'S TURN!"

[Engraved by Butterworth and Heath.

Numerous paintings for the decoration of the Houses of Parliament followed at different intervals—'Griselda's First Trial,' 'Prince Henry's Submission to the Law,' 'The Death of Lara,' 'The Embarkation of the Pilgrim Fathers in 1620,' 'The Parting of Lord and Lady Russell,' 'The Burial of Charles I.,' 'The Raising of the Royal Standard at Nottingham,' 'The Setting out of the Train Bands from London to relieve Gloucester, besieged by the Royalists,' 'Basing House defended by the Royalists against the Parliamentarians,' 'The Expulsion of the Fellows of a College at Oxford for refusing to sign the Covenant,' and 'Lenthall, the Speaker, asserting the Privileges of the Commons against Charles I.' We have no space to comment on this most interesting series of pictures, which have at different times

received due notice in our pages; but we may remark here that Mr. Cope's success in the first fresco competition, in 1844, was followed by his being elected Associate of the Academy: in 1848 he was elected Member.

The works ordinarily painted and exhibited by this artist may be divided into two classes—historical, and domestic or *genre*: occasionally sacred Art has engaged his attention, as 'Hagar and Ishmael,' exhibited in 1836; in the subject for an altar-piece for St. George's Church, Leeds, painted in 1840, suggested by the words "He ever liveth to make intercession for us;" in "Who-soever shall give to drink a cup of cold water in my name" (1844); in "I will rejoice in the Lord," &c. (1847); and in 'The Disciples at Emmaus,' exhibited last year. The first historical oil-picture

exhibited by him, in 1848, was 'Cardinal Wolsey arriving at the Abbey of Leicester.' This fine work, which was a commission from the late Prince Consort, and is engraved in our series of "The Royal Pictures," will always rank among the best of Mr. Cope's productions for truth and expressive character, and for the manner in which all the details are carried out. 'King Lear,' exhibited in 1850, is another composition of profound sentiment and touching interest. The scene is that wherein Cordelia and the physician are attempting to restore the monarch to animation. Here, as in the preceding work, the heads of the figures are admirably rendered. 'LAURENCE SAUNDERS,' the second of the Protestant Martyrs who suffered in the reign of Queen Mary, appeared in 1851. The subject is painted in three compartments. "While the martyr was in prison, strict charge was given that no other person should speak with him. His wife yet came to the prison-gate, with her young child in her arms to visit her husband." This is the first scene in the triptych, if the term may be employed. The centre picture is that engraved on a pre-

ceding page. "The keeper, though for his charge, he durst not suffer her to come into the prison, yet did he take the little babe out of her arms, and brought him unto his father." The incident is worked out with great feeling and artistic skill. The third scene represents the burning of Saunders at Coventry. 'Royal Prisoners at Carisbrook Castle, 1650,' exhibited in 1855, illustrates the sad story of the death of the Princess Elizabeth, daughter of Charles I., "for very grief" at the loss of her father. 'The Pilgrim Fathers—Departure of a Puritan Family for New England, in 1620,' was the next historical work exhibited by him, in 1857; it is a subject which has been painted by several of our artists, but by none with so much impressiveness and real pathos as in Mr. Cope's version.

Prominent among his other historical works are 'Cordelia receiving intelligence of the ill-treatment of her Sisters' (1859); 'The Parting of Lord and Lady Russell' (1861); 'Shylock and Jessica' (1867); and 'THE LIFE'S STORY'—Othello relating his Adventures, engraved on this page, and exhibited



Drawn by W. J. Allen.]

THE LIFE'S STORY—OTHELLO.

[Engraved by Butterworth and Heath.

last year. This picture is treated very much in the same way as one exhibited by Mr. Cope in 1853; but the earlier work is a day, this is a night, scene. In the latter, however, a fourth figure is introduced, that standing behind Brabantio: in both pictures the heads of Desdemona and her father are admirable: the latter listens to the Moor's narrative with dignified and quiet interest; the former, beautiful in expression, is absorbed by the story. Both works are brilliant in colour and forcible in effect.

From the circle of Mr. Cope's own immediate family have arisen not a few of those pleasing pictures that, in connection with his name, have long been familiar to the *habitués* of the Academy: such, for example, as 'The Young Mother' (1845), 'The Sisters' (1851), 'Florence Cope at Dinner-time' (1852), 'The Mother's Kiss,' and 'Portraits of a Mother and Child' (1853), 'BABY'S TURN' (1854), engraved on the preceding page, 'Breakfast-Time—Morning Games' (1857), 'A Music Lesson' and 'Morning Lessons' (1863); and 'Emily Cope' (1864), &c., &c. These, and other pictures of a similar kind, are characterized by

elegance of composition, truthfulness of sentiment, and sweetness of colour. One of his best works that come legitimately within the range of *genre* is 'Reading for Honours in the Country,' exhibited in 1864; an original subject, admirably treated.

Mr. Cope has used the etching-needle with unqualified success, and has exhibited several of the prints taken from his plates. One of the most remarkable is 'The Interior of the Life School of the Royal Academy,' a rare modern example of this beautiful Art.

As a painter, Mr. Cope's works will always be estimated by their refinement and by simplicity of manner. His feeling is evidently for rich transparent colour and strong force of character. Totally abjuring what might strike the spectator by daring effort of treatment, or by resistless force of subject, his pictures attract the notice of the intelligent observer by a charm which more ostentatious power often fails to effect to an equal extent. His small domestic subjects were, we believe, painted, as a kind of recreation, during intervals of his laborious tasks of fresco-painting.

JAMES DAFFORNE.



S. D. G.

P. H. M. M. G. D. M. S. J.

“ Before my sight appear'd, with open wings,
The beauteous image ; in fruition sweet,
Gladdening the thronged spirits.”
Il Paradiso, Canto xix., lines 1—3.

IL PURGATORIO, E IL PARADISO.

COLLE FIGURE DI G. DORÉ.

TALENT is nowadays running genius very hard. It may, perhaps, be more correct to say, that talent is everywhere active, striving, emulous; and that genius is daily becoming more and more rare. It is a competition of the same sort that is going on between the educated skill of the artist's hand, and the cheap, but admirable, precision of machinery. The form in which this emulation comes now most directly before us is that of the production of *éditions de luxe* of standard, or even of popular, authors. By the aid of the various developments of electro-plastic action, and of the combined efforts of the paper-maker and the printer, volumes are now placed within the reach of the middle classes, of greater beauty than those which were once regarded as rare royal treasures. For the illuminated Missal we now have the illustrated folio.

The enterprising firm of Messrs. Hachette issued a superb volume of this description in good time for the *étrennes* of 1869. Let no one who has purchased the "Inferno" illustrated by M. Doré think that he is in full possession of that artist's rendering of Dante. We are now in a position to see that the separate publication of the murkiest of the three wonderful visions was as unfair a test of the genius of the French artist, as it would have been of the fame of the Tuscan poet, had the text of the "Divina Commedia" been otherwise unknown. The same imagination that has represented the torments of the Pontifical hell, has shadowed forth the more varied scenes of the "Purgatorio," and has filled the upper heavens with circle after circle of glorious angels. The wide compass and happy audacity of an artist who in himself forms a school, have found an appropriate field for their display in the great poem of Dante.

We have often lamented, as one of the greatest losses ever inflicted on Art, the foundering of the vessel that contained Michel Angelo's designs in illustration of the "Divina Commedia." We can imagine the scenes that would have been selected by the sculptor of the Medicean tombs, and can dimly fancy the awful grandeur with which he would have invested the angelic and preternatural personages. Yet it must be permitted us, recollecting the treatment by this great artist of the Last Judgment, to suppose that even he would have failed to command our sympathy by his representations of torture, or to stir our hearts by details of the purposeless gloom of the purgatorial shades. We are not admirers of those pictures by M. Doré which represent those scenes, skillful as they undoubtedly are. But when he leads us beneath the umbrageous groves of the terrestrial Paradise, when he shows us Matilda gathering flowers amid the silvery mist that overhangs the shores of Lethe, when he bears up Beatrice in a living chariot of angels, or when he bows the form of the inspired Florentine, in the presence of his celestial convoy, to drink of the waters of Eunoe,—we feel that we are in the presence of a poet, who expresses his thoughts by the pencil, and who has looked into the world of shadows and beheld the very vision of Dante.

The engraving which, on the whole, we consider one of the most beautiful of the illustrations of the "Divina Commedia," is that in which Dante is stooping to drink of the water of Eunoe, the river of Hades; the taste of which restores the memory that has been obliterated by the waves of Lethe. The male figure seated on the brink is the poet Statius. But the scene, charming as it is, is not an accurate representation of that which is described by Dante in the last canto of the "Inferno." The poet is conducted to the water by Matilda. Beatrice is also present, together with the three theological and the four moral virtues. Virgil had departed so far back as the 30th canto; but M. Doré has given us two male figures beside that of the Florentine poet, and only seven female forms. Either Beatrice and Matilda, or two of the virtues, are omitted, and

the presence of the distant male figure is unaccounted for. The beauty of the scene is unaffected by this in any way, but it is an offence against the rules which should guide illustration. We cite this plate as an example at once of the power of the imagination of M. Doré, and of that eager haste to embody his idea which anticipates, and therefore neglects, the patient study of the author.

We do not deny that there is much to question, much to criticize, much perhaps to blame, in many of these illustrations of the "Divina Commedia." But we are convinced that no strictures we could pass would be so severe as those of M. Doré himself, had the plates remained for a few years hidden in his portfolio. When an artist makes such rapid advances, he is his own severest critic. There has been no time, moreover, before the issue of this volume, for M. Doré to add grace to his female forms in virtue of the recollections of his visit to this country—a visit of which we confess that we hope yet to see a brilliant reflection in his future delineation of womanly beauty. But to enter more into detail would exceed the limits we can now afford to a single work by an artist of whom we have so often to speak. We must content ourselves with calling the attention of our readers to the reproduction which the courtesy of Messrs. Hachette and Messrs. Cassell enable us to offer them of one of the most imaginative engravings in this magnificent volume.

The plate which, after an unusual amount of hesitation, we have selected for reproduction, is an illustration of the opening lines of the nineteenth canto of the "Paradiso." It is one of a series marked by the peculiar originality of M. Doré's genius, in which he represents the innumerable company of angels, and the spirits and souls of the righteous, floating through the celestial regions in ethereal, immaterial lustre. Instances of this mode of representing angelic forms occur in Doré's illustrations of Milton and of the Bible; but never has he peopled heaven with such forms of light as in this and its companion pictures. The lines illustrated are these:—

"Parea dinanzi a me son l'ale aperte
La bella image, che nei dolce frui
Liete faceva l'anime conserte."

Dante and his celestial guide, marked by a nimbus, stand below on a cloud. The distant heaven is full of angelic forms, and the luminous eagle soars above, distinct in its outline, no less than in the forms of the glorious souls that compose its mystic unity. The idea seems to have been taken by the Florentine from the nobler imagery of the Hebrew poet—

"Round the throne
Were mystic forms that, understood aright,
Denote the general host of God's redeemed."

We owe much to the liberal enterprise of Messrs. CASSELL, PETER, AND GALPIN, by whom this and the other works of Doré have been introduced to the British public. They have been produced without regard to cost, and, although published at a comparatively small price, may be regarded and accepted as *objets de luxe*. Admirable printing and fine paper have been associated with the marvellous engravings; all that outer help could do has been done. M. Doré is indebted to the English publishers, who have done ample justice to him and to his works. So have the engravers. The great artist has been fortunate in obtaining competent and zealous "helps," and they also are largely indebted to the printers—those of England as well as those of France.

The series of illustrations now presented to the public forms a pictorial work as complete, and as original in its way, as is the wonderful poem of which M. Doré has given us a pictorial version. Dante is hard to read even by the Italian scholar. The excellent version of Cary is far from giving the force and beauty of the original. The scenes of Doré are alike intelligible to the Italian, the French, and the English reader; and we may add that, in our opinion, not a few of these illustrations are as fine as anything the pencil of this versatile artist ever produced.

THE ART-UNION OF LONDON.

On the 27th of April the annual meeting of the Art-Union of London was held, as usual, by the courtesy of Mr. Webster, at the Adelphi Theatre. The Report was more satisfactory than we were led to expect; for a general depression of trade cannot but have affected the subscription list, which, notwithstanding, exceeded £11,000. We give a digest of the Report, which was read by Lewis Pocock, Esq., the senior honorary secretary, the chair being occupied by Lord Houghton. The Report stated that the amount of subscriptions to the Art-Union was £11,109 10s. 6d., and that the picture this year presented to the subscribers was a chromo-lithograph of Mulready's 'Choosing the Wedding-gown,' which has been very successfully printed. It was announced that the next work of Art issued to subscribers had been chosen by competition, the artist being Mr. H. C. Selous, whose works, the 'Pilgrim's Progress' and the 'Surrender of Calais,' had been selected in 1852 and 1853 for the subscribers. The new work is to consist of a volume of twenty plates illustrative of 'Hereward the Wake.' An announcement was made that Mr. Godwin, to whose knowledge of Art much of the success attending the Art-Union was attributed, was obliged to retire from the post of honorary secretary, that Lord Stanley and the Dean of Canterbury had become vice-presidents, and that vacancies on the council had been filled by the election of Sir Walter Stirling and Mr. G. W. Reid, of the British Museum. The reserve fund now amounts to £14,911 14s. 7d., and the council kept in view the importance of obtaining a gallery, and are considering the practicability of establishing a permanent exhibition in connection with the society. The Report referred to the extensive connection now established abroad, and especially in our colonies, Peru, New Zealand, Boston (United States), and other places. It also drew attention to the munificent bequest by the late Mr. Felix Slade, setting apart £45,000 for the foundation and endowment of professorships and scholarships of Fine Arts. From the directions given by the testator to his trustees and executors, it appeared that, unless the arrangements proposed be promptly carried out, this munificent gift will be lost; the attention, therefore, of all interested was particularly directed to the subject. The noble chairman, in moving the adoption of the Report, said that the Art-Union had partaken of the depression under which the commerce and capital of this country had fallen for the past year or two, and it was impossible that it could be otherwise, for Art was supported out of a man's superfluities.

On the whole, the Report may be accepted as satisfactory; the only point that calls for comment is that which refers to a project we earnestly desire to see carried out—the formation of a permanent gallery of works of Art, towards which we assume the now useless sum of nearly £15,000 will be appropriated. If rightly and wisely expended, an immense amount of good will be effected, and the society have even a larger claim than it now has on public gratitude. It has done much to promote the best interests of British Art, but it may do, and, we have no doubt, will do, more.

It is needless, now-a-day, to comment on the very large services rendered to British artists during the thirty-three years that have passed since the society was first established. The magnates of Art may owe it little—though of that we are not quite sure; but many painters of great ability who have not had the aid and co-operation of dealers, have been fostered into eminence by this society, and may date their first successes from its "patronage"—the patronage of lucky prize-gainers, who have been thus inducted into love of Art. Like other earlier reformers, its future may be more easy, though less astounding, than its past.

We may add that the chief prize of £200 was won by Mr. A. Shand, of Liverpool; those of £150 each to Mrs. A. E. Corden, of Durnford, and Mr. J. Robertson, of Edinburgh.

JAPANESE ART.

ON the opposite side of the globe, at the remotest point from England, there is another insular race of equally marked nationality, and possessing as characteristic an Art, so far as it extends, as the English. Its primary civilisation was derived from China, but whatever it took was speedily assimilated into fresh and vigorous forms. Rigorously excluding all foreigners until within a few years, we have known nothing of its real character. Even now our knowledge is restricted, but what we have learned indicates a people possessing remarkable artistic skill, though in theory and practice widely differing from the European. It is worth our while to get a glimpse of an original Art which has intrinsic merit, and, including the kindred Chinese, is the exponent of the taste of nearly one-fourth of the human family.

The Art-design of the Chinese, so far as is now known, is inferior to that of Japan, though fundamentally similar. Only a faint instinct is shown for graceful outline. In general the choice goes to the odd, grotesque, and ugly; but striking in decoration, without any constructive connection with the main object. Idealisation of the human form is unknown. Their oldest illustrated books and manuscripts are more finely executed than the modern, but with like minute elaboration and disregard of truth of form, perspective, and rules of composition. Were Oriental Art represented only by the present unideal monotonous Chinese design, it would be looked at merely as a curiosity. But that of Japan is much more deserving our study; indeed, we can get no adequate notion of the æsthetic capacity of the furthest Asiatics without knowing Japanese work.

I have before me a series of ancient manuscripts, splendidly illuminated in water-colours on a background of powdered gold of various tones, bearing the imperial mark, mounted in cloth, in volumes, or sheets, measuring 16 inches high by 38 inches long. A scholar from Jeddo tells me that the writing is too ancient for him to read, but it relates to a war which occurred eight centuries ago between the Chinese and Japanese; indeed, the characteristics of the two races in costume and physiognomy are readily noted. The numerous paintings are elaborately done, and are of extreme delicacy and brilliancy, representing battles, sackings, marches, mythological events, landscapes, and sacred rites. Their mode of using gold breaks up the pictures, leaving portions of the spectacle as if in a golden fog, or obscured by a sort of frost-work of the same rich material, which is also largely used in details of armour, dresses, and wall-decoration, but on so minute a scale as to require a magnifying glass to make out all the design. The treatment of landscape is as simply conventional as the early Italian of the Giott-schi, while the rest of the work is wholly realistic, aiming at securing the utmost splendour of particular effect consistent with a quiet harmony of general tone. Throughout the masses of colour are carefully balanced and opposed.

Besides these, two series of illustrated books deserve mention: one by Boun-Tiyô, a recent artist; the other by his master, Oksai, who stands in connection with the Art of his country as Albert Durer, Hogarth, or Doré do to theirs. Indeed, he has some of the intellectual qualities and executive capacities of each of these artists, but novel methods altogether his own, and a power and a versatility of invention that would be remarkable anywhere.

Oksai's productions are numerous. One series of books form a pictorial encyclopædia, containing, by rough computation, more than twelve thousand designs, some slightly coloured, in thirty-nine volumes, divided into three sets of thirteen each, illustrative of life, manners, arts, natural history, scenery, caricature, religious myths, poetry, riddles, and science; in fine, a compendium of Japanese civilisation and products, mainly in sharp outline. His coloured albums of birds are said to be exquisite, but very costly, and so much esteemed in Japan as to be out of reach of foreign amateurs.

The first aspect of Japanese Art is most striking for its oddity. Their artists render certain truths with prodigious characterization, while neglecting some we hold to be indispensable; indeed, they do not seem to enter into their theory. It is common to omit foregrounds and backgrounds. Figures exist only in and by themselves, quite independent of local accessories. No attention is given to perspective, distance, proportion, symmetry, light and shadow, according to our rules. Japanese artists emphasize forcibly the main point, and neglect side issues or aids. Their æsthetic point of view, feeling, and comprehension, is antipodal to the Occidental. They concentrate attention on a few aims; we divide or scatter it among many. Our system gives the impression of general fidelity to nature; theirs a special. It is broken talk, like infant's speech. They display a vigour of realism seldom equalled by Europeans. By the simplest means they suggest distance, perspective, broad masses, far-off horizons of sea and land; in short, secure an effective realisation of the larger features of the landscape. Zig-zag lines adroitly lead the eye into interminable space. Our artists give us more to see, but we actually see less, because nothing is left to the imagination. A Japanese is most likely to draw a house wrong end foremost as to perspective, yet he will give wonderful breadth and grandeur to the landscape as a whole by a sort of visual instinct, without any perceptible effort or elaborated artifice. Grammatically it may be all wrong, but the impression is truthfully profound. Our artists have something to learn from, as well as to teach, the Japanese. If the latter, by rapid incisive outline, give a better idea of a given object than the former by laboured drawing, then we must recognise in the Asiatic a technical sleight of hand, and an insight into the character of the thing represented, superior to the European. All who examine Oksai's drawings are astonished at his forcible characterization and action, independent of modelling and relief.

His genius is interpenetrative and demonstrative, unique in quality, delighting in that action which exaggerates or ridicules the real; yet truthful and thorough in reproducing the habits, instincts, actual life, and absolute identity of plant, insect, fish, bird, animal, or man. One feels at once exactly what he wishes to convey, and, at the same moment, all the latent vitality of the object. He teaches one natural history and human nature, often ludicrously, always genially, sometimes coarsely, but ever truthfully. I may admire Audubon's and Bonaparte's birds for their correctly painted plumage and forms, but one glance at Oksai's uncoloured designs awakens more sympathy with animal life, besides disclosing the habits and instincts of birds and beasts, in a more graphic manner than the highly-finished European illustrations. This specific superiority applies with equal force to the vegetable kingdom and to man himself in his ordinary aspects. Oksai makes him play, gamble, love, fight, beg, juggle, eat, stand, walk, repose, act—in fine, *live*, with a realism that nowhere else is so intensely genuine. There is no aspiration for the beauty of flesh or the holiness of spirit, but inexorable nature; Japanese men and women exactly as they are in every day life.

Japanese Art is worth studying, if for no other end than to note how thoroughly it opposes the objective—common to the subjective—beautiful of the Greeks. Yet it recognises soul in things. The treatment of birds and vegetation is a marvel of success in rendering their vital forms and action, which could not be unless the artist had an intuitive consciousness of their inner organisation and functions. Chinese, Dutch, and French *genre* artists are painstaking and exact in imitating objects exteriorly, but they fail to endow them with the organic life in which the Japanese draughtsmen are so successful.

Oksai and Phidias are masters of the human figure, but with what diverging systems and aims! The Athenian evokes the god-like in man; the Oriental, the animal-human, choosing that type which thoroughly demonstrates his earthiness. When he indulges in the mystical, transcendental, or sentimental, it is most fre-

quently as grotesqueness and diabolism, or to invent supernal ugliness, as the ancients created beauty, to be admired for its own sake. A people can be trained to delight in the false as readily as the true. As they become habituated to error and artifice, their taste gravitates towards them. The mind forfeits its faculty of detecting and appreciating the really beautiful. The skill and feeling which Japan has shown in managing minor motives indicate a capacity for a more exalted ideal in the higher; but her æsthetic temperament being guided by false conceptions of religion and low aims, her artists were obliged to develop corresponding types. In estimating their ability, we must keep in sight what they meant. They are far from being incompetent or ignorant, but their taste is faulty, owing to wrong culture.

In one respect the Japanese and American mind is somewhat alike. This is a capacity of broad humour and appreciation of wit, which makes exaggerated contrasts and ridiculous similitudes. The Oriental islander puts an under-current of drollery into his gravest motives. Oksai represents the terrific thunder-god fantastically sublime, whose lightnings fall among a group of peasants, causing a ludicrously fatal catastrophe. Regard also the tiger stealth of the assassin creeping up in a jungle behind a fashionably-dressed personage serenading the full moon with a flute. A cold shudder comes over one at the intensely murderous movement, while the *naïve* unconsciousness of evil of the victim, absorbed in his transcendental occupation in the midst of a sinister landscape, provokes a smile. The serenity of the enticing moonlight is admirably set off by the death-stroke approaching from out of the shadow. It might pass for the genius of a fatal fever about to strike down its unsuspecting victim in the zest of his pleasure.

Humour is omnipresent in Oksai. Oddity, contrast, burlesque, monstrosity, enigma, the ferocious, terrible, foolish, and droll; birds and animals, humanised by man's vices, follies, or fun; men turned by enchantment into impossible monsters doing the most extravagant vagaries—such are some of his inventions; literally an Art, unique in variety, force, and comicality. However absurd his pencil, its juggling, cleverness, and quickness make his nonsense seem as if nature itself was playing the fool. Noses like the proboscis of an elephant are fitted to human faces in a life-like manner, and made to do the most foolish deeds. One young lady ties a pen to hers, and writes love-songs on the walls of her chamber. Arms, legs, and necks suddenly grow to snake-like lengths, and involve their owners in frightful scrapes. Jugglers and conjurers perform miracles that would amaze the most credulous believers in vulgar spiritism.

Drapery is frequently stiff, angular, and cumbersome, though hardly more so than that of the earlier German painters. The ease and naturalness of the smaller figures, sometimes graceful and dignified, are admirable. Costume fits the action. Although figures are generally flatly outlined, lacking *contour* and projection, the suggestive of form is good and the meaning strongly put.

As might be expected of a people having no true sense of the beautiful, realism readily runs into sensualism or vulgar materialism. The obscene Art of Japan is inconceivably monstrous, betraying a liking for absolute vice such as no European nation would outwardly tolerate in any condition of society. But the domestic habits make modesty impossible; hence artists depict indecencies in a matter-of-fact style, with the unreserve that attends the habits of animals. What is so common seems to carry with it no special pollution, as with peoples of nicer customs and purer morality. Oksai exhibits Japanese ladies inflicting a disgusting punishment on unresisting servants, such as no European imagination would conceive, and which would not be submitted to by the vilest person. How can personal delicacy be developed where prostitution is an honourable profession, shame-facedness unknown, and the portraits of famous courtesans hang in temples devoted to religion? Sensuality in the Art of Christian nations, as that of France, is a wilful sin, because, although

knowing purity and setting on high its standard, it nevertheless selects vicious and unchaste motives. Much of Japanese want of disguise of indecency has its origin in not seeing its own nakedness and an insufficient standard of home refinements, which have not radically emerged from the habits engendered by a primitive nomad life. Both Oksai and his clever pupil, Boun-Tiyò, in all their works that I have seen, avoid the voluptuous or directly immoral. Their grossness, is ungolded and consists rather in the selection of certain motives not so improper in themselves as unsuited to Art. The chief ethical defect is levity and want of a conscience. There is no tenderness or philanthropy. Life is seen either through ludicrous or material spectacles. Nothing is softened by idealism, but much is heightened for drillery. In Oksai there is noticeable an active sympathy with the common people, whose foibles and manners furnish him with an inexhaustible source of pictorial jokes. Nowhere *snobbery* or conventionality, certainly no predilection for rank, in his many-sided freebooting pencil. Yet there is no evidence of higher aim than to entertain by recording the fleeting thought, or illustrate the passing fact, unless it be seen in the *bizarre* monsters that represent their religious notions, and which exalt the ugly into representing the supreme and apparently maleficent power that must be propitiated at any cost. Without a knowledge of the text accompanying the designs any criticism on their real intent is of necessity empirical; especially the mystical or sacred Art remains an enigma. Its aspect on one side is demoniacal, materialistic, and ascetic, prolific of terror, abounding in visions, evocations, and ghostly apparitions. Some of the designs imply the appearance of spirits, or conjuring back the departed to hold intercourse with them. They also have a pictorial way of sermonising quite as telling as our verbal heaped up agony of sinning. Oksai gives two maddened gamblers, unnoticing above them that the demon of play has spun a thick web, in the centre of which he sits like a huge spider, with enormous eyes chucklingly watching them, as he poises himself for the fatal spring. The design would make an excellent back to our playing cards. A lucid sense of final retribution is betokened by avenging phantoms drawn from their world of shadows, as ingeniously frightful as the worst nightmare could furnish. Their divinities are shaped after the images of a disturbed imagination or incoherent reason. One god, Quawou, enjoys thirty-six arms and one hundred heads. Lebis, the jolly friend of the ocean, sustained by dolphins, is represented as if dancing the *cancon* in the waves. Although islanders, the Japanese show an incapacity of rendering the sea. They have only two sorts of quaintly primitive lines, one for calm and one for storm. Yet they attempt in bronze, not without a hint of success, to render the top and roll of breakers, only the crests of the waves get shaped into weird-like claws, which, however, accord very well with their fantastic effigy of Neptune.

Cheon-Lao, god of longevity, familiarly called the "Old Child," is a favourite Eastern divinity. He was born 601 years B.C., after eighty-one years' pregnancy of his mother, so the myth runs. Like his venerable image, he was always gay, living long and jovially, believing that happiness consists in so doing, and ever seeking by means of alchemy to find the secret of terrestrial immortality.

J. JACKSON JARVES.

Florence.

PICTURES AND DRAWINGS BY THE LATE G. H. THOMAS.

A COLLECTION of pictures and drawings by the late G. H. Thomas is to be seen in the rooms over the German Gallery, in Bond Street. It consists of works in oil, water-colour, pencil sketches, designs in Indian ink, and examples on stone and wood: indeed, it is seldom that we see such a diversity of powers combined in one individual, with results so distinct in feeling

and excellent in quality. We know not where Mr. Thomas picked up his Art-lore, but on looking at some of the pictures—the French subjects for instance—they set before us the peculiarities of national character in a manner so remarkable, that were we to see these compositions only, we might suppose they were the works of a French painter, who had succeeded to admiration in hitting off the, perhaps, salient characteristics of his nation, and was making the most of his gift. It is only by close examination of the whole of these works that we find in them a versatility entirely unfettered by manner. Protrairure, when curiously true, looks very often like caricature. Thus, in all points, nothing can be more unquestionably Prussian than the painted description of the Prussians, or more genuinely British than the pictures of the English. These references have a tone somewhat military; indeed, the subjects they illustrate are principally military ceremonies, as 'The Review at the Champ de Mars, 24th August, 1855;' 'Parade at Potsdam in 1861;' 'The Distribution of the Crimean Medal by the Queen, 18th May, 1855;' 'The Emperor of the French and Prince Albert witnessing the Sham Fight at Marquise, 8th September, 1854.' These, and other similar subjects, suggest that if Mr. Thomas had devoted himself to this department of Art he would have perhaps been greater, certainly more truthful, than any painter who has preceded him, as there is an entire absence of the theatrical element, which too frequently vitiates such subjects.

The Queen has graciously lent for this exhibition three or four pictures which form panels in one of the rooms in Buckingham Palace. 'Rotten Row' is a success in another direction, with its variety of characters, every one of whom is a type of a class. 'Masterless' is the title of a touching incident on some battlefield. A noble grey charger, the master of which has been killed, is galloping over the field, wild with terror. There is little in the picture, yet the description is complete. We see by this collection that Mr. Thomas was engaged to commemorate by his art the marriages of different branches of the Royal Family: thus we have 'The Marriage of H.R.H. the Prince of Wales, March 10, 1863;' 'Marriage of H.R.H. the Princess Alice to the Prince Louis of Hesse, Osborne, July 1st, 1862;' with other ceremonial subjects, as 'The investiture of the Sultan with the Order of the Garter by Her Majesty, on board the Royal Yacht, in 1867.' As the artist was prevented from being present through illness, a sketch was made by the Princess Louise, from which Mr. Thomas painted the last-named picture. Here are also 'The Coronation of the King of Prussia at Königsberg;' 'The Crown Princess doing homage;' 'Wedding of H.R.H. the Comte de Paris;' 'Sketch at the Marriage of the Prince of Wales—the Queen and the Hon. Mrs. Bruce.' One of the most remarkable pictures in the collection is certainly 'The Ball at the Camp—Boulogne,' in which the effervescence of the French character is strikingly set forth. The action looks exaggerated, but we believe the artist had seen what he has painted. In subject-matter of an ordinary class are—'Want of Confidence,' 'Snow-Balling,' 'Grandmamma's Come,' 'The Wreck,' 'The Ghost Story,' 'Apple Blossom,' 'Shrimpers,' 'Ploughing,' 'Skating,' 'A Boulogne Fish Woman,' 'Carting Hay,' 'Freshwater,' &c., with a number of portraits, particularly the sketches of persons present at the different ceremonies painted by the artist. These, for slight drawings, are among the most masterly essays of their class. America has contributed to the exhibition a set of designs executed by Mr. Thomas for American bank-notes: as minute and accurate drawings they are admirable. Thus it is really only after they are gone that we begin to know our best artists. We have always done justice to the works of Mr. Thomas when they have come under our notice, but it is only from this collection that we learn the full measure of his powers. Not only as an oil-painter in a special class of works, but as a book illustrator, he showed himself an artist of no ordinary merit.

THE NATIONAL GALLERY.

THE re-opening of the National Gallery after the recess necessitated by the removal of the Royal Academy, and the consequent appropriation of the rooms occupied by the members of that body, is an epoch in the history of our national collection. Among the many advantages derived from this addition of space is one of considerable importance, which is the separate exhibition of the Turner pictures, in two rooms. In passing through the now extensive suite of rooms we are impressed with the large number of pictures shown, and hence to Mr. Boxall and Mr. Wornum is all praise due. It might have been supposed that the extension of the gallery would have compelled a somewhat sparse distribution of the pictures; but, on the contrary, we despair, as of old, of advantageous places for worthy additions. In the entrance there is no change; we find ourselves, therefore, surrounded by the ancient and dry performances of very early schools; but on passing to the right the visitor is confronted by the many-compartmented Crivelli, which was noticed some time since in our columns. In what has been hitherto known as the Italian room—that which was built in the centre over the two entrances—we find the screens removed and the pictures less crowded on the walls, though the large paintings remain in the places hitherto occupied by them, and notably the 'Sebastian del Piombo' in its place of eminence. But the visitor will miss especially one picture—we mean the Perugino, which has been removed to another place, and has gained immensely by the change. It is through the end of this gallery that an entrance has been made into the apartments vacated by the Royal Academy.

In the second room—that is, the first we enter on the Academy side—are represented the Venetian, Milanese, and others of the Italian schools; and in the small room to the right are placed some of the smaller pictures which have been removed from the screens, as Raffaello's 'St. Catherine,' 'Dream of a Knight,' and the 'Garvagh Madonna,' Correggio's small 'Madonna and Infant Saviour,' and others; and here it is that is placed the new picture, 'The Entombment,' said to be by Michael Angelo, and which was purchased by Mr. McPherson in Rome for a small price, and afterwards by Mr. Boxall for £2,000, entirely on his own responsibility. It has been carefully cleaned, and has come out to all appearance in excellent condition. The third room is filled with Spanish and Italian works; the fourth room is devoted to the French school, and here we find, on the left, two of Turner's pictures, flanked by the two large Claudes, according to a condition made by Turner himself. These two centre pictures are 'Dido building Carthage,' and 'Landscape, with the sun rising in a mist.' There are besides here some German and Flemish pictures. The fifth room contains an imposing display of Dutch and Flemish works. The wall on the left is hung with the famous Rubenses. At the end of the room, facing the entrance, are the Rembrandts; and on the right, landscapes by Hobbema, Rubens, Ruysdael, and other works.

On retracing our steps, and entering the old rooms occupied as the National Gallery, we find the two first of these filled with Turner's works, and a grander display has never been seen: here are 'The Shipwreck,' 'Crossing the Brook,' 'Richmond Hill,' 'Bligh Sand,' 'Calais Pier,' 'Apollo killing the Python,' &c.; and in the second are 'The Téméraire,' 'Baïæ,' 'Caligula's Palace,' &c., &c. The third room has a further splendid display, and contains a variety of works brought from South Kensington, as Hogarth's 'Marriage à la Mode,' Wilkie's works; and others by Callcott, Constable, Gainsborough, Reynolds, Mulready, Stanfield, Stothard, Eastlake, Copley, Leslie, &c., &c., an assemblage of pictures of the very highest order. By the new arrangement all the pictures seemed to have gained in quality, while the additional space now allotted to them enables the visitor to see and appreciate their merits. We appear to have at length a real National Gallery.

THE DORÉ GALLERY.

For the third time M. Doré makes his appearance as an English exhibitor. In the first instance he brought before us that vivid representation of a German gaming-table, the *tapis vert* , the peculiar lighting of which, in a room at the Egyptian Hall, Piccadilly, attracted so much attention, and raised so much debate. Last year he invited us to see the 'Triumph of Christianity' (of which we gave a description), at the German Gallery, in Bond Street, together with a collection of paintings, many of them of Spanish subjects, the greater number of which, it appears, have been sold, although the prices named were high. In the present year the French artist has made a more determined effort, if not to naturalise himself on our soil, at least to show that his Art is cosmopolitan. A gallery has been taken, and very tastefully fitted up, at No. 35, New Bond Street, for the exclusive exhibition of oil-paintings by M. Doré, and we learn with extreme satisfaction that the welcome already given to his productions has assumed so substantial and tangible a form as to have led to an arrangement being entered into for the use of the gallery for this purpose, for the term of ten years.

The greatest triumph which, so far at least as the present collection extends, has been reaped by M. Doré's pencil, is the representation of the death-bed of Rossini. The great composer is personated at the very moment when the soul has taken flight, when the calm of ineffable peace has fallen on the deserted tabernacle, but before any of the rigidity of death has become apparent either in the face or in the carefully-drawn and characteristic hands. The head is gently supported by pillows, which it seems to press with the weight of reality. On the bosom lies a crucifix; the eyes are closed; the lines of the face are those of age, but of the age of Genius; and a picture which one would naturally anticipate to be characterized by much that is repulsive, awakens no feeling more severe than that of tender solemnity.

The real grandeur of the portrait cannot be expressed by description. But it is proper to call attention to the rare and peculiar harmony of the tone, and the perfect distinctness, both in apparent texture and in shade, of so many white surfaces. There is the soft leathery counterpane, or French blanket, so different from our own more fleecy substitute; the fine linen-covering of the pillow; the pallor of the face, throat, and hands; the gleam of the figure on the crucifix; the pale shadowy grey of the curtains. The marvel of the picture is, that although it represents, and faithfully represents, Death, it is not repulsive on that account. The thoughts are carried, by the genius of the painter, beyond the confines of the gallery, beyond the limits of that chamber of death into which he seems actually to admit us. Imagination follows the flight of the soul that woke, when among us, such wonderful music as that *Stabat Mater* the performance of which entranced eighteen thousand auditors at the Crystal Palace on the 1st of May; and we are reminded of the famous epitaph on Handel, "He is gone to that place where only his harmonies can be excelled."

The picture which, next to the Rossini, will be viewed with most curiosity, is the scene from the *Midsummer Night's Dream* , called 'Titania.' We wish that we could speak of its merits with less hesitation, or rather with less balance of *pro* and *con* . That it has great merits and great beauties is undeniable. That it exhibits great defects is no less certain. The thing which strikes us most forcibly is the regret that, in a picture which evinces so brilliant an inspiration, M. Doré should have allowed himself so far to experiment, instead of following that beaten and time-honoured road in which he has shown that he can so surely proceed with the stride of a giant.

In the first place 'Titania' is one of those pictures, as to which such fierce dispute has been raised, which can be seen only from one point of view. At the calculated distance, and in a suitable light, the effect produced is magical. The vaporous halo that half veils the scene,

the play and spring of the figures, the iridescence of the hues, the ethereal, spiritual, treatment of the scene are admirable.

But the fairies, however seen, are not English fairies. It is true there is a conflict of authorities as to the actual size of these minions of the moon, but in our own imaginative literature no doubt is entertained as to the fact of their miniature proportions. The scale taken from the size of the changeling makes M. Doré's 'Titania' almost colossal. Then, as you approach the full-grown group, the sad truth becomes evident that they are very ugly fairies—fairies with a strong flavour of the opera-dancer, and, moreover, of that most painful of all subjects when too distinctly visible, of the old and faded opera-dancer. Then we come to the question of the visibility of colours by moonlight. We know, of certain knowledge, that there are eyes which see colours much more vividly than do the average organs of vision; but, for most people, in our climate, moonlight yields no colour. The colour lavished on the 'Titania' thus tends to cause an almost unconscious revulsion of the mind, and to give the idea rather of what is artificial than of what is purely imaginative.

To pass in distinct review every one of the twenty-four pictures exhibited would exceed our limits. The great superiority of the present appearance of 'The Neophyte,' as compared with our recollection of last year, is due to the circumstance that we now see the original picture, of which last year only showed us a *replica* . The form and expression of the heads of the monks, the subtle delicacy of arrangement by which the central head is partially isolated, while the harmony of the general lines of the picture is preserved, the gleam of "dim religious light" from the painted window—all these bear the stamp of the work of a great artist.

The wonderful power evinced by Doré of giving the effect of height, of distance, of length, or of number, by the arrangement or repetition of the lines of a picture, is evinced in the landscape 'Die Engelsbörne,' a mountain scene in the environs of Rosenlaw, in the Oberlandois, where the eye is carried up by the vertical trunks of the pines, and rifts of the rocks, until the sense of lofty elevation is almost sublime. The green of some of the foliage does not strike us as natural in this picture; and in the view of the Château de Bernstein, in the *Haut Rhin* , the same peculiar green reappears, to the detriment of the golden tint thrown by the sun on the landscape. The dash of the silver torrent in the 'Souvenir of the Vosges,' may be compared and contrasted with the gloom of the lofty pine grove ('Night in a Forest') in the same romantic district, in a picture which we are surprised to see as a *remanet* from last year.

But the painting by which M. Doré will take the highest rank, not as regards this exhibition alone, but as far as any untravelled English critic has had an opportunity of forming an opinion, is that of Paolo and Francesca di Rimini.' Abstraction made of the painful character of the subject, it is not easy to speak of this well-wrought, careful painting in exaggerated terms. The drawing is admirable, the modelling of the shoulder of Paolo resembles that of St. John in the new Michel Angelo at the National Gallery. The style of the great masters of Italian Art has been so far reproduced that, without being able to refer the origin of this picture to the special study of either of the principal schools, we should not hesitate to place it alongside some of the finest productions of the great period of painting. The colours, the patient conscientious work, the general disposition of the picture, are all of the same order of merit. No brush but his own was ever dipped in the blue of Perugino, but the mantle that floats around the figures is of a real and beautiful blue, which reminds one of that artist. The floating hair of Francesca might have served for an angel of Francia. The deadly blue of the wound has an anatomical truth that is startling. The eye roves over the fiery gulf below, pauses on the two well-known figures of Dante and his guide, and returns again and again, well satisfied, to the contemplation of a noble picture. Let M. Doré paint thus and his fame will take care of itself.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

THE CLAIM FOR SHELTER.

Miss R. Solomon, Painter. G. Greatbach, Engraver.

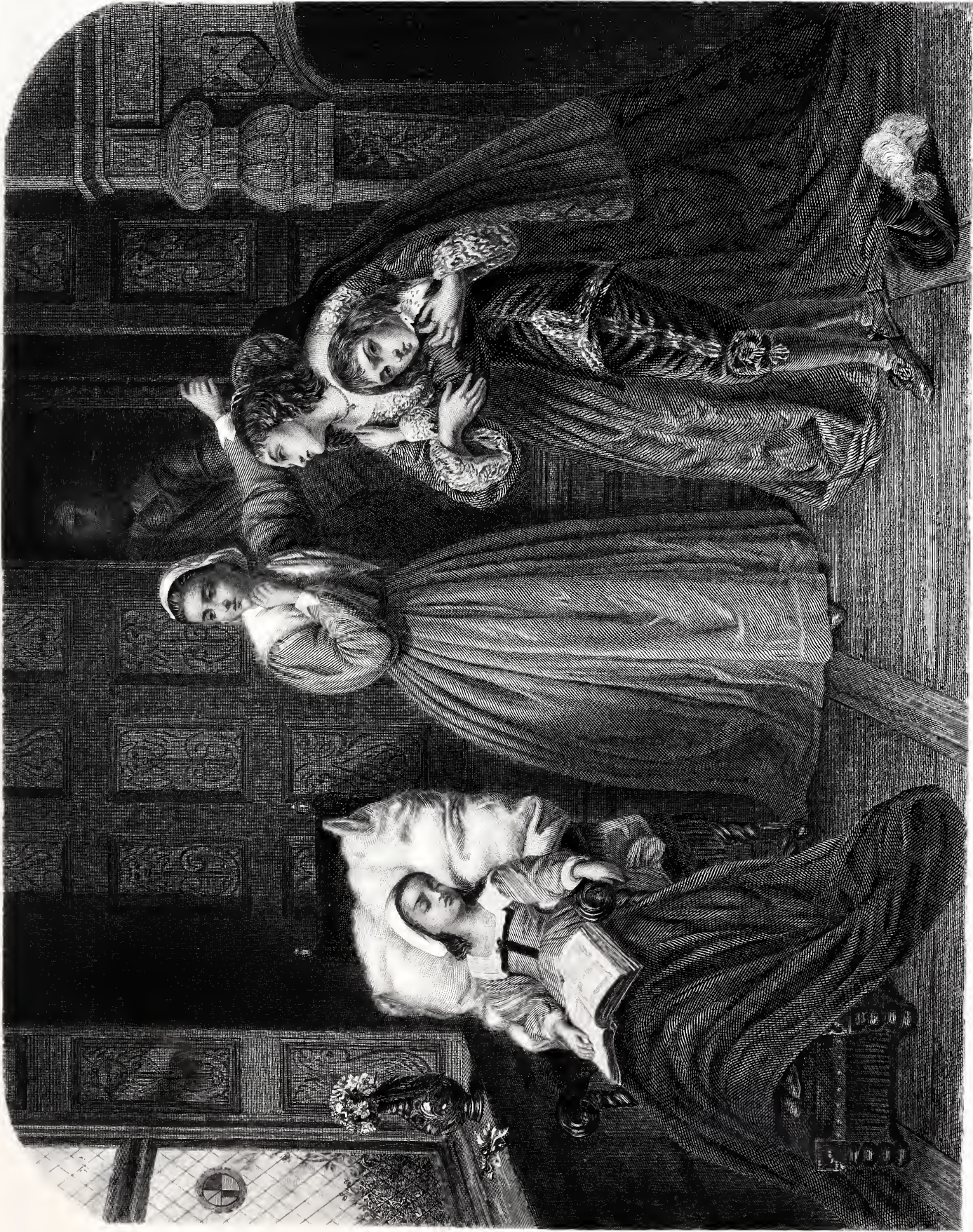
THE female artists of England have attained a position which, measured by the excellent works produced by not a few of them, cannot justly be ignored; and although, unlike Angelina Kauffman, whose name appears among the earliest members of the Royal Academy, the claims of her successors have been ignored by the Academy, this is no proof that they have not shown themselves equally, if not more, entitled to participate in the honours which the institution has to bestow. Painting and sculpture are at the present time both well represented by the "gentle" sex, and if in the former art we have not a Madlle. Rosa Bonheur to take the lead of our school in cattle-painting, we have those who in *genre* , landscape, and flower-painting, both in oils and water-colours, are entitled to distinctions which at some time or other—perhaps not far distant—the Academy may not consider it beneath its dignity to recognise. At any rate we have in Art, as in literature, many among us to prove that men do not monopolize all the talent of the country.

Miss Rebecca Solomon, the painter of 'The Claim for Shelter,' is of a family in which the genius of painting has found a home. She is the daughter of the late Mr. A. Solomon, and sister of Mr. S. Solomon, both of them artists whose works have been favourably recognised by the press and the public. The mantle of the father has rested on the shoulders of his children, and the daughter certainly does not wear the smallest portion of it: it seems to be equally shared by the two. For several years past Miss Solomon has been almost a regular contributor to the exhibitions of the Academy, but rarely sending more than one picture annually. Among these may be named 'A Friend in Need,' 'Tis better to be lowly born,' 'Behind the Curtain,' 'Love's Labour Lost,' 'The Arrest of a Deserter,' 'Good Night!' 'Harry Esmonde's Welcome at Walcote,' 'The Lion and the Mouse,'—two pictures were exhibited under the title, in 1865, each showing a different reading to the other,—'Heloise,' and 'Giovanni, Rome.'

'The Claim for Shelter' was exhibited in 1862, when it bore the title of 'Fugitive Royalists,' one which we considered less expressive of the exact meaning of the subject than that we have given to it, besides being less common; yet neither seems clearly to define the nature of the composition. A royalist lady, claiming protection for herself and youthful son, has entered the house of a Puritan, and is introduced into a chamber where a young sick girl lies; she has fallen asleep, it would seem, with an open Bible on her lap. The line—

"One touch of nature makes the whole world kin,"

was appended to the title in the catalogue, and, it may be assumed, serves as a key to the reading of the subject; the lady, fearing for the life of her own child, is touched with sympathy for the invalid, though the child of one who may have aided in the ruin of her house and the flight of its inmates. The story may not be very perspicuously told in this instance, but the characters themselves are skilfully and picturesquely brought together.



MISS R. SOLOMON, PINXT

G. GREATBACH, SCULPT

THE CLAIM FOR SHELTER.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS

LONDON, VIRTUE & CO



PICTURE GALLERIES OF ITALY.—PART VI. FLORENCE, THE UFFIZI GALLERY.



LEONARDO DA VINCI.



DRAWN irresistibly by its universal fame, the foreigner who visits Florence soon finds his way to the Uffizj, or Public Offices, which contain, perhaps without a single exception, the finest collection of works of Art, when the sculptures are taken into account, to be seen in the world. These latter are certainly not the least of its attractions, nor is this surprising when we know that among them are the famous Venus de Medicis, the Dancing

Faun, The Wrestlers, The Niobe, The Arrotino, or knife-grinder, as it is sometimes called, The Apollo, and others of more recent date by such sculptors as Michel Angelo, Verrocchio, Luca del Robbia, Donatello, Benevenuto Cellini, Jean Bologna.

The museum of the Uffizj is, *par excellence*, the National Gallery, and is composed of two long galleries running in parallel directions, separated from each other, except at one end where they are united by a third placed transversely: in addition to these are twenty-one saloons, *echeloned*, to use a military phrase sometimes adopted in architecture, on the flank of the galleries. Throughout the whole of these apartments are disposed in perfect order, paintings, statues, bas-reliefs, terra-cottas, mosaics, cameos, engraved gems, antique medals, Etruscan and Roman pottery, arms and armour, crystals, porcelain, ivories, drawings, engravings,—everything, in short, which the genius of man has created in the form of beautiful Art-work in almost every civilised country during a long succession of ages.

The collections acquired by the different members of the Medici family were dispersed during the disturbances that frequently occurred in the country in the fifteenth and the early part of the sixteenth centuries, and especially after the assassination, in 1537, of Alessandro, Duke of Florence, an illegitimate son of Lorenzo de Medici, Duke of Urbino. Cosmo I. succeeded, however, in recovering many of the lost treasures, and to him must be assigned the merit of being the founder of the Uffizj Gallery. The work he had commenced was continued by his successors, Francis, son of Cosmo, Ferdinand I., Cosmo II., Ferdinand II., and Cosmo III., all of

whom aided more or less in accumulating the vast wealth of Art contained therein.

Before proceeding to notice some of the pictures in this famous gallery, a few introductory remarks upon the Florentine school of painting will scarcely be considered out of place, though the Uffizj collection embraces within it examples of all, or nearly all, the great Italian schools. Florence, as was intimated in a preceding chapter, claims to be the restorer of Art; and although other states of Italy had made some advance in painting, simultaneously with, if not earlier than, the Florentines, to the latter must undoubtedly be conceded the honour of first distinguishing themselves as a school. The earliest name that has become familiar to us is that of Cimabue, who was born at Florence in 1240; his works, still to be seen in the church of St. Francesco, at Assisi, and in that of Sta. Maria Novella, in Florence,—the latter picture, a 'Madonna Enthroned,' of colossal dimensions,—show that Art had yet lost comparatively little of the Byzantine character in feeling and arrangement. The next great name is that of Giotto di Bondone, born near Florence in 1276, whom Cimabue, it is said, found one day in the fields, a shepherd-boy, sketching one of his father's flock on a large stone with a piece of slate. Struck with the talent exhibited in the boy's drawing, Cimabue took him home and became his preceptor. Dante speaks of him in his *Purgatorio* as supplanting his master in the estimation of his countrymen; and, judging by the few engravings of his works still extant,—those after the pictures he painted for the church of Del Carmine, Florence, which was burnt down in 1771,—he had lost much of the conventional forms adopted by his predecessors, and had evidently become a student of nature. His 'St. John Preaching in the Wilderness,' one of these pictures, and engraved in Mr. Wornum's "Epochs of Painting" is a remarkable composition for its time. In the National Gallery is a fragment of another picture of this series. In 1840 several portraits painted by Giotto in the chapel of the Palazzo del Podestà, Florence, were, through the exertions of Mr. Aubrey Bezzel, Mr. R. H. Wilde, of the United States, and Mr. Seymour Kirkup, brought to light. Acting upon a statement by Vasari, that Giotto had painted numerous portraits in this chapel, especially mentioning those of Dante, Brunetto Latini, Donati, and others, several attempts had at different times been made to discover them. The

general opinion with respect to these works was that they were plastered or whitewashed over, probably not long after they were done, during the triumphs of the political enemies of Dante and his party. The efforts of the gentlemen just mentioned were

crowned with success; the coat of plaster was removed, and the portraits were discovered in good preservation, notwithstanding the process they had undergone. The fact is related in a note by O. L. Eastlake in Kugler's "Handbook of Painting—The Schools of Italy."



LA FORNARINA.
(Raffaell'e.)

The fifteenth century witnessed very considerable progress in Florentine Art, both sculpture and painting. In the former, the names of Lorenzo Ghiberti, Donatello, and Luca della Robbia

stand prominently forward; in the latter the works of Fra Angelico and Masaccio show these artists to have possessed the finest feeling for the gentle and devotional affections, and the power

of drawing and composition united with a knowledge of light and shade. Florence is rich in the works of these two painters; while Filippo Lippi and his son Filippino, Botticelli, Gozzoli, Cosimo Roselli, and Ghirlandajo, Michel Angelo's master, were among the artists of that century who conferred honour on the school of Florence.

There is one name, however, which stands prominently forward in the annals of this school at the period, though his life was prolonged far into the first quarter of the sixteenth century. It is that of LEONARDO DA VINCI, whose portrait we have introduced

at the head of this chapter. By most writers on painting he is placed foremost on the list of those men who inaugurated a new epoch in the Art. It is remarkable that the Uffizj collection includes no great work of Da Vinci's: all it is able to show are a portrait, presumed to be that of Raffaele; the 'Adoration of the Magi,' a grand sketch, justly regarded as a treasure; and a head of Medusa, painted when the artist was quite a youth, it is said. The head lies on the earth amidst all sorts of reptiles. Kugler appears to lean towards an opinion expressed by others, that the Uffizj picture is a later but very excellent copy of the



THE VIRGIN, INFANT CHRIST, AND ST. JOHN.
(Raffaele.)

original. Of Da Vinci's famous *chef-d'œuvre*, 'The Last Supper,' painted in the refectory of the convent of S. Maria delle Grazie, Milan, it is needless to say a word, so universally is it known and esteemed. :-

Reserving for a future paper any reference to other artists contemporaneous with, or immediately following, Da Vinci, we come to the greatest light, perhaps, of the school of Florence, Michel Angelo Buonarroti, who was born twenty years later than Da Vinci, namely in 1475. Like the latter, Michel Angelo's

"talents were universal: he was at once architect, sculptor, painter," says Kugler, "and equally great in each art. He was an excellent poet and musician, conversant in science, and a profound anatomist. To the study of anatomy alone he devoted twelve years, and produced results evincing the highest possible mastery. A proud, stern spirit gave its peculiar impress alike to his actions and works—a spirit which valued its own independence above all, and knew how to embody its profound thoughts in distinct creations without having recourse to the symbolic veil.

His figures, if I may so speak, have a certain mysterious architectural grandeur; they are the expression of primaevial strength, which stamps them, whether in motion or in rest, with a character of highest energy, of intensest will." Though it cannot be said truly that he sacrificed everything to anatomical expression, the attainment of this quality undoubtedly seems to be that to which, whether in painting or sculpture, his utmost efforts were directed.

As a painter in oils Michel Angelo is unknown, nor is there any existing evidence of his ever using such a medium. In the Uffizj Gallery is an easel-picture generally ascribed to him, though not indubitably: it is 'THE HOLY FAMILY,' of which an engraving appears on this page. The picture is painted in

distemper, and the composition shows the peculiarity of the artist's drawing and design. The figures constituting the principal group are well arranged, but the attitudes are forced and ungraceful, especially that of the Virgin, with her head thrown back to take the infant from the lap of his father. What the nude company in the background has to do with the foremost group in the way of fit association it is difficult to determine. They seem to have been placed there only to give the painter an opportunity of indulging himself in his favourite practice of representing the forms and anatomy of the human figure.

We leave for the present the Florentine painters to notice



THE HOLY FAMILY.
(Michel Angelo.)

two pictures by Raffaele, or assumed to be by him, in the Uffizj Gallery, of which engravings are introduced on the preceding pages. The first of them bears the title of 'THE FORNARINA,' the name by which Raffaele's mistress has been known for more than a century. The portrait represents a handsome woman, but scarcely of that order of feminine beauty which, as it might be supposed, would throw such witchery over his heart and mind as the lady in question is reported to have done. Neither face nor form has the elegance and refinement for which Raffaele's female figures are so remarkable: never-

theless, it is a noble portrait, painted with the utmost tenderness and delicacy.

The other picture, 'THE VIRGIN, INFANT CHRIST, AND ST. JOHN,' is known among the *cognoscenti* as 'The Virgin with the Goldfinch,' from the young St. John presenting to his companion a bird of this kind. The face of the Madonna is sweet, peaceful, and truly Raffaellesque; but that of her infant son is not attractive, and the action of the child is constrained and ungraceful in attitude: the figure throughout contrasts very unfavourably with the St. John.

JAMES DAFFORNE.

THE
SOUTH KENSINGTON MUSEUM.

CHAPTER IV.

ORNAMENTAL IRON-WORK.

To the earnest student of Decorative Art in its severest forms, when applied to a special material, the collection of ornamental iron-work to be found in South Kensington Museum must be a source of great instruction and enjoyment. Here, the often misleading or confusing elements of colour or variation of texture are absent, and he has simply to deal with the first principles of use, material, and mode of production, all bearing upon a given end. In the great majority of instances the decoration has to grow absolutely out of the structure and the purpose to which the object constructed is intended to subserve; whilst the peculiarity of the material, its ductility under treatment in forge, by hammer, swage, and chisel, while hot, and its toughness and pliability in a laminated form when cold, under the action of the shears, punch, file, and chasing tool, ensure no ordinary consideration on the part of the artist-workman as to the forms it shall be made to assume in his hands.

It is not our object to write a history of the development of ornamental iron, but as far as possible to draw from the examples brought together in the national collections of Industrial Art, such illustrations of design and treatment as may be valuable to the Art-student. Unhappily, there are few writers to whom reference can be made in the Art-library attached to the Museum. The principal of these are, "Metal-work and its Artistic Design," by Sir M. Digby Wyatt; "Ancient Iron-work, from the thirteenth century," by D. A. Clarkson; "Serrurerie du Moyen-Age," par Raymond Bordeaux; and "Serrurerie et Fonte de Fer," dessiné et gravé, par Thiollot. The objects in the Museum itself, however, will largely repay a careful examination, and if read—as they may be read, much better than books—by the patient and careful examination of the student into principles and modes of treatment,—the why and wherefore of details, which, whilst they are artistic in their result, never contradict by their form or position the material in which they are produced,—these examples will impart a lesson of great practical value as bearing upon a phase of national industry, which, however perverted by the modern use of iron in the form of ornamental castings, may still, in the future, again rise to the true dignity of an Art-industry.

If our object were to show what design as applied to iron-work ought not to be, the range of our illustrations would probably extend throughout nearly all the decorative work of this class which has been produced during the last half century, at least; in which the ingenuity of the architect, the modeller, and the pattern-maker, appears to have been exercised for the purpose of contradicting in the forms realised the very nature of the material used, and applying that material in a cheap and ready form of production to purposes to which it was totally unsuited, alike structurally as well as ornamentally. It is enough, however, to allude here to this negative condition of things, without wasting time in more than a necessary passing mention of the utter antagonism between use, form, and material, that characterizes much of the ornamental iron castings of modern times, as compared with the thoughtful, ingenious, and highly skilful and appropriate treatment which the remains left to us of works in the same metal, but under a different system of manufacture, show to have prevailed from the thirteenth to the end of the eighteenth centuries.

The preservation of many of the works to which we shall have to allude may be attributed to the fact that the metal itself had no intrinsic value to benefit the destroyer, as in the case of works in gold, silver, and even bronze, when the latter was found in large masses. On the other hand, a more subtle, but equally effective cause of destruction has obliterated exquisite ornamental details, and even destroyed large and important works altogether; and where man did

not care to destroy because the material would not pay for the work of destruction, the ruin of rust has done its work in many an ingenious structure emanating from the brain and hands of the artist-smiths of past ages.

Let us then be thankful for that which has been preserved to us; for possibly in no other section of Industrial Art is the value of a national Museum of the Arts and industry of past times more distinctly seen than in that which it is our privilege now to examine and illustrate; since it can only be in the most portable and delicate examples—the Art-element which renders them attractive—that ordinary connoisseurship is likely to take any serious interest. The value of the material is at the minimum in the estimation of mankind; although, in reality, that material is the most useful of all the metals, and the one which has played the most important part in the modern civilisation and progress of the world. The smaller and more delicate objects may have attractions for the private collector and connoisseur, and thus many valuable examples have been happily preserved, but it is most frequently in the larger examples that we find the best illustration of the usefulness and artistic value of ornamental works in iron, and these can only be preserved, and find a fitting resting-place from destruction, within the walls, and in the shelter, of a public Museum.

For convenience of reference and description the collection of iron-work at South Kensington may be divided into the various heads under which we purpose to point out the peculiarities of design and treatment as illustrating the three great facts we have from time to time had occasion to insist upon as lying at the very root of the first principles of all sound industrial Art:—I. The use; II. The material; III. The mode of production.* Possibly few phases of Industrial Design will illustrate more strongly the importance of considering the latter fact, than that now before us; since it must be evident to the most unobservant that a design perfectly suited to production by the skilled use of hand tools—hammer, file, shears, pincers, punch, drill, &c., would be an impossibility in the hands of the moulder and iron-founder; while, as a matter of course, a design adapted for production by casting would be as completely impracticable in the hands of the smith.

SECTION I.—SCREENS, GATES, GRILLES, AND GATE-PANELS.

The most important work under this head is the series of screens which formerly fenced, at intervals of 50 yards, about 600 yards, running along the side next to the Thames, of the grounds at Hampton Court Palace. The twelve screens have been preserved through the pertinacious, and at one time much deprecated, interference of the authorities of the Science and Art Department, which has saved from destruction by the weather and official neglect examples of which English workers in iron may be proud.

Two of these screens have been returned to Hampton Court for exhibition there, under proper conditions for their preservation; one is in the Museum at Edinburgh, and another at Nottingham,† of which city the artist-smith, who designed and executed them about 1695, was a native. The other eight are placed in the North Court of the South Kensington Museum, and have been so carefully restored in all points, for which authority could be obtained, that in spite of the wind and weather of nearly two hundred years, several of them are still models of elegance and artistic skill in iron.

* For many years the writer has strictly followed this crucial test of the integrity of a design, and has never found it fail. In unrealised designs it brings the mere theoretical forms and ornamentation of the draughtsman face to face with this proposed result, and the questions, "What is it for?" "What is it to be made of?" "How is it to be made?" have to be answered. In realised designs, fitness for purpose, adaptation to material, and economy of production become the canons of criticism and ignore the *ad captandum* likes and dislikes of the critic. By economy of production, however, cheapness is not meant, but the perfection of means to a given end, whether by skill of hand or mechanical contrivance.

† This has been removed on loan to the South Staffordshire Industrial and Fine-Art Exhibition, now open at Wolverhampton, as a lesson for the iron-workers of the "Black Country."

The producer, Huntington Shaw, was commissioned by King William III. to execute the work; but it is stated that the king having died before their completion, or certainly before they were paid for, the Parliament or Government of the day, in a fit of so-called economy, repudiated the contract, and the executant was ruined in consequence. This treatment had its effect upon a probably refined nature, and all that we know now is that Huntington Shaw died at the comparatively early age of fifty-one. For the fact was recorded, according to Lysons (vol. v., page 82), on a tablet outside Hampton Church, that he died at that age in 1710, and was described as "an artist in his own way," which simply means, according to the conventional writers of that and much later times, that not being a painter or a sculptor, he was not an artist in the general estimation of those among whom he lived. We, however, think differently, as his screens prove him to have been a consummate artist in a material which would have baffled the skill and ingenuity of nine-tenths of his contemporaries of the palette and chisel.

Each screen is 13 feet 2 inches wide, and 10 feet 6 inches high, being divided into a central and two side compartments or panels. The buttress stanchions that support the work on each side are of excellent construction and simple design, in which there is no attempt at any decorative effect beyond the scrolls, which in themselves are part of the construction, as forming strong curvilinear elbow points in the forged iron; yet the connection of the lines with the more decorative portions of the design is perfect.

Each side-panel is surmounted with a semi-circular pediment cornice, whereon an ornament of *repoussé* and forged iron supports a regal crown. This ornament is in itself a study, from its remarkably decorative effect and the extreme simplicity of its construction and detail, which is essentially that of an iron crown, and nothing more. The interior ornaments of the side-panels are of forged, twisted, and beaten, or *repoussé*, iron. The details of the foliage are treated with singular skill, and the result is great elegance of effect. Rosettes of iron *repoussé* are introduced into the upper portions, and the student will not fail to observe that these rosettes are introduced as flowers showing the culmination of the growth of the ornament, and not as rosettes or *pateræ* are too frequently brought in,—to hide the poverty of general line and arrangement in the design.

The great, or central compartment, measuring 3 feet 7 inches across, has a centre composed of a square panel of forged iron, which in itself is a repetition of the external form of the screen. In several of these the national emblems of England, Scotland, and Ireland—the Rose, the Thistle, and the Harp—have been introduced, and each appears to have been repeated twice in the whole series. Examples of the two last named are in the Museum. An example of the first named is to be found in the one sent to Nottingham—an appropriate souvenir of the great smith in his native city. Several of these central panels are filled with scrolled ornaments, which suggest ciphers, but are not really so composed, although one expects to have a combination of W and M as the cipher of William and Mary. Possibly the great handicraft power shown in the work is best illustrated by these, and in the screens which are now placed on each side of the Tribune, from the church of Santa Chiara, Florence, the curves and details being wrought with exceptional skill and finish.

Each side of this central panel is filled up with bold and elaborate scrolls, the stems being of forged iron, and the foliation of *repoussé*. The composition of the main lines of these scrolls is not always satisfactory, as at certain points it suggests angularity, and an objectionable halting, so to speak, in the sweep; but the spaces are peculiar and very difficult to deal with; and although details, however excellent, can never compensate for lack of unity in the leading lines of a composition, yet the skill shown in the treatment almost compensates for this defect, by the boldness and vigour of the result.

The most defective detail is that of the head

of an eagle, which growing out of the scroll-work and foliations of the upper portion of the composition, does duty as a species of supporter on each side of the upper central decoration above the panel. This central ornament is another example of florid design in the French classic school, as adapted to a special material. The supporting lines run out of the side scrolls and central panel, and being covered with foliage, support the upper central, or apex, ornament, which consists generally of an admirable mask in *repoussé*, varying in each screen, resting upon a hammered representation of a piece of hanging drapery with damask-like decorations, and perforated borders on curvilinear edges, from which hang three tassels in iron *repoussé*. The supporting ornaments of the masks are of admirable design and workmanship, and evidence the jeweller-like skill in finish which the artist-smith brought to bear upon his work. In some instances the mask has been left out, and the whole completed with a pyramidal arrangement of foliage.

The greater portion of the screens have the side-panels so far destroyed, that their compartments have been filled up with iron-palisade bars of the most utilitarian type. Thanks to what remained and the care that has been taken of these remains, together with a certain method of restoration which has been carried out since they were placed in the Museum, two or three of them are so far complete that the scheme of the whole is readily comprehended by the student who cares to know what the work once was.

In marked contrast with these works, but affording a singularly useful and suggestive illustration of modern Art-skill in the same direction, are two iron gates purchased from the Prussian section of the International Exhibition at Paris in 1867, and now placed in the North Court of the Museum.

These gates are a combination of bronze casting and wrought-iron, the bronze being introduced as mitre and jointing panels in the wrought-iron frame-work, and as rosettes in decorative scroll-work of the filling in of the gates. The central device of each gate, being the Prussian eagle, is also cast in bronze. Practically the design of each gate is a large panel filled with ornamentation of a fanciful character based upon floral models characteristically treated, in which the details are skillfully adapted to the material. It is suggestive rather than imitative of natural flowers found in the genus *passiflora*, but with which a detail based on the clover or shamrock is cleverly and effectively combined. The scroll-work is arranged and drawn, so to speak, with great skill and precision; the finish with the file and hammer being very perfect.

In some of the branches, advantage has been taken of a method of bringing together *fascia* of iron wire forged on to the main stem and bound at intervals with rings. From these issue the tendrils of the plant, most admirably developed, with great freedom in the treatment. The result of these tendrils is very charming in detail, while the general effect is no way interfered with.

The student of iron-work will find many useful lessons in these gates. There is no affectation of quaintness or following after any bygone school or special style. The designer and the worker have gone together, looking to nature for the theme, and to the exigencies of the material in its adaptation to the process of manufacture for the result; the end being a pair of well-constructed and strongly-made gates. Let him especially note the principal corolla at the top and bottom of each panel, and mark how ingeniously the forms are combined to a given end in their adaptation alike to material and mode of production.

One remarkable feature of these gates comes distinctly out on close examination, and that is the quality of strength and probable endurance, as already indicated. The whole is firm, bold, and well knitted together throughout. There is no flimsiness even in appearance, and yet the whole is light and elegant. The pedimental ornament is especially so; yet its composition is equally strong with the other portions, being strong and firm both in appearance and reality;

while as an ornamental finish to the work as a whole, it is complete in all its details. Reference will be made to this pediment when noticing this section of subject further on.

The grilles are not very numerous, but some of them are highly suggestive, and present admirable examples of their kind. The most elaborate is 5,974—58, which forms a screen as well as a grating. It is seventeenth-century German work, and has return ends. The design is a composition of interlaced foliated ornament, divided down the centre, but the construction is entirely concealed by elaborately wrought leaves overlapping each other. The filling in of the panels is effected by light and elegant scrolls, the arrangement of the lines of growth being very successful and worthy of special attention and study, from the perfect unity which characterizes the whole composition. The work is surmounted by a pediment of equally successful arrangement. The minuter details of this grille are most elaborately wrought. At several of the starting-points, however, a figure has been introduced in the Italian arabesque manner, but the result is more grotesque than beautiful. The masks of lines brought in here and there are very suggestive as decorative ties to the scroll-work. In the centre of the pediment a shield or cartouch is boldly introduced, on which a coat of arms or a cipher may have been painted when the work was *in situ*.

In contrast with this elaborate grille the iron window-grating from the cathedral at Ghent, 5,975—57, may be quoted as an example of pure construction with just enough of ornament introduced to give a decorative effect. This is simply a composition of seven vertical bars running through decorative cross-bars, with a circlet of iron surrounding a shield as the centre, the whole being finished with a coronal-like frieze. Admirably arranged and executed, the effect is produced by simple repetition, of the value of which the skilled workers in iron of the olden time had a very keen perception. The whole work is suggestive of strength in combination with elegance and lightness. One feels that nothing can be taken away, nor can anything be added, without marring the general effect. 126—54 is an Italian grating of the seventeenth century, composed entirely of a simple, but very decorative and effective repetition; and 2,446—56 is a very successful arrangement of a simple lozenge with a projecting spike at the angles, each bar being attached to the outer framework with a cleverly wrought rosette, the rivet in the centre forming an essential part of the decoration.

The window grille (7,805—62) of sixteenth-century Italian work, is another peculiar but very simple example of repetition, and is suggestive from its being composed of quatrefoils in forged iron, tied together with decorative clasps. The arrangement is simplicity itself, but the effect is very light, elegant, and decorative.

There are but few panels: the most perfect, and the one containing the best practical lesson, is (5,971—60) a Venetian one of the seventeenth century. It is composed of a series of small, but admirably arranged, scrolls in iron, forged square in the main stems, but graduating into flatness towards the points of the smaller spirals, which are finished with a circular flattened mass, or spot, and not with merely a point. These scrolls are subordinated with great artistic skill to the larger sweeps of curve which practically divide the panel into five spaces—one central, and two at each angle of the panel. This method, by which the central line is broken, is very suggestive, as the bar is so forged as to give two points and two lozenges as details; and while it sustains the mass of the decorative construction, is part of the decorative detail. This is an important element in the successful combination of wrought ornamental iron-work, not always attended to so much as it might be.

A smaller panel of a similar type, with a double ogee outline at the top and bottom, is another example of elegance in the arrangement of lines in scrolls, filling up a given space, and ensuring strength united with beauty.

SECTION II.—PEDIMENTS, BALCONIES, AND FAN-LIGHTS.

The pediments of the Hampton Court screens have been already alluded to as excellent examples of their kind, and also that which surmounts the gates of modern German work. The student may profitably contrast No. 5,976—57, made about 1700, and also another of a still lighter character (5,978—56) of the same date. These are placed with the examples of iron-work in the north cloisters of the Museum, under the Schools of Art. The treatment of both these examples, as also of several others placed near them, is very elaborate, with a singularly minute attention to the details, much of which is practically thrown away when the object is placed in its proper position. Nor can we quote these as good examples of linear composition, as in the case of the best parts of the Hampton Court screens. As specimens, however, of what can be done in iron by the skilled worker, they are very valuable, and deserve careful study.

Probably the most interesting example of a pediment is 9,090—63. It is German work, and ascribed to the sixteenth century, but looks earlier. This work has evidently been gilt at some early period, when the effect must have been very magnificent. It is 13 feet 2 inches in length, 3 feet 7 inches high in the centre, and 20 inches at the ends. This design is composed of four spirals on each side, graduating towards the sides, each being composed of lightly-forged stems and quaintly-designed foliage, with a grotesque terminal figure in the centre of the two large scrolls. The student will not find a more perfect arrangement of lines, spaces, and decorative quantities, in the whole Museum. The central vertical line is a grotesque terminal figure, from which spring two small spirals, on which are two grotesque figures, symmetrical, placed to balance each other near the apex. The details of this work are chiselled in a rude but very effective manner. Altogether this example is one of a very exceptional character. It is, unhappily, not very well placed for examination or study; but its size, and the peculiarity of its construction and treatment, requiring that it should be seen on both sides, render it a difficult subject to deal with in the space within which the iron-work has at present to be arranged.

There are very few balcony decorations. A small and lightly-constructed one of Venetian, seventeenth-century workmanship (5,969—65) is a very charming example of lightness and fine treatment of lines in a perfectly symmetrical arrangement. The filling in of the two side panels is especially suggestive.

In marked contrast to this is a strongly-made and massive balcony of Flemish eighteenth-century work (237—66). The central panel is so arranged, that an interlaced cipher-like ornament within a circlet of iron is the leading feature of the design. The side ornaments are boldly forged and interlaced, the decorative foliage being in *repoussé*. The two lateral panels of this work are specially noticeable for their massive character and their sterling excellence of design and execution as adapted to the material.

The most important fan-light (1,176—64) is a German work of the sixteenth century. It is of the usual semi-circular form, the central ornament being a fret-work of interlaced iron running into curves and forming a reticulated cross in the middle of the space, and not on the cord of the arc, which is the more frequent mode of treatment. From the centre, the foliated scroll-work springs, and the arrangement of the lines is admirable. There is no crowding either of the stems or foliage, and the terminal flowers are excellent specimens of conventional treatment in forged iron from the careful examination of which the student may profit. Four of the principal flowers are noteworthy from the central portion being formed of a strong, forged spiral, skilfully wrought, and graduated from a bulbous centre to two points, one resting in the calyx, and the other forming the apex. They are very suggestive of lightness and strength in combination.

Another excellent example has a centre

formed of a solidly-forged semi-circle decorated with twisted iron, a similar detail running along the cord of the arc on which this centre rests. From it the work radiates in panels, forming arcades bounded by another strongly forged band of iron. The lines of radiation are broken by studs and foliation, and a point of twisted iron decorates the spandrel spaces formed by the arcs near the diameter. The outer space between this line of arcs and the extreme diameter is decorated with a simple foliation running from the lower angle on each side to the centre of the top of the main arc, a bold band of iron enclosing the whole.

A smaller fan-light (6347—60) is worth examination as an example of a light and effective character. The arrangement of this is also radiatory from an inner semi-circle; but the whole is composed of iron, forged thin—in fact, straps of iron, worked into spirals and bound together at suitable intervals by flat bands. The artistic effect is chiefly due to the perspective result produced upon the vision by the edge of the iron being on the plane, or rather, absolutely forming the plane, of the design.

SECTION III.—CRESSETS OR LAMPS, FIRE-DOGS, FIRE-IRONS, AND CANDELABRA.

The extent to which wrought-iron cressets were used in past ages, as a means of external light at night for the courtyards of mansions, street-lamps, beacons, and other kindred purposes, can scarcely be imagined in this age of gas and electric lights. In the objects of this class which have been preserved, we see one of the most ingenious, as well as one of the most legitimate, uses of iron-work; and the extent to which decoration was applied to these singular means of even temporary illumination, appears to have been very great.

There are three rather remarkable examples of these domestic beacons in the Museum. The most important (9,146—63) is a rare specimen of its class, and is sixteenth-century Italian. It springs directly from the angle of the wall upwards, the main stem rising from an admirably designed and executed starting-point, the line of the stem being broken by flat leaves curving outwards at stated intervals. The body, or fire-place, is formed of strongly forged iron bars beaten flat, and decorated with twisted work, the upper detail being a pointed trefoil. A ring of twisted iron surrounds and decorates the upper portion, while a flat ring, with a very boldly twisted ring of flat iron, forms the bottom. The whole composition is very bold and effective.

Another, of Florentine work of the sixteenth century (7,384—61), starts from the wall at a right angle. From this the supporting stem descends, and then rises again in a curve, decorated with forged-iron leafage, to the body of the sconce, which is formed of fine flattened straps of iron and a flat ring rising from an admirably designed calyx in two divisions—a conventional treatment of the lily. The flat vertical sides are each terminated with an elongated trefoil, a long iron spike running up the centre. A repetition of the same idea, on a larger, but ruder and less ornamental, scale, is seen in 7,802—62; but this is really a better specimen of construction for use.

A cresset, or lamp bracket (2—64), formed of a conventional treatment in iron of a dragon with outspread wings, is worth attention and examination by the student, from the varied character of the treatment of the details. It is massive, quaint, and effective; a thoroughly artistic example of forged and chiselled iron-work. The upper scroll and foliation issue from the open mouth of the dragon. The work is sixteenth-century Italian.

The most elaborate example of wrought-iron fire-dogs is the pair 87—64. These are also of sixteenth-century Italian. They consist of scroll bases united by a strong bar of iron running across the front of the fire-place; from these bases rises on each side a species of candelabrum surmounted by a small cresset, or open space, for a lamp. A bar of iron, supported by a minutely decorated scroll-work bracket, starts inward at right angles from under the cresset on each side, and at the ends are small sconces for candles. The whole work is highly cha-

racteristic, and it is chiselled and chased on the flat sides of the scrolls, with a repetition of a rosette. The bases of each side column, or candelabrum, are of a very original arrangement in design and of most artistic execution. Masks in *repoussé*, introduced at special points, form features of the details. The student will do well to examine attentively the peculiar arrangement and execution of the short flat scrolls of the bases, and note the effect they produce, and also the mode of execution.

Another pair of fire-dogs is of English work (2,394—55) of the seventeenth century, and was acquired from the Bernal collection. They are excellent specimens of their class; very quaint and effective from the addition of brass details to the iron-work. The design of the main stem of the side pieces is very noticeable, and the execution of the ornamentation by chiselling out of the solid iron gives a bold and effective result. The other ornamental details are drill and file work of a simple character, but admirably adapted to the material.

A set of fire-irons, four in number, 8,433 to 8,436—63, purchased with the Soulaiges collection, is of Italian workmanship of about 1560. They present very suggestive patterns in design and execution, but rather for adaptation to modern wants than imitation. They are of great length, and have a bronze terminal figure as a handle. The design is elegant and the execution skilful. Another set (2,395—55) is of Italian or French origin of the sixteenth century. They are light and elegant examples of these useful domestic objects.

There is only one really artistic candelabrum in wrought iron, and this is of Italian fifteenth-century work (5,991—59), brought from a chapel in a village in the Apennines. It has a tripod foot of strap-work scrolls, with twisted foliations. The top or light-bearer is a very clever conventional treatment of the lily in *repoussé* iron, charmingly arranged. The stem is of twisted work in a double strand, one being large and the other small. The latter is dextrously twisted into the fluted spiral of the former, and the continuation produces a very decorative and effective result. This stem springs from a calyx or starting point in the middle of the vertical line of the object, the lower part being itself quite plain, but surrounded, and therefore decorated, by a growth of flat lily-like leaves grouped as springing from the tripod. The object is very suggestive of varied applications to modern wants.

Iron chests, caskets, hinges, hooks, and other works for interior domestic use formerly produced in wrought-iron will be described in our next.*

GEORGE WALLIS.

THE LECTURE THEATRE.

THE Lords of the Committee of Council on Education have requested six gentlemen to act as a committee to report on the acoustics of the new Lecture Theatre at the South Kensington Museum. They are Sir Charles Wheatstone, Sir Michael Costa, Professor Tyndall, Mr. Bowley, Lieut.-Col. Scott, and Capt. Denely, R.E., who will act as secretary. It thus appears to be the opinion of their lordships that it is unnecessary to request the advice of an architect on the subject of the acoustic qualities of the theatre.

The public are invited to be present at the trials—invited, that is to say, on the payment of one shilling for an ordinary seat, and two shillings for a reserved seat. The filling of the room, necessary for the acoustic test, is thus economically, or rather profitably, secured.

Audible and visible demonstrations of the varieties of musical pitch were to be directed by Professor Guthrie, on the 12th May—after this sheet is at press; and there is to be a trial of voices, directed by Mr. Arthur Sullivan, on the 2nd of June; and a trial of instruments; directed by Mr. Ella, on the 9th of June.

In anticipation of the trials, the tapestry wrought from the cartoons of Raffaele is suspended around the walls of the theatre, so as to

cover the open arches, which, no doubt, will be found to swallow up too much sound. The shape of the room is peculiar, consisting of two portions: one, a nearly square chamber, with covered roof and arcaded sides; and the other, a sort of apse, or semicircular recess, with a domed brickwork roof. The unusual height of the portion devoted to the audience is accompanied by an unusual steepness of pitch on the ascent of the seats, which rise one behind the other so as to command a distinct view of the table of the lecturer from each tier. The acoustic advantage is more questionable. The results of the experiments will be looked for with great curiosity by all those who take an interest in this important subject.

REPORTS OF SCHOOLS OF ART.

Numerous meetings in connection with Schools of Art have been recently held. Reports of the following have reached us:—

METROPOLITAN.

LAMBETH.—A distribution of gold, silver, and bronze medals, certificates, and prizes, was made at the School, Upper Kennington Lane. The gold medal has been awarded to Edwin Mullins, for a model from the antique; silver medals to Cyrus Johnson, for a head from life; and to Alexander Booker, for a design for wall-decoration; bronze medals to Richard Gates, for design for lace, and Walter Stacey, for a drawing from the antique. In 1867 all national medallions and local medals were abolished; instead, the Department offers 10 gold, 20 silver, and 50 bronze medals, called "Queen's Prizes in Art" to the "Students of 100 Schools of Art." A bronze medal was awarded to a collection of students' works in the Paris Exhibition in 1867.

PROVINCIAL.

BIRMINGHAM.—Mr. Frank G. Jackson has been appointed to aid Mr. Raimbach, headmaster of this school, in the superintending of classes for special instruction in Industrial Design. Mr. Jackson's valuable report upon the Arts of Design at the late Paris Exhibition shows him to be eminently qualified for the duties he has been called to fulfil.

BLYTH.—At the last examination of the pupils in this school, twenty-eight out of fifty-three students submitted works for examination.

BOSTON.—A free exhibition of works by the students of this school has taken place. The works displayed evidenced the ability of the master, Mr. Howard, as an Art-teacher, and the attention and industry of his pupils.

CARLISLE.—The annual exhibition of drawings by students in this school was somewhat recently opened, in the rooms of the academy. The collection of drawings comprises studies in various departments of Art, and many of the specimens exhibit considerable ability. The geometrical and mechanical drawings are for the most part executed with precision, and some of the architectural sketches delineate faithfully different styles of architecture.

DEVIZES.—The annual Government inspection of the pupils took place. The pupils were examined in free-hand drawing, practical geometry, model and mechanical drawing, and perspective. The school is in a flourishing condition.

HANLEY.—The annual meeting of this institution has been held, Mr. G. Ridgway, the mayor, in the chair. The attendance was good, but not so large as on some former occasions. A considerable number of drawings and models were exhibited. Mr. G. Wedgwood expressed his satisfaction at the progress made by the pupils, but, at the same time, was much disappointed that a town like Hanley, having a population of 40,000 inhabitants, only sent 175 pupils to its School of Art. He was glad to know that the school had always stood well in the matter of medals, but he did not consider that the number of medals awarded was a conclusive test of efficiency.

LEEDS.—Mr. J. W. Palliser, a student of the Schools of Art, has obtained from the authorities at Kensington, a certificate of the third grade for teaching elementary drawing; an-

* To be continued.

other student, Mr. Peace Sykes, being similarly successful. Two other students (Mr. T. Watson and Mr. W. M. Arundale) have also executed the diploma works successfully, and passed a portion of the examination. The Leeds school has now, we hear, achieved the distinction of being the most successful training-school of Art-masters out of all the schools of Art in the kingdom, with the sole exception of the National Training School at South Kensington, where three Leeds pupils at present hold valuable appointments.

LEWES.—The annual Government examination in drawing was held at the County Hall. The test of skill was in the making of an outline drawing from a given example in one hour, the exact nature of this example being unknown to the pupils until the hour commenced. Sixty-five pupils competed, about one-half being ladies.

NOTTINGHAM.—In the Government examinations lately held, as many as 178 candidates presented themselves for examination, and 314 papers were prepared and forwarded to the departments of Science and Art, London, for the prizes, &c., to be adjudged. In free-hand drawing 100 papers were worked; in practical geometry, 66 papers; in perspective 55 papers; in model drawing, 83 papers; and in mechanical drawing, 10 papers: total, 314 papers. The results are not likely to be known before the end of the present month. We understand there is likely to be a very satisfactory local prize list this year, some gentleman in the town having subscribed liberally towards this fund; so that, what with Governmental and local prizes to work for, the students have certainly every encouragement to exert themselves. The steadily increasing progress made by the students of this school is again shown by the number of works forwarded to London for competition for the National Gold, Silver, and Bronze Medals, Queen's prizes, and third-grade prizes; no fewer than 1,627 works, contributed by 244 students, having been sent off for Elementary Book prizes, &c., and 292 works of 65 more advanced students for the Queen's Prize Medals, &c., making a total of 1,919 works, executed by 309 of the students during the year. In addition to this, 18 competitors have forwarded lace designs for the Mayor's Silver Medal, the award for which is left in the hands of the Government examiners, a subject of congratulation to all who desire to see Nottingham maintain a leading position in the manufacture of lace. We understand that prizes will be offered in all stages of instruction for works executed in the school between this and April, 1870, including Architectural Designs, Machine Drawing, and Designs for Lace and Decorations, &c., &c.

SOUTHAMPTON.—The annual examination in drawing was held here, and a larger number of candidates presented themselves on this, than on any previous examination for the prizes offered by the Department of Art for free-hand drawing. Altogether there were 156 papers worked. Of these 92 were in free-hand drawing; 22 in geometrical drawing; 37 in model drawing; and 5 in perspective. There were no candidates in mechanical drawing; and in future this paper will be worked in the science schools and classes, but not in schools of Art as hitherto.

SALISBURY.—The annual Government examination of the pupils took place. Twenty-seven pupils presented themselves for examination in free-hand drawing, and four in practical geometry. The best of the finished drawings which have been executed during the past year, will be sent to South Kensington to compete for prizes and honours.

TORQUAY.—The annual meeting and *conversazione* of the School of Art and Science was opened at the Science Hall. There are about one hundred pupils in each class of the school, and the works exhibited were contributed by local amateurs. The subjects delineated were of an architectural and decorative character, with some landscapes in oils and in water-colours.

Our Reports have lately got into arrears, owing to press of matter; we now supply the deficiency.

ART IN SCOTLAND AND THE PROVINCES.

GLASGOW.—The directors have resolved to apply to have the Glasgow Institute of the Fine Arts incorporated by Royal Charter. The draft charter has been prepared, and finally revised by the parliamentary agents. Meantime, the operations of the Institute are confined to the annual exhibitions, the formation of a permanent collection, and occasional awards to artists. But it is proposed in the charter "to increase the means used to further its aims," by making provision for lectures and *conversazioni* in Art and kindred subjects, by forming a library, and affording occasional and temporary assistance to indigent artists and their families. The funds for these, in addition to charges for admission to the exhibition and lectures, will be obtained from fees from members, who are to consist of three classes: Extraordinary, Ordinary of the First Class, and Ordinary of the Second Class, ranked by the respective payments of £25, £10, and £5, to the funds of the institute.—The controversy between Sir George Harvey, P.R.S.A., and Mr. C. Heath Wilson, of Glasgow, on the alleged defects of the Munich windows in the Glasgow Cathedral has again suffered a brief revival, and once more the comparative merits of Munich and granulated glass have been left undecided, owing to Mr. Wilson's abrupt but necessary withdrawal from the correspondence. The present issue concerns the technical defects of Munich glass executed by M. Ainmüller. Instead of painting the shadows and detail with enamel brown, M. Ainmüller has introduced in the Glasgow windows certain refinements of modern practice (which, we are aware, have been successfully introduced in Germany), consisting in thinly glazing the glass with pale blue enamel over the simple brown enamel: pink glass being shaded with pink enamel, green with green, and so on. The effect of these changes is, no doubt, pleasing, and the beauty of the glass is greatly increased, but it seems that none of these colours stand well in this country in comparison with brown enamel, and consequently, in the Glasgow Cathedral, the blue enamel is peeling off in flakes, tearing up the surface beneath, and Mr. Wilson fears the same results will happen with the pink, green, &c. M. Ainmüller has been ordered to replace the figures so destroyed with glass executed simply with the enamel brown. Now as these colours are admittedly most difficult to work, any inadvertence of the fireman, or any accident occurring during the process of burning, may have been the cause of this disaster to the Munich, no less than our northern temperature and the western gales blowing against the cathedral; but on the present facts we are inclined to admit with Sir George Harvey, that granulated glass has great advantages over the *inferior* Munich, which alone will stand our climate, in its varied tints and texture, richness of colour, and durability.

DUNDEE.—It is proposed to erect a fountain opposite the "grand staircase" of the Albert Institute, and in front of the Post Office. In the design,—which has been supplied by the Coalbrookdale Company, and is very elegant,—the diameter of the lower basin is 13 feet, the height of the middle basin is 6 feet, and of the upper basin 11 feet—the total height being 15 feet, 4 inches.

DEVONPORT.—It is proposed to open an exhibition of Arts, Science, and Manufactures in this town during the months of July and August. It will be held for the benefit, and in the rooms, of the Mechanics' Institute.

MANCHESTER.—Mr. G. E. Tuson has painted, for the new Town-hall, a picture of large dimensions, the subject of which is the presentation of addresses, by the Corporation and the Cotton-Supply Association, to the Sultan when he visited England about two years ago. The scene is laid in an apartment in Buckingham Palace. The number of figures introduced into the picture is thirty-three: the portrait of the Sultan is copied from one lent to Mr. Tuson by his Majesty. Local papers speak of the excellence of the work as a "ceremonial" picture.

ART IN CONTINENTAL STATES.

MONTAUBON.—The Museum of Art, bequeathed by Ingres to this, his native town, and richly endowed with his works, was opened in the month of April. In one apartment hangs his last great picture, 'Jesus among the Doctors;' another contains a number of sculptures by his father, and his own personal effects, such as his bureau, his easel, palette, colour-box, his favourite books, violin, with portraits of his family and friends. Nine hundred drawings, selected from about three thousand sketches, are hung in two divisions, and show the gradual development of his talents. In another room is his collection of terra-cottas, medals, engravings, vases, &c.; and in the last, intended for sculptures and ancient curiosities, is the famous statue of Love, which Visconti attributes to Praxiteles: it forms a part of Ingres' testamentary gift.

EISENACH, the birthplace of Bach, the celebrated composer, is preparing to erect a statue to his honour.

PARIS.—The *Académie des Beaux-Arts* opened its exhibition in the beginning of May with a collection of 4,230 works, of all kinds. The crowded state of our columns this month compels us to postpone the notice of the exhibition which our Paris correspondent has forwarded to us till our next publication.—The collection of paintings made by M. Edward Fould was sold in the month of April. Among the pictures were—'Maronites praying in the Libanus,' Bide, £186; 'Samson slaying the Philistines,' Decamps, formerly in the galleries of the Duchess d'Orleans and Prince Demidoff, £1,620; 'Rembrandt at work in his Atelier,' Gérôme, £600; 'A Turkish Mosque,' Marilhat, £364; 'Visit to the Atelier,' Meissonier, £568; 'Venice—Sunset,' Ziem, £300; 'Poultry,' Hondekoeter, £180; 'The Meeting at the Fountain,' Lancret, formerly in the collection of the Earl of Pembroke, £2,520; 'The Meeting in the Park,' Pater, in the same collection, £2,080; 'Dutch Interior,' A. Ostade, £230; 'Still Life,' Weenix, £380; 'The Stag at Bay,' P. Wouwerman, £808.—On the 5th of May the collection of the Marquis de Lau was sold: it contained, among other works of less importance, the following:—'Landscape,' Corot, £200; 'Landscape—Woodcock Shooting,' Decamps, £336; 'Landscape—Sunset,' Decamps, £156; 'Les Convulsionnaires de Tanger,' £1,940; 'Stags taking to the Water,' £640; 'The Banks of the Sébou, Morocco,' £260—these three are by Delacroix; 'The Oaks by the Lake,' J. Dupré, £770; 'An Evening Reception at Diffa,' Fromentin, £356; 'Mass at St. Hubert,' E. Isabey, £260; 'Spring-time,' T. Rousseau, £604; 'A Norman Pasture,' Troyon, £296; 'The Abduction of Mary Stuart,' a water-colour drawing by E. Lami, £162. The whole collection sold for £6,477.

—M. Georges Roget, historical painter, and honorary president of the Artists' Association, died on the 9th of April. He was born in 1781, and entered, in 1802, the *École des Beaux-Arts*, where he gained, the same year, the second prize for painting. During this period of his studentship he entered the atelier of David, whom he aided in a large number of his greatest works. He is said to have reproduced from memory a copy of David's celebrated picture entitled 'Saere,' which was taken away and damaged on the return of the Bourbons, and is now, after being regained and repaired, in the museum of Versailles. Roget's copy, signed by David during his exile in Brussels, went to America. Roget executed and exhibited numerous pictures, chief among which are 'Homage of the French Princes at the Cradle of the King of Rome,' and 'Henry IV. and his Children.' The galleries of the Luxembourg and Versailles contain many of his works, and his cartoons for the tapestry manufacture of the Gobelins are numerous. He was made Chevalier of the Legion of Honour in 1822.—M. Doublemard has completed his model representing Marshal Monecy defending Paris, destined to adorn the Place de Clichy.

BRUSSELS.—M. G. Geefs has finished his model of the statue of Leopold I., intended for the city of Namur.

PICTURE SALES.

Messrs. Christie, Manson, and Woods sold, on the 20th of March, a collection of about seventy historical portraits, many of them of great value, the property of Mr. John Webb, of Grafton Street. The most important were Joanna, Countess of Abergavenny, formerly in the Strawberry Hill and Bernal collections, by an unknown artist, 200 gs. (Ayerst); Portrait of a Gentleman, in a crimson dress, trimmed with fur, placing a ring on the finger of his left hand, L. di Credi, 126 gs. (Durlacher); Isabella, second wife of Philip II. of Spain, S. Anguisciola, from the collection of Sir Digby Mackworth, 310 gs. (Durlacher); Portrait of Titian's Daughter, by himself, 130 gs. (F. Smith); whole length Portrait of the celebrated Madame de Pompadour, painted by Drouais for the palace of Versailles, 805 gs. (Davis); Portrait of the Duc de Maine, in the robes of the Order of St. Esprit, whole length, and the pendant to the last-mentioned, 120 gs. (Durlacher).

Several important sales were made by Messrs. Christie, Manson, and Woods, during the month of April. On the 15th the dispersion of Mr. Ruskin's collection attracted a crowd of connoisseurs, buyers, and others, to the rooms in King Street, St. James's; many, of course, stimulated by curiosity to see what the admirer and eloquent champion of Turner had got together of the works of this great landscape-painter. They consisted of forty small sketches, most of them little else than studies of skies, with the landscapes pencilled in, and in some cases slightly tinted. They realised, on the whole, high, but not extravagant, prices. The principal were—'Battle Abbey,' 97 gs. (Colnaghi); 'Coast Scene,' 51 gs. (Agnew); 'The Bass Rock,' 84 gs. (Agnew); 'Margate Pier,' 70 gs. (Colnaghi); 'Margate Pier,' study of storm and sunshine, 65 gs. (Vokins); 'Luxembourg,' 60 gs. (Vokins); 'The Niesen, from the upper end of the Lake of Thun,' 115 gs. (Forster); 'Mountains at the head of the Lake of Thun,' 130 gs. (Agnew); 'Bellinzona,' 105 gs. (Vokins); 'The Desolate Bed of an Alpine Stream,' 105 gs. (Agnew); 'Alpine Torrent and Pass,' 120 gs. (Agnew); 'Scene in the Tyrol,' 160 gs. (Agnew); 'The Glacier des Boissons,' 60 gs. (Colnaghi); 'The Lake of Brienz, looking up to the Valley of Lauterbrunnen,' a beautiful drawing of the early time, 315 gs. (Agnew). These forty drawings produced upwards of £2,207; and we may remark that the catalogue contained Mr. Ruskin's own comments on each work.

The other principal works were—'Grapes and Medlars,' W. Hunt, 95 gs. (Agnew); 'Watermill in Wales,' 80 gs. (Agnew); 'Interior of French Village-school,' Duverger, 150 gs. (Vokins); 'Val d'Aosta,' J. Brett, 245 gs. (Martin); and two large and magnificent drawings by Copley Fielding, 'Scene between King's House and Inverary,' 440 gs. (Martin); and 'Sea-piece—Off Portsmouth,' 460 gs. (Agnew).

The "lion" of the sale, if we may so term it, was, however, Turner's 'Slave Ship,' painted by him in 1840, and purchased by Mr. Ruskin out of Turner's gallery. This strange composition, a perfect kaleidoscope of colour, an unengraved picture, carrying copyright, was knocked down at 1,945 gs.: the purchaser's name was not made public so far as we could learn. The entire collection realised nearly £6,006.

On the same day, and at the same place, a very valuable collection of drawings and oil-paintings was sold: the owner's name did not appear. There were upwards of fifty examples, all of them of high quality. The chief were:—*Water-colour drawings*—'The Lake of Lucerne,' J. M. W. Turner, painted for the late Mr. Bicknell, and sold at his sale for 680 gs., was now bought by Earl Dudley for 980 gs.; 'The Keeper's Daughter' and 'The Knight's Departure,' a pair by F. Tayler, 375 gs. (Vokins); 'Landscape,' with a cottage and children, and 'Coast-scene—Sunset,' Birket Foster, 140 gs. (the former purchased by Mr. Vokins, the latter by Mr. Fuller); 'Lake-scene,' with figures and

cows, Copley Fielding, 105 gs. (Agnew); 'Bridlington Pier,' Copley Fielding, 275 gs. (Agnew); 'Christ Preaching,' exhibited at Leeds, G. Cattermole, 155 gs. (Agnew); 'In the Desert,' also exhibited at Leeds, Carl Haag, 420 gs. (Vokins); 'Battle of the Boyne,' J. Gilbert, 310 gs. (Arnold); 'Too Hot,' W. Hunt, 200 gs. (Agnew); 'Storm off Scarborough,' Copley Fielding, 190 gs. (Agnew); 'Lancaster Sands,' D. Cox, 105 gs. (Agnew); 'Loch Lomond' and 'Fingal's Cave,' Copley Fielding, 275 gs. (Vokins); 'The Mistress of the Buckhounds,' F. Tayler, 270 gs. (Vokins); 'The Convalescent,' Birket Foster, 95 gs. (Agnew). *Oil-paintings*:—'The Lost Change,' W. H. Knight, 100 gs. (Brooke); 'Queen Elizabeth receiving the French Ambassadors after the Massacre of St. Bartholomew,' the finished sketch for the large and well-known picture by W. F. Yeames, A.R.A., 95 gs. (Agnew); 'A Lady, with a Scarlet Geranium in her hand,' painted by C. R. Leslie, R.A., in 1849, for Captain Constable, son of J. Constable, R.A., 266 gs. (Grundy). The collection produced nearly £6,000.

The collection of water-colour drawings and oil-paintings belonging to the late Mr. John Dillon was sold by Messrs. Christie, Manson, and Woods, on the 17th of April: it was noted for the splendid drawings by Turner, sixteen in number, it contained, and which realised upwards of £7,800. These were—'The Source of the Arveron,' 204 gs. (Agnew); 'A Sea-piece,' 121 gs. (Dail); both engraved in the "Liber Studiorum"; 'Eddystone Lighthouse,' engraved by Lupton, 370 gs. (Agnew); 'Vesuvius in Repose,' engraved, 385 gs. (Vokins); 'Vesuvius in Eruption,' engraved, 230 gs. (Vokins); 'Lake of Nemi,' 370 gs. (Vokins); 'Falls of Terni,' 565 gs. (Vokins)—both engraved in Hakewill's work; 'Pendennis Castle,' 50 gs. (Vokins); 'Lulworth Castle,' 250 gs. (Agnew); 'Poole, Dorsetshire,' 335 gs. (Agnew)—all three engraved in the "Southern Coast" series; 'Rivaulx Abbey,' 960 gs. (Agnew)—engraved in the "England and Wales" series; 'Mont Blanc, from Aosta,' 810 gs. (Moffatt); 'Folly-hill, Yorkshire,' 890 gs. (Agnew); both from the Pilkington collection; 'Landscape,' with figures driving animals to a pool of water, a castle on a distant hill: this drawing excited great competition, and was finally knocked down at the large sum of 1,200 gs. (Vokins); 'Interior of Westminster Abbey, a view of the Chapel north of the Choir,' 170 gs. (Agnew); 'Norham Castle,' 500 gs. (Agnew): these two were formerly in the Harewood collection.

The other principal water-colour drawings were five by W. Müller:—'Xanthus,' 'Homer's River, Smyrna,' 'Valley looking from Xanthus to Pinara,' 'Xanthus, and Ruins, from Chioke,' and 'Tombs at Macry,' 215 gs. (Vokins); 'Good Dog,' W. Hunt, 100 gs. (Vokins); 'Devotion,' W. Hunt, 175 gs. (Agnew); 'Reading the Bible,' G. Cattermole, and 'Macbeth and the Witches,' by the same artist, 115 gs. (Vokins).

The oil-pictures, chiefly of cabinet-size, included,—'Jeannie Deans interceding with the Queen in Kensington Gardens,' C. R. Leslie, R.A., 120 gs. (Agnew); 'Interior of Burgos Cathedral during the time of Mass,' D. Roberts, 240 gs. (Agnew); 'Le Bon Curé,' F. Goodall, R.A., 130 gs. (Jones); 'The Woodman, with three Donkeys,' Rosa Bonheur, 395 gs. (Agnew); 'Interior,' with Turks smoking, and a Nubian slave in attendance, W. Müller, 122 gs.; 'The Andalusian Letter-writer,' a finished sketch for the picture in the Royal Collection, engraved in the *Art-Journal*, J. Phillip, R.A., 200 gs. (Agnew); 'The Dell,' J. Linnell, 165 gs. (Moffatt); 'Venice—The Bridge of Sighs,' E. W. Cooke, R.A., 220 gs. (Gambart); 'The Church of St. Lawrence, Rotterdam,' J. Holland, 170 gs. (Holloway); 'Mrs. Pepys sitting to Frank Hals for her Portrait,' A. Elmore, R.A., engraved in the *Art-Journal*, 300 gs. (Agnew); 'Gillingham, Kent,' J. Linnell, a large and magnificent picture, painted from a sketch by W. Müller, 685 gs. (Agnew); 'Francesca di Rimini,' Ary Scheffer, 155 gs. (Pocock); 'Napoleon crossing the Alps,' Paul Delaroche, with an autograph letter of the painter referring to the picture, 540 gs. (Agnew); 'The Smoker,' Meissonnier,

380 gs. (Agnew); 'Landscape,' with cattle and peasants on the banks of a river, from the collection of the poet Rogers, Gainsborough, 720 gs. (Agnew); 'A Fête-Champêtre,' Watteau, 150 gs. (Colnaghi). Mr. Dillon's collection realised upwards of £15,000.

Messrs. Christie & Co. sold, on the 29th of April, a valuable collection of water-colour drawings, "the property of a trust estate." It was remarkable for comprising twenty-nine important drawings by J. M. W. Turner, chiefly engraved, including seven of the Sir Walter Scott series, six of the Hakewill series, and several of the "England and Wales" series. The principal works by other artists were:—'Shipping at the Mouth of a River, in a Calm,' 'Approach to Venice,' 'The Rialto, Venice,' three by R. P. Bonington, 100 gs. (Pendleton); 'A Young Knight keeping Vigil,' 'The Dying Knight,' 'A Cardinal, with Attendants, in an Artist's Studio,' 'Interior of the Beauchamp Chapel, Warwick,' four by G. Cattermole, 105 gs. (Vokins); 'Arabs,' 'Figures in a Corn-field,' 'Shepherd and Sheep,' three by Decamps, 110 gs. (Agnew); 'A Peasant-Girl in a Shed,' 'Poppies and a Basket of Fruit,' 'Iris, in a bottle, and other Flowers,' 'A Blacksmith's Forge,' four by W. Hunt, 160 gs. (Vokins and others); 'Stirling Castle,' F. Nicholson, 100 gs. (Agnew); 'Gipsy Toilet,' and 'Girl with a Milk-pail,' P. F. Poole, R.A., 120 gs. (Agnew); 'Children at a Stile,' P. F. Poole, R.A., 180 gs. (Agnew); 'Italian Girl decorating herself at a Fountain,' 'Girl with Water-pitcher on her head, and a Child at her foot, beside a Well,' also by P. F. Poole, R.A., 70 gs. (Grundy); 'Interior of the Mosque at Cordova,' and 'Obervessel,' both by D. Roberts, R.A., 140 gs. (Agnew); 'Isola Bella, Lago Maggiore,' engraved, 175 gs. (Vokins); 'Temple of Jupiter and the Acropolis, Athens,' and 'Cologne,' both engraved, 165 gs. (Vokins); 'View on the Scheldt,' engraved, 107 gs. (Gambart); 'View on the Moselle,' 120 gs. (Vokins)—these five drawings are by C. Stanfield, R.A.; 'The Vicar of Wakefield and his Wife,' mounted on a grey horse, F. Tayler, 65 gs. (Vokins).

The Turner drawings were:—'A Scene in Cumberland,' with a rainbow, 80 gs. (Agnew); 'The Via Mala,' 'Whalley Abbey,' 'An Italian Convent,' 100 gs. (Agnew); 'Interior of Eveny Priory,' 105 gs. (Agnew); 'Beeston Castle, Cheshire,' 130 gs. (Agnew); 'The Rhone at Geneva,' 140 gs. (Agnew); 'River Scene,' with mountainous distance, and 'River Scene,' with a bridge, 55 gs. (Levy); 'Val d'Aosta,' 140 gs. (Agnew); 'Harbour Scene,' with a castle and a church on a hill, effect of sunset, 200 gs. (Agnew); 'Aldbrough,' 115 gs. (Agnew); 'Whitby,' 200 gs. (Agnew)—both of these drawings were engraved for the "England and Wales" series, but were not published; 'Folkstone—Coastguards making a Seizure,' in the "England and Wales" series, 257 gs. (Tooth); 'Warwick Castle,' 110 gs. (Agnew); 'Landscape,' with a female peasant and sheep on the road, a mansion—said to be Erridge Castle, the seat of the Earl of Abergavenny—in the distance, 705 gs. (Agnew). The following seven drawings are engraved in the works of Sir Walter Scott; they are uniform in size, and very small, only $3\frac{1}{2}$ inches by $5\frac{1}{2}$ inches; the price they realised was enormous:—'Abbotsford,' 195 gs. (Agnew); 'Dunstaffnage,' 150 gs. (Agnew); 'Placenza,' 185 gs. (McLean); 'Chateau d'Arc,' 160 gs. (Vokins); 'The Field of Waterloo,' 150 gs. (Agnew); 'Jerusalem,' 220 gs. (Agnew). The remainder are engraved in Hakewill's work; their size is uniform, $5\frac{1}{2}$ inches by $8\frac{3}{4}$ inches:—'Rome, from the Monte Mario,' 110 gs. (Vokins); 'The Forum Romanum,' 230 gs. (Vokins); 'The Forum Romanum, from the Tower of the Capitol,' 125 gs. (Vokins); 'The Tomb of Cecilia Metella,' 265 gs. (Vokins); 'Florence, from Fiesoli,' 235 gs. (Vokins); 'Florence, from the Porta Alla Carraia,' 345 gs. (Agnew).

The twenty-nine drawings by Turner realised upwards of £5,000. The whole of the collection reached the sum of £7,350.

We are compelled to postpone several subsequent sales to the next month.

ARCHITECTURAL EXHIBITION SOCIETY.

THE nineteenth exhibition of the Architectural Exhibition Society was opened by a *soirée* on the evening of the 4th of May, at No. 9, Conduit Street. The company was numerous, and the *ré-union* seemed to afford general satisfaction. The chief feature of the evening was the display of a selection from the drawings of the late Rev. J. L. Petit, M.A., F.S.A., to which the west gallery was entirely devoted. No fewer than 294 of these sketches hung on the walls, and they are said to have been selected from a collection amounting to 15,000. The labour of the artist—who, it must be remembered, was not a professional artist—may almost be compared to that of the inexhaustible Doré. But Mr. Petit's are not imaginative sketches, or, at all events, can they be considered as imaginative merely in treatment. They are bold, rapid, free sketches, generally almost, or altogether, monochromatic in tint; sometimes—but rarely—presenting an old friend under such a new dress as to be hardly recognisable, but often singularly happy and impressive.

The arrangement of the drawings was dictated, apparently, by the desire to give the utmost amount of variety to the walls—England—Germany—Africa—France—the Holy Land—Scotland—Italy—Egypt—we passed from one country to another without order or connection. Sometimes four or five distinct views of the same building, as the fine old abbey of Tewkesbury, for example, were hung far apart, although the value of each view could not but be enhanced by regarding it as one of a set. The arrangement was, of course, intentional, but we question its excellence. As to the interest of the sketches, there can be no question.

A beautiful collection of modern Venetian glass, from the Murano factory, was displayed; and a curious reproduction of portraits of the Twelve Apostles, in stained glass, illustrated the architectural division of the glass-maker's art.

ENTRE DEUX AMOURS.

FROM THE GROUP BY CARRIER-BELLEUSE.

THE group here engraved is the work of M. Carrier-Belleuse, a French sculptor of considerable eminence, whose name may not be unfamiliar to many of our readers as having modelled the large and beautiful vase manufactured by Messrs. Minton and Co., and exhibited at the Paris International Exhibition of 1867. It is not easy to define the meaning of the group before us: the mother is certainly 'Entre Deux Amours,' her infant and Cupid; but the whispering of the latter into the ear of a young matron suggests nothing that her position as a mother does not fulfil. Cupid's secrets are always supposed to have reference to the love of maidenhood; this, in her case, is now a memory of the past, and the "mischievous god" of youthful unmarried life is only an intruder when he presumes to talk of love to one who holds her child on her knee.

Independent, however, of any reading to which the group might be subjected, it amply accomplishes the conditions required by this class of sculpture; it is decidedly "pictorial," and the composition is pleasing. Works of this kind come not within the limits of criticism such as would be applied to those of a severer style: they must be judged by themselves; and if the sculptor succeeds in carrying out his ideas successfully, as M. Carrier-Belleuse has done, he has so far fulfilled his mission.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY "BANQUET."—On Saturday, the 1st of May, for the first time since its foundation, the members received their guests in their own house. As usual, they were all "distinguished:" peers, statesmen, dignitaries of the Church, foreign ministers, men of science, men of letters, and the "merchant-princes" to whom Art is so much indebted for its present high and palmy state. The proceedings were, as heretofore—complimentary: it is but courtesy on such occasions to abstain from any comments that might bear a character of complaint; and it would have been "rude" to ask why so many painters, whose works excited general admiration, and contribute largely to the excellence of the exhibition, are not, and are not likely soon to be, members of the Institution. There were, of course, no inquiries concerning the number of pictures sent back to their producers: the old complaint "want of room" was indeed reiterated by the President; but the "rejected" excited little sympathy; and broken hearts were of no account while the flush of triumph was strong in the gallery number three; neither was there any one to ask why second-class foreigners absorbed the spaces that might have been accorded to better artists who are British. In a word, nothing was said to encourage hope that in their new dwelling there would be a new order of things, and that Art and artists might look for encouraging and prosperous helps, as results of the removal from Trafalgar Square to Burlington House, and the augmented "space" obtained thereby. It is but a vague "hope" that which Sir Francis Grant expressed: "I hope it will be in our power largely to increase our hitherto not inconsiderable charities to our poorer and less fortunate brethren; and that we shall be able in future, with open-handed generosity, to support every effort for the benefit and promotion of Art in this country." There was no intimation of any change for the better; and we presume that now it is freed from even the semblance of restraint, the Royal Academy will be, just what the Royal Academy has ever been, a body corporate for its own good. The best "authorities" on the subject anticipate that the revenue derived from the exhibition and the sale of catalogues this year will exceed £20,000.

"A REFRESHMENT-ROOM" is now attached to the Royal Academy, on the ground floor. It was not opened on the day of the private view, the president and council considering that, as it would not be "hospitality" to permit their guests to pay for refreshments, it would be more prudent to let them go without any. It is understood, however, that the revenue hence derived is to be given to the poor of the parish—why not to the Artists' General Benevolent Institution?

THE "REJECTED" FROM THE ROYAL ACADEMY.—It is understood to be the intention of the artists whose works were rejected, or rather were not hung, by the Royal Academy, to have an exhibition of their own. If it take place, it will be at too late a period of the month to receive notice at our hands. We hope, however, it will not take place; little or no good can arise from such an exhibition. It may confirm the decree of the "hangers," or rather that of the president and council; for the hangers expressly declare they *did* place all the "accepted" pictures, that is to say, those

that had been approved by the council, and which they were directed to hang.* No doubt among the "rejected" there are many who have just cause to complain: we hear indeed of artists so circumstanced whose works cannot be inferior to those of any of the members. But it will answer no beneficial purpose to trumpet to the world what they themselves consider professional degradation. The experiment has been thrice tried, and thrice failed. But we shall see. There will be just cause for emphatic protest if good works by good artists have been from any cause "left out;" and if reports be well founded, a heavy misfortune has certainly happened or great injustice has been perpetrated. At the dinner of the Artists' General Benevolent Society, Sir Francis Grant is reported to have said, "He had no doubt that when the supplementary exhibition was seen by the public they would endorse with their approval the judgment of the council of the Royal Academy." The prophecy is not in good taste, to say the least; probably the "rejected" will give it a stronger term. We shall pass the whole subject under review, in due course.

CHURCH'S VIEW OF DAMASCUS.—Another really great work by this eminent American painter is to be seen at McLean's Gallery in the Haymarket. In comparing this picture with those that have preceded it, we may say the artist has seen all that he ever saw before, but has felt much more deeply. The subject is not a mere architectural view of Damascus, but a description of the country in which it is situated, showing us a district more wonderful than could be imagined from any written statement. The printed account of the view is far too slight for so important a picture of a city and a country so deeply interesting. Above all, we should have desired to know the time of the year intended to be represented. We are supposed to see the place at a distance from the rocky slope of a spur of the Anti-Lebanon. The city with its tall minarets, lighted by the last rays of the setting sun, shines out as surrounded on all sides by the very luxuriant verdure of the plain, or rather basin, in which it is situated. From the distance at which we see it, the prominent features of the most ancient city in the world are entirely Mahometan; at that distance the subjects of the Christian traditions are not discernible. Immediately before the spectator, and on what may be called the bare and rugged rock, appears an Arab goat-herd, who seems to typify the human life of the region. From what we see, we must believe that Mr. Church is conscientious in his representations. It is remarkable, therefore, to note how the vegetation has seized the soil from the very foot of the rocky sweep to the uttermost distance, which the artist has partially veiled. The effect is admirably managed—the greater portion of the scene lies in shade, but there is nowhere any blackness or want of detail, and the sunlight is so judiciously treated as to approach the natural effect, with a reality rarely seen. Mr. Church has produced works of much excellence, but 'Damascus' far transcends any that have preceded it.

A STATUE OF JOSEPH MAYER, Esq., F.S.A., has been executed by Giovanni Fontana, to be placed in St. George's Hall,

* Mr. Moy Thomas, Hon. Secretary to the "Supplementary Exhibition," has, however, sent to the public papers this astounding and unaccountable fact:—"I beg to say that I am ready to furnish the names of artists whose works were classed neither in the 'rejected' nor 'doubtful' category, who received, and are still in possession of the customary season ticket inscribed with their names as exhibitors, but whose pictures are not hung."



ENTRE DEUX AMOURS.

ENGRAVED BY W. ROFFE, FROM THE GROUP IN MARBLE BY CARRIER BELLEUSE.

Liverpool, as a grateful record on the part of his fellow-citizens of the services conferred by him on the great seaport of England. There are few men, living or dead, so eminently worthy of such distinction; his gift to Liverpool may not be estimated merely by its money value (though that is enormous), but by its worth as a means of enlightened teaching and of large enjoyment to all who estimate the treasures of ancient and modern Art. Mr. Mayer did not *bequeath* his wealth—giving what he could no longer enjoy; the gift is made when he is in the prime of life and the vigour of intellect. He may, and no doubt will, continue to derive happiness from his rare collection; but it will be as one of the four hundred thousand who are now its owners. Liverpool has done rightly to honour, while he lives, the munificent donor of a treasure which might be the envy of any city of the world. We shall ere long (when space is more at our command than it has lately been) describe this grand gift *in extenso*. The statue is of marble, 8 feet high; it is an excellent example of the art, and a very striking likeness of the estimable gentleman. It may be classed, indeed, among the most excellent portrait-statues of our time—not many. Signor Fontana is an Italian long resident in London. We have engraved three of his “fancy sculptures,” of very great merit; in this work he has proved his capacity to grapple with the real, and has produced a work that is fully worthy of the place it will occupy in the noble hall for which it is destined.

EQUESTRIAN STATUE OF THE QUEEN.—Mr. Thornycroft has just completed a model of a colossal equestrian statue of the Queen, for Liverpool. It is intended to be placed in front of St. George's Hall, as a pendant to that of Prince Albert, which was erected there some years ago. The Queen is represented in the half-military dress she usually wore when visiting the camp at Chobham with the Prince Consort. The features are unmistakably those of the Queen, but very properly the cast is somewhat younger than we now see it. The horse is full of impatient action, which tells on the sway of the figure; an effect difficult to express well in sculpture. The entire model has, we believe, been completed some time; but it was kept in the clay until Her Majesty could inspect it: this she did recently. The height of the statue from the base of the plinth is 14 feet, and its proportions will necessitate its being cast in bronze in several pieces. Another colossal work in Mr. Thornycroft's studio is a marble statue of the Marquis of Westminster, intended for erection in the park at Chester, given by the Marquis as a place of public resort and recreation. The statue has been executed as the result of a subscription in graceful commemoration of so signal a benefit. The figure appears in the dress and robes of the Order of the Garter, the right hand supported on the hilt of a sword, and the left resting on the side. It stands 12 feet high, and is, we believe, the largest marble statue that has ever been executed in this country. Other important works in the same studio are the four figures constituting the agroupment intended to represent Commerce in the great Hyde Park memorial, which, it is believed, will be completed in a year. The accomplished sculptor cannot fail, by these productions, to augment his established fame.

THE STEREOSCOPIC VIEWS ON GLASS OF MESSRS. BREESE AND Co.—Those who visit the Crystal Palace may have—as we

have had—a rare treat by examining the “stereograms” of Messrs. Breese, either there or at their studio, not far off, Kelvin Grove, Sydenham. France has had a monopoly of such works; our efforts at competition have been fruitless—with this one exception, however. The famous Paris firm has issued nothing so good as those that have been produced by Messrs. Breese. We refer especially, if not exclusively, to their moonlight effects: it is impossible to rate them too highly. They are described as “instantaneous;” and so they must be; for momentary lights, sudden flashes, clouds that change their forms in half a second, birds on the wing, waves that are unceasing in motion, breakers that “crash” against rocks—a score of other instantaneously changing effects of nature—are all seen with astonishing accuracy in the stereograms, each of three square inches. To the stereoscope these works are a marvellous accession. It is difficult to convey an idea of the exceeding delight they afford: a more positive refreshment Art cannot yield in any other way. Any one of them may give an hour's enjoyment; not as a toy, nor even as a picture, but as an actual transfer of a broad and wide space of natural grandeur or beauty to the drawing-room. They were first seen at the International Exhibition; but the “inventors” have recently much improved them, and show a large collection of views. We shall receive the thanks of all who, acting on our recommendation, acquire some of them.

THE SEVEN CHURCHES OF ASIA.—M. Alexander Svoboda, a foreign artist, has painted the remains and the sites of the seven churches, so as to show the present condition of the cities in which they were situated. We may suppose these representations to be true, and thus they are historical. The artist has, we are told, been years in accomplishing the task he set himself; and that will be readily understood on seeing these works, as they appear to have been elaborated with a fidelity which, as to minute detail, all but equals photography. Of those cities against which the curse was pronounced in Revelation enough remains to testify to the truth of the word of God, and the others yet live that have kept “the word of his patience.” These *reliques* impress us as deeply as those of Petra, Tyre, Sidon, or even of Babylon; and more so than the scattered remnants of the nameless cities of Ammon, Moab, and Idumea. Ephesus was once the pride of Asia, but the fragments that now mark its site are insufficient to indicate its extent in the days of its splendour. The same may be said of Sardis and Laodicea. Smyrna is still a flourishing city, though having been ten times destroyed, it has as many times risen again from its ruins, and is now the most important commercial city in Asia Minor; and Pergamos, which is in constant communication with Smyrna, is still, as we see it in the picture, in a prosperous condition. Thyatira was known to Homer, and has even now a good market. The church of Philadelphia is the most favoured in Revelation, and covers even now the same area that it did in the days of the Apostles. As we cannot all verify the sacred writers by actual research in the localities they have denounced, nothing can be more interesting than pictures which, like these, attest the truth of prophecy. M. Svoboda's works are to be seen at the German Gallery.

THE GREAT SEAL FOR CANADA, which has been engraved by Messrs. J. S. and A. B. Wyon, by command of the Queen,

represents her Majesty seated in state under a Gothic canopy, having, on the right and left, minor compartments, in which are suspended on oak trees the shields of the four provinces, Ontario, Quebec, Nova Scotia, and New Brunswick. The date of the inauguration of the dominion, 1867, appears on a diapered ground above, two figures of the date being on each side of the canopy. The whole is surrounded by a ribbon, bearing the usual imperial legend, with the addition, “Sigillum in Canada.” In commemoration of the consolidation of the dominion, a medal has been struck, designed also by Messrs. Wyon, which presents an admirable likeness of the Queen. On the reverse is an allegorical composition, wherein Britannia appears presenting the charter of confederation to the four provinces. It is difficult to speak too highly of the execution of these works; the seal especially is remarkable for the microscopic accuracy of its details.

PICTURES BY G. E. HICKS.—There are, by this artist, at Messrs. Fores, in Piccadilly, three pictures which it is intended to engrave. The subjects respectively are ‘Faith, Hope, and Charity,’ ‘L'Allegro,’ and ‘Il Penseroso.’ The first is a suggestion from a poem by Isa Craig, entitled “These Three,” and the fixed impression it conveys, is that the group has been studied rather as a sculptural essay than a pictorial subject—perhaps with a view of attaining, not severity, but exaltation of character. It is interesting to read the sentiments of a thoughtful artist, when he is sufficiently perspicuous to admit of interpretation. In allegory and poetry the Greek types and forms have prevailed with us, notwithstanding predilections to the contrary on the part of eminent artists of our school. But this is now yielding to a class both in sculpture and painting called, rightly or wrongly, “Christian Art,” and of this class is Mr. Hicks's group of ‘Faith, Hope, and Charity.’ There are few painters who would have resisted the temptation to diverse colour offered by the draperies of the three figures; the draperies would have been coloured in presumed accordance with the characters represented. But these are all white, and in this treatment there is undoubtedly greater purity than there would have been in colour. Hope is the left-hand figure, she is looking forward joyously and trustingly; Charity, or Love, the centre figure, expresses much tenderness mingled with pity; and Faith rests confidently on the bosom of Charity. The heads, we say, are not after the antique model, they are such as we not uncommonly meet with in every-day life; but their power lies in the force of their expression. Much of what has been said of this group will apply also to the two other pictures, ‘L'Allegro’ and ‘Il Penseroso,’ but the artist has allowed himself more license in respect of colour.

NATIONAL PORTRAIT EXHIBITION.—In 1866 the receipts for admission to this exhibition amounted to £3,882, and the expenditure to £4,308. In 1867 the receipts were £2,454, and the expenditure £3,311. In 1868 the receipts were £2,309, and the expenditure £2,515. The totals are:—Receipts, £8,845; expenditure, £10,134. The deficiency is supplied by the Parliamentary vote for the Science and Art Department.

THE SUMMER REFRESHMENT-ROOM at the Crystal Palace has been redecorated by Messrs. Jackson and Graham; not in a costly style, but with much good taste. It out-looks on the gardens; the view is a refreshment, and, so far as reports go,

Messrs. Bertram and Roberts, the "contractors," have given entire satisfaction by refreshment supplied within. The decorations are not, as we so often see them in Paris, overladen with gilding and allegories, but are neat, simple, and cool: the room, indeed, is calculated to invite, and also to satisfy, visitors; and, no doubt, will be much frequented during the season of summer.

THE ARTISTS' AND AMATEURS' SOCIETY held its last *conversazione* for the season on the 6th of May, with an excellent collection of exhibited works.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—This society makes good progress, and is rendering valuable service to Art. Among its more recent "transactions" we have to report an exhibition of engravings of the English school, from an early period to the present time, when a very able and interesting paper "on the technicalities of the Art" was read by the eminent engraver, Mr. John Saddler. The society does not limit its operations to matters purely artistic: it includes matters that appertain to literature and music. On the evening of the 6th of May, Mr. S. C. Hall delivered, before an audience numbering nearly 600, his lecture on the leading literary celebrities of the age—or rather those who were "famous" during the first half of the century—from personal acquaintance.

THE DECORATIONS OF THE ROYAL ACADEMY were, it should be known, executed by Mr. Leonard Collmann. He has performed his part with sound judgment and pure taste: the work is sufficiently enriched, but it does not injuriously affect the pictures; perhaps it might have been subdued somewhat, but that will be done by Time. Those who have "wants" of that order will do well to examine the walls and ceilings of the new galleries: such examination cannot fail to induce confidence in the eminent decorator whom the architect selected, and who has certainly shown great ability for a task of no little importance.

MR. HENDERSON'S COLLECTION.—It has been for some time understood that Mr. Henderson, of Montague Street, intended to bequeath his valuable collection of drawings, curiosities, and antiquities to the nation. This collection, so well-known to artists, has been many years in course of formation; and its proprietor has long been extensively reputed as having exercised a refined taste in the selection of his acquisitions, which are various and numerous, inasmuch that the house in which they are treasured up is rather like a museum than an ordinary dwelling. Mr. Henderson has long been known as a collector of the works of David Cox. These alone form in his catalogue a very striking feature, as among them are some of the artist's very finest drawings. Others are by Cattermole, Roberts, Stanfield, Müller, Holland—examples, indeed, of the most eminent artists of our day have been added from time to time, not so much with a view to variety as a regard to excellence. The drawings are spoken of, as intended to be placed in the print-room. This is earnestly to be deprecated, as the print-room is by no means calculated for the display of drawings. Whatever may be the conditions under which they may become the property of the public, it is to be hoped they will be permitted to assist in representing the British School of Water-Colour Art, of which a gallery must eventually be formed. We are led to these remarks by the publicity given to Mr. Henderson's intention, before the fulfilment of which we trust many years will yet elapse.

REVIEWS.

DIE GÖTTER UND HEROEN GRIECHENLANDS: EINE VORSCHULE DER KUNST-MYTHOLOGIE. VON OTTO SEEMANN. Verlag von E. A. SEEMANN, Leipzig.

BEFORE opening this book we gather from the title that it is intended as a hand-book of Art-mythology. It is offered to students as a ready means of affording instruction as to the real character and attributes of the deities of the Greeks and Romans. It is true that there are not wanting books supplying abundant information about the ancient mythology; but there is not one adapted to the wants of artists, particularly sculptors. To the advanced student Müller's laborious compilation is a key to the solution of every mythological question, but the sources of information referred to in that work are not accessible to the majority of students. The Greeks themselves have diversified the character and impersonations of their divinities, and we must be content to accept them as they have left them to us. One principal value of this work consists in the engravings it gives of important existing works, together with their abiding places respectively. Herr Seemann begins with the beginning of his subject, and shows, in a composition from the Museum of the Capitol, Jupiter suckled by Amalthea, and the priests of Rhea clashing their arms in order to drown the cries of the child, lest they should be heard by Saturn. Then follow engravings of different impersonations of Jupiter, of which one is from a remarkable mural painting discovered at Pompeii. We have then the Barberini Juno and the Farnese statue, several versions of Minerva, succeeded by the Apollo Belvidere and the charming head of Apollo, from the Pourtales collection. The woodcuts, in short, number 153, and comprehend nearly the whole of the antique relics to which any interest attaches. But Herr Seemann's book is an agreeable refresher of old reminiscences. We should never forget the Venus or the Apollino in the Tribune at Florence, or the Satyr in the Capitol at Rome, or, in another vein, the Barberini Faun at Munich; yet it is an advantage to have, in one inexpensive volume, such a careful compendium of mythological material compiled with a view to facilitate the study of ancient Art.

BIOGRAPHICAL SKETCHES. By HARRIET MARTINEAU. Published by MACMILLAN & Co.

These sketches, originally published in the *Daily News*, have been collected and issued in a goodly volume by the accomplished lady to whom the world is indebted for so much that is sound, healthy, and invigorating. When they first appeared, they were sketches of the "recently dead": many of those to whom she accords honour and homage have passed into history. Her biographies are generous as well as just. While the loss was new, there was perhaps less disposition to judge critically than at a later period there might have been; but praise is by no means indiscriminate, while occasional censure is tempered by "consideration." Several of whom Miss Martineau writes were her personal friends or acquaintances: others she knew only in the great world of action or of thought. Unhappily, ill-health has, for many years, separated her from society: absence from the bustle and business of life has been a necessity. She has been compelled to look upon the struggle and the strugglers from a calm nook by Ambleside—to hear something, to read much, but to see little; the consequence is that her "sketches" are of persons who passed away long ago—not so far off in time, however, but that memories of David Roberts, Mrs. Jameson, and Lord Brougham, are among them. It is not difficult to see that her heart is much with those she knew; and if personal feeling is now and then apparent, that is by no means a reproach. She has given us some insight into the inner lives of the great men and women who are gone, while rendering to them ample justice in the public positions they occupied. Fervid she never is, and enthusiastic only rarely; but she is calm, clear, and rational in summing up a

charge, and pronounces judgment as the result of thought, reason, and reflection. To "hero-worship" she does not pretend; but she does assume, and rightly, to guide her readers to the conclusions they should draw, in reference to the lives of many political, social, and literary celebrities, who have left their marks on the age. Some of these celebrities she does not, as it seems to us, correctly estimate; probably she knew little of Amelia Opie, and of the Rev. Theobald Mathew she must have known less. But with few exceptions, there is generous sympathy and appreciation evident, and sometimes strongly, throughout the book. It is therefore a good book: one that deals with a large number of subjects, and gives us very few pages indeed that the most scrupulous or susceptible might desire to erase; and that is saying much, considering they were written for a newspaper, the political sympathies of which are avowedly all on one side.

THE PRINCIPLES OF PERSPECTIVE. By HENRY D. HUMPHRIS. CHAPMAN AND HALL.

The science of perspective is so reduced to certain infallible laws, or rather rules, and these have so frequently been laid down and explained by various writers, that nothing absolutely new or unknown can now, by any possibility, be brought forward. All that can be said or done by one who undertakes to throw light upon the subject is so to propound his theories as to facilitate the labours of the student, and to prevent him from stumbling over some *pons asinorum* he may find among the problems. Mr. Humphris has evidently aimed at this result, and appears to have done everything to make the student fully acquainted with the theory of Linear Perspective. The examples are drawn on a large scale, and are thoroughly worked out; and the rules laid down by him are concise and intelligible.

GEOGRAPHICAL FUN: being Outlines of Various Countries. With Introduction and Descriptive Lines, by ALEPH. Published by HODDER AND STOUGHTON.

It is not a new idea, that of representing the geographical outlines of a country by some queer-looking type of humanity; for long years ago we remember to have seen an old print in which England was shown as a venerable woman riding on a broomstick in true witch-like character. The series of pictures entitled "Geographical Fun," represent all the principal European countries, each being personified as a figure in some degree appropriate to the national character of its people: for instance, Scotland as a bag-piper, France as the leader of fashions; but all ludicrously. "Aleph," the editor, tells us they are the work of a young lady in her fifteenth year, and that the "thought of them occurred to her when seeking to amuse a brother confined to his bed by illness." The drawings are creditable to the artist's ingenuity and skill, no less than to her sense of the humorous. Their geographical value consists in the names of the towns on the seaboard and frontiers of each country being given.

DEBRETT'S PEERAGE: DEBRETT'S BARONETAGE. Published by DEAN AND SON.

A bare notice of these very valuable works will suffice; for their reputation has been long established, and they are as widely known, and perhaps as generally estimated, as any books in the English tongue. It would be difficult to praise too highly the manner in which the duties of the editor have been discharged: his industry, accuracy, and large intelligence. Nothing essential seems to have been omitted, notwithstanding the necessity for condensation, so as to bring a mass of information, and tens of thousands of "facts," within reasonable compass. Clear printing, good paper, and solid binding, are among the minor recommendations of the volumes. They contain all that general readers can require, and sufficient, we have no doubt, to satisfy those to whom the subject is one of frequent study and continual interest.

THE ART-JOURNAL.



LONDON, JULY 1, 1869.

THE ROYAL ACADEMY.

THE ONE HUNDRED AND FIRST EXHIBITION.
SECOND NOTICE.

RESUMING our review of last month, we have, in introduction, to do little more than emphasize the judgment before pronounced. Further experience does but confirm the verdict from the first given that this is the finest exhibition known within living memory. Likewise, all that has been said in praise of the ample proportions, good taste, and convenient arrangement of the new galleries, receives echo from the thousands who, beyond all previous precedent, have crowded the rooms even to suffocation. The success, indeed, has surpassed the most sanguine expectations. On the other hand, it is generally conceded that serious blunders and indiscretions have been committed. We need not reiterate facts, now but too notorious, such as the exclusion of an astounding multitude of pictures by native artists, the wholesale admission of works, many inferior in merit, by foreign painters, together with the old grievance that the Academicians have reserved the lion's share for themselves. In another page we pass under review the opposition exhibition, which the ungenerous conduct of the Academy has provoked. No wonder the outsiders should feel sore when they see that in the handsome galleries of Piccadilly, some of the worst pictures are by Royal Academicians; we may further add that out of the favoured forty, three have usurped space for no less than twenty-four portraits. Under the grievous pressure of this flagrant abuse, it may be well to recall the recommendation of certain Royal Commissioners: we read in a well-known parliamentary report that "according to the present rule, each Academician or Associate is entitled to exhibit eight works of Art as of right. In the opinion of many, even of those who possess this privilege, it is excessive. It does not seem desirable that any artist, however eminent, should be allowed to exhibit so large a number; and besides the advantage that would ensue from leaving additional space for the works of other painters, it may be presumed that any artist restricted to a smaller number, would bestow greater care and pains in their preparation." Accordingly, the commission proposed that the Academicians and Associates should lower their privilege from eight to four works; and that the Associates should not even exhibit four as a matter of right, but only on the basis of

merit. We need not point out how greatly the exhibition would gain in Art-quality by the measure suggested, which, indeed, the experience of the present year seems to render urgent and imperative. But it is not our intention to speak in harsh terms of the Academy; for in the presence of these magnificent galleries, and of this excellent and successful exhibition, justice demands that praise should preponderate over blame. It were too much to expect that the Academy should be wholly free from the frailties which beset public bodies and private individuals generally. On the whole, the Academy throughout its career, extending into a second century, has done well for the Arts of our country; and now the fact having become evident that its funds will year by year be increased, and its prestige and power augmented, we have only to hope, as indeed, we ought to believe, that its conduct will be guided by a right sense of duty and responsibility. The exhibition, which we proceed to pass under review, notwithstanding the errors committed, is a good augury for the future; reforms no doubt will follow, indeed radical amendments dare not longer be deferred; for to adopt the words of the commissioners: "We conceive the constitution of the Academy should rest on a wider, and more liberal basis, and that it should be made more useful than it is at present in promoting Art and in aiding the development of public taste. We think the Royal Academy should be viewed as a great national institution for the promotion of Art, and that by the rules which it may frame, its public character and duties should be distinctly recognised and defined."

GALLERY NO. VI.

This gallery, 40 feet long by 32½ feet wide, presents both architecturally and pictorially a pleasing appearance. We have again to repeat that Mr. Sydney Smirke has shown great tact and taste throughout the whole interior in the apportionment of space, in the choice and adaptation of constructive style, and in the application of appropriate and pleasing decoration. This gallery, like the rest, wears a "dressy" aspect. The light is abundant, the coved ceiling, classic in modelled detail, of Greek fret and *echinus* is prettily, yet soberly, coloured. The doorways are massive and handsome in solid marble, the walls are tinted in rich marone—a colour which, though effective decoratively, inflicts, it must be admitted, some injury upon pictures not strong enough to encounter violent treatment. We notice with pleasure that provision is made for evening exhibition by star gas-light burners; in short, every means has been taken, even to the supply of ample divans in the centre of the room, to attract the public and to minister to the general comfort of spectators. The woodwork, which is all of solid, honest material, is thrown up into a dado at about two feet six inches above the ground, at which point the hanging begins. We are glad to observe that the absurdly exclusive privilege as to "the line" becomes of vastly less advantage under present arrangements, which secure to every picture a fairly good position. Upon the hanging, we have but to remark again upon the judicious balance maintained as to size, subject, and colour, whereby the general effect is made agreeable without the infliction of palpable injustice on individual works. We find on analysis that out of ninety-three pictures here hung, twelve are contributed by Academicians, nine by Associates, and that

seventy-two come from outsiders, British or Foreign.

High Art, in the best sense of the word, cannot assuredly be extinct in the English school, so long as it is possible to produce works so grand in conception, so noble in treatment, as 'Judith' (395), by A. ELMORE, R.A., 'Mary Magdalen' (416), by J. R. HERBERT, R.A., and 'St. Jerome' (377), by F. LEIGHTON, R.A. Mr. Elmore's reading of the character of 'Judith' is one of the grandest on record. Other painters have sometimes sunk the subject almost down to brutality; our English Academician, on the contrary, raises the character into the high sphere of heroism: the deliverer of her people is strong in resolve, and yet her better nature seems to recoil from a deed too fearful to be done save at the call of stern duty. She draws aside the curtain stealthily, and casts a fixed, yet reluctant, eye upon her victim, seen by her only: her lip quivers and blanches in fear; but that massive arm, that hand and wrist firmly knit, are strong to execute what the will has irrevocably resolved. The moon casts a pallid light, and in depth of mystery lies the broad shadow. The painter has fittingly thrown his picture into low tone; yet is there subdued rufulence of colour in the shade: the execution is bold, sufficient as an index to the thought; the manner is reticent—grand in its simplicity. Assuredly there are few nobler achievements in the exhibition, or, indeed, within the whole range of our English school.

Strong, indeed, is the contrast in style no less than in subject between Mr. Elmore's 'Judith' just described, and Mr. Herbert's 'St. Mary Magdalen, on the day of the Crucifixion, at the tomb of our Lord.' The artist has never painted a more impressive picture. Deep meaning and mysterious awe brood over this anguish-stricken countenance. The features are wasted through watching and weeping, and the very soul seems broken under bitterness of despair. Thus the conception of the picture is better than the execution: the painter's handling is hard, the colour thin and meagre; yet, perhaps, this poverty may have a significance and value. It is fitting that a spirit mourning should be clad in colours sad: the casting aside of all decoration and outward signs of joy, is the natural instinct of sorrow. The work becomes doubly impressive by its unity; an unbroken monotone pervades sentiment, form, and colour: the treatment throughout is solemn and severe. Altogether the picture must be accounted remarkable, and it comes especially in these times almost as an anachronism. We welcome the work then as an unexpected proof that religious Art is not quite an impossibility in this our day and generation.

It is generous of Mr. Leighton to present to the Academy as his "diploma work" a picture so large and important as 'St. Jerome.' Yet were we scarcely prepared to find this artist desirous of being identified by posterity with Titian, in emulation of whom this noble picture has evidently been painted. We accept it, however, as a pledge that Mr. Leighton has a greatness in him to which adequate expression has not yet been given; that he is ready on occasion to surrender styles elegant and decorative for a manner large and simple; that he can, when he likes, cast off a colour somewhat crude and poor for the rich harmonies and the deep tones of Tintoret and Veronese. Not that 'St. Jerome' is in colour faultless, or in form above

criticism. The tones are red and hot. Titian would have mitigated their warmth and varied their monotony by deep blues and cool middle tints. Furthermore the drawing and modelling want firmness and force. Nevertheless, the picture taken altogether must be reckoned a success; and especially commendable is it as an attempt to revive the grand old manner of the Italian school as exalted by the hands of the great masters. Before we quit sacred Art for secular, we may direct attention to a work by Mr. ARMITAGE, A.R.A., scarcely his most successful, 'Christ calling the Apostles James and John, the sons of Zebedee' (365). Some of the figures have scarcely the elevation above common nature which we have been accustomed to look for among Apostles. The composition, however, is well managed; the painter has put the scripture narrative on canvas clearly and forcibly.

We have contrasted Mr. Elmore with Mr. Herbert; and no less strong is the opposition between the styles—each good after its kind—of Mr. Leighton and Mr. Millais. Thus while Mr. Leighton is thin in texture, somewhat poor in colour, yet ideal in form, Mr. Millais is distinguished by the loading on of pigments, by a refulgence of harmonies supremely decorative, and by a pronounced character, much more individual than generic. 'Vanessa' (357) is after the artist's *bravura* manner, Velasquez never wielded a brush more boldly or bravely. But to surpass Velasquez merely will not content Mr. MILLAIS, R.A.: Titian likewise must be thrown into distance. Still our English Academician holds his own on independent footing: in the painting of flesh we doubt if he be surpassed by any contemporary artist in the world; so transparent are his tissues, so clear his tones, so much of the pulse of young life and the blush of redolent health are present beneath the soft skin. Flesh painting is the most difficult of arts; perhaps since the time of Reynolds no one has succeeded better than Mr. Millais. Etty was apt to be over florid, and Mr. Watts is often more near to an old picture than to life.

This sixth room, as already indicated, in no way flags in interest. Even the pictures we may not be able absolutely to extol, have characteristics which it is impossible to pass without consideration. Here we find Mr. THORBURN'S best work, 'Country Life' (380): the picture has an air of ideal unreality, an amateurish generalisation, which is by no means unpleasing. Like praise is due to Mr. LUCY'S 'Noontide Repose' (344): the artist romances with his colour, he dreams softly in idea; but the execution is scarcely equal to the conception. Also, for refinement out of the common, may be mentioned 'After the Fire—Terracina' (381), by R. LEHMANN, who has never appeared so well as in the present year; likewise 'The Little Puritan' (409), by Mr. T. GOODALL, who shows great promise; also we have marked for commendation, 'Reminiscence' (339), by Miss BANKS. 'Towing Home' (382), by W. FIELD, is a good subject well composed; the execution, however, is not quite satisfactory. 'Sisters of Charity teaching Blind Girls to sing' (364), by J. COLLINSON, is a subject almost too painful for a picture: defects in nature should not be brought within the sphere of Art. The painter shows rare command over the expression of the human countenance; his weakness is in colour; it may be objected also that his execution is laboured and too smooth in surface. This artist might do great

things if he would but conquer his defects. A Parisian, G. REGAMEY, sends us 'Sur le terrain conquis: sentinelle de Tirailleurs Algériens' (333): the work has hard individuality, and a cold petrified truth. Another picture worthy of note, but rather unequal, is 'The Prisoners' (343), by B. RIVIERE. One of these two prisoners, a faithful dog, is very admirable for the expression of sympathy and pity he bestows upon his master; the head is well studied, and capably painted; the artist has also succeeded in getting into his picture an unusual amount of light. Among other artists who have risen to the importance of the occasion presented by the new building, we have the pleasure of ranking Mrs. ROBBINSON, more especially as sometimes we find fault with her contributions. 'Our own Correspondent' (410), is painted with quiet mastery, and the flesh is clear, transparent, even brilliant.

Several Academicians appear in this room who received, in our columns, notice a month ago. 'Caught Napping' (397), is one of Mr. HORSLEY'S, R.A., most happy hits: in the incidents contingent on love-making he is usually felicitous. A lover stealing a kiss while an old lady sleeps is quite after his taste; more directly to Art purpose is the amount of clear daylight let in at the window. Mr. Horsley knows that at a bay-window he can have few rivals. Of Mr. FRITH, R.A., we spoke a month ago; 'Malyolio, married to the Countess in imagination, soliloquizes' (391), has all the merits of a clever but not too refined version of the subject. Little that is new can be urged either in praise or blame of these old stagers within the Academy. Sir NOEL PATON'S 'Caliban' (405) is more provocative of criticism: the picture is clever, yet scarcely agreeable: the monster is marvellously well turned out of hand, and, perhaps, in consequence, becomes eminently repulsive. Yet are the forms of the fairies floating in the air specially lovely, the lines are as music for cadence, and the details throughout have received conscientious care. If the work of this always great artist cannot be classed among his best, it supplies ample evidence of that genius that places his name among the highest of all the schools. There are other pictures in the gallery which deserve more lengthy consideration than we can conveniently bestow: specially worthy of note are the contributions of Mr. F. W. W. TOPHAM and Mr. H. B. ROBERTS. But ere we speak of these works, let us pause for a moment before the anomalous and mediæval creations of Mr. DONALDSON and Mr. ARMSTRONG. 'Vespers' (376), by the former is, as usual, sedulous of colour and negligent of form; the execution is botching. 'Haytime' (375), by T. ARMSTRONG, is an eccentric product which we may by turns admire and wonder at. When and where did these long and lanky women live? why did nature make them so defiant in angularity and ugliness? The colour is chalky and washed out. Nevertheless, the picture exerts on the mind a spell; the artist manifestly is endowed with no ordinary talent. We next pass to a wholly different work, 'Relics of Pompeii' (398), by F. W. W. TOPHAM, the son, if we mistake not, of the well-known water-colour painter. We have on former occasions bestowed strong commendation on his works. Specially sunny, silvery, and sparkling, is this scene in the streets of Pompeii. Perhaps the work lacks firmness: the execution is rather flimsy. Yet the style altogether is brilliant and popular.

This gallery affords hanging space for no fewer than twenty portraits, which make nearly twenty-two per cent. on the total contents; in other words, at least every fifth picture is a portrait. The proportion is excessive, the exhibition cannot but receive injury thereby. Out of the twenty about nine may be worthy of note, painted respectively by Sir Francis Grant, G. F. Watts, G. Richmond, H. T. Wells, J. Sant, H. Weigall, S. Laurence, F. B. Barwell, and L. Dickinson. We will not repeat the criticism we have on former occasions passed upon styles which are too fixedly settled to admit of change. We may remark, however, that 'A Portrait' (327), by Mr. WATTS, R.A., is scarcely in the artist's best manner; the colours are blotched in the lights and dirty in the shades, and the relations between light and shade are not well kept together; the handling is less that of the old Italians than of the modern French. G. RICHMOND, R.A., has a fine portrait of 'William Selwyn, D.D., Canon of Ely Cathedral' (403): the head is drawn with firmness and well rounded in relief. 'Emily, daughter of Baron de Stern' (394), by J. SANT, A., is effective, the figure is placed skilfully upon canvas, and the carriage and bearing have grace and style; this manner of portraiture cannot escape being fashionable. We are glad to observe 'A Portrait' (356), by H. WEIGALL, quiet, grey, thoughtful; the head and hands are well studied; the picture gains individuality and mental expression; this is the best work we remember to have seen by the artist. S. LAURENCE, as usual, lacks colour; yet the head of 'Robert Browning' (336), has received most careful modelling and painting; the picture, however, is rather unpleasantly cold, colourless, and smooth. Removed from common-place by eccentricity, is Mr. BARWELL'S clever portrait of 'Mrs. C. R. Cockerell' (372): the head is a thoughtful study of character, but the composition is so awkward and one-sided as to give the idea of the picture being a fragment cut from some larger work.

This room is not so strong as some of the others in landscape, yet have we marked more than twenty for commendation did our space permit. Foremost let us place 'A pause in the Storm at Sunset' (412), one of VICAT COLE'S most brilliant efforts. Fire is in the sunset sky, and shadow on the twilight earth; the one plays into, and mingles with, the other. The array of clouds is grand and scenic, and the successive distances retire into atmospheric perspective. The picture is a poem. So too is one of the Titianesque and Rubens-like landscapes of J. LINNELL, Sen., 'The Lost Sheep' (400). The venerable artist sticks to his magnificent mannerism. He is, however, always grand in conception and in execution, and it is no marvel that his pictures are the coveted of all connoisseurs. 'Through the Fields' (338), by T. G. LINNELL, is after the usual family style. We have marked for commendation a brilliant effect in sun and shade, 'Thunder-Storm passing over the Surrey Hills' (346), by J. ADAMS. Also for effect as well as for careful detail, is 'A Squall from the Sea: Mont St. Frieleux, Picardy' (362); one of Mr. DAVIS'S conscientious, literal studies. 'Pontine Marshes, near Rome' (366), by E. C. BORGIA, is an opaque and poor specimen of Continental schools not worth the hanging: the same may be said of the works of another foreigner, G. COSTA, who, to the exclusion of better men in our own land, obtains, in one room, hanging space for actually two indifferent landscapes. The larger of the two, 'Porto

d'Anzio (352), is conventional and coarse. Another foreigner, F. W. MEYER, when 'On the Meuse' (351), falls into the routine of a broad impressive shadow. It is a relief to turn to our native artists. C. E. JOHNSON has painted 'Harvest-Time' (370), in a large, bold, and brilliant manner, more forcible than delicate or detailed. For just opposite merits may be extolled a lovely study of sky and water, 'Looking Eastward at Sunset' (369), by G. E. HERING. Also worthy of praise are careful studies by W. Luker, R. Collinson, and W. H. Hopkins. A so-called 'Study from Nature' (331), by G. MASON, A., has very little of student work; the manner is almost too ultra to be tolerated.

It is not a little strange that two great and essentially national painters, Stanfield and Roberts, have left followers so few. However, we gladly recognise in the picture by G. C. STANFIELD, of 'The Old Bridge at Angers' (361), much in common with the father's style. The subject is eminently picturesque, and the detail is careful. It is a work of undoubted merit, exhibiting great skill as well as close study of nature. Street-architecture and interiors are treated cleverly by W. Callow, T. Allom, and W. Maclaren. 'Still Life' (347), by W. HUGHES, is not far from the excellence of Ostade or Dow: and 'Summer' (387) has the brilliance and beauty we have long been accustomed to look for in flowers from Miss MURRIE. 'An Unwelcome Visitor' (354), by R. ANSDALL, A., is an effective composition, wherein the actors are sheep, lambs, and a fox, as "visitor." The painter has seldom been in greater strength. We must not forget to notice a charming composition of figures and landscape, 'The Nursling Donkey' (337), by A. HUGHES. The artist has changed, and at the same time, improved his manner. Rustic subjects are likely to bring vigour to his style: his handling seems now to seek the sketchiness of certain Continental schools; we need not add that deep rich harmonies are never likely to forsake his palette.

Ocean in storm or calm, is for British artists, as for British seamen, an element most congenial. We would, however, call in question the right by which R. B. Beechey asserts dominion. He tries to gain fictitious interest for a poor picture, inky in colour, by quoting scripture: 'The Sea is His and He made it' (392). To connect such words with such a work is irreverent; it is certain that this sea could be made by none but Mr. Beechey. 'Bright Weather after a Gale' (328), is after H. MOORE's habitual manner—sketchy, loaded in colour, and luminous. But the grandest study of sea in the Academy, 'Caught by the Tide' (332), has been furnished by J. C. HOOK, R.A. The incident is happy, children caught by the tide on a rock-bound coast, clinging together in fear, espy a sail which they hail for deliverance. The heaving, swelling waves are rising apace. Grand is this passage of deep blue ocean for power and movement, delicious, moreover, in colour. The execution is free-handed, large, and suggestive; the waves are wondrous for light, shade, colour, transparency: the treatment, wholly unconventional, has the truth and simplicity of nature herself.

GALLERY No. VII.

This room is of like dimensions, construction, and decoration, as the last. The total number of pictures it contains is eighty-five; of these ten are contributed by Academicians, eight by Associates, and sixty-seven by outsiders, British and

Foreign. As an indication of the high average merit reached in this gallery, in common with the exhibition generally, we may mention that out of eighty-five works, we noted, as worthy of criticism, no fewer than forty-seven, should our space permit. Among the artists especially conspicuous in this room are W. Linnell, F. Walker, G. Mason, F. Leighton, R. Herdman, L. A. Tadmara, and J. B. C. Corot.

The hangers in this, as in the other galleries, have been governed by some one dominant idea; thus they have gone to work, not by accident, but by system; and hence each room in succession, becomes to some degree representative. Here the dominant chord seems to have been struck by three commanding pictures, each holding a central position: 'Aurora in Romagna—peasants from the mountains on their way to Rome,' by W. LINNELL (461), 'The Old Gate' (485) by F. WALKER, and 'Girls Dancing' (438), by G. MASON, A. These three pictures, though different, have much in common: in the first place each is a mixed composition of landscape and figures; then, again, here are manifest the idealism and the realism, the romance and the naturalism, which are so strangely blended in certain new phases of the English school; to these characteristics may be added signs of the growing sway of Continental styles, together with tendency to intensity of sentiment, and to a sustained rhapsody of colour. It is by such rare qualities that W. LINNELL'S 'Aurora in Romagna' has gained in the gallery a commanding position; the picture is a crowning triumph for a family that has cast much lustre on our native landscape school; the contributions from the other members of the house are scarcely worthy of its renown. Mr. F. WALKER is once more anomalous and defiant. 'The Old Gate' challenges criticism; in composition the picture falls to pieces; throughout, and especially at the centre, it lacks concentration; the painter's habit of throwing off a subject in defiance of all laws of symmetry and order, becomes fatal upon a scale thus large. It may be further objected that the colour is crude, and loaded on opaquely; the prevalence of red suggests the idea that nature is made of brickdust. But on the other hand these defects are counterweighted by equally exceptional merits. The artist has a manner shared by Breton and Millet among the French, and by Mason and W. Linnell, his companions in this gallery, of imparting to rustic figures nobility, of suggesting meditative meaning in heads and attitudes, of endowing the wayfarer and the peasant with the attributes of a large humanity. And though the colour may be hot, and in passages almost vulgar, by reason of unmitigated intensity, purest tones and most delicious qualities are interspersed; and so searching and sensitive is the eye of the artist, that even in remote recesses of his picture may be discovered rare truths and beauties which in nature pass, for the most part, unobserved. We would point out a study of trees and a subtle drawing of branches against the sky, as a passage surpassing for loveliness. Of Mr. MASON we have had occasion to speak somewhat unfavourably, and we are not sure that even 'Girls Dancing' (438) shows the artist at his best. Yet this idyl raises the imagination above the level of ordinary nature. A young shepherd seated in the cleft of a tree, at his side a crook and a dog, and before him, dancing gracefully, two peasant girls; such is the composition which by aid of soft harmony of colour, and tenderness in exe-

cution, recalls delicious memories of Italy and of Greece. This pastoral, indeed, may be actually placed upon one of the very many headlands which, around Spezzia, Naples, and Amalfi, overlook the blue Mediterranean; it is the prerogative of the painter to recall the past joys of the traveller in distant lands, and to blend, through the instrumentality of his Art, the pleasures of memory and of imagination.

In this gallery we again meet Mr. Elmore, R.A., Mr. Horsley, R.A., Mr. Yeames, A.R.A., Mr. Dobson, A.R.A., Mr. Cooper, R.A., and Mr. Ansdell, A.R.A.; these artists have severally already fallen under notice, and their present contributions are after their accustomed styles. We must afford, however, further space for Mr. LEIGHTON, R.A. 'Dædalus and Icarus' (469) is, in manner, wholly apart from 'St. Jerome,' before mentioned. This, perhaps, is the only picture in the exhibition which may be likened to a Greek cameo; indeed the style is almost more plastic than pictorial; the outline is sharply cut as marble, the surface is smooth as a highly-finished bas-relief. The manner may be pushed a little far; yet pictures of this poetic thought, classic beauty, and ideal treatment, are but too rare in our English school. The classic style affected by Mr. A. MOORE in 'A Quartet—a Painter's Tribute to the Art of Music, A.D. 1868' (483), is wholly different from the manner of Mr. Leighton, and less agreeable. The painter seems to assume the bearing of independence, yet does he owe more to the pictures of Pompeii than either to nature or to his own creative powers. He belongs to a period of historic decadence; his method is that of *tempera* rather than of oil. Mr. H. WALLIS, known favourably in former years by 'The Death of Chatterton' and 'The Dead Stone-breaker,' has now, strange to say, forsaken nature. His aim in 'Marsyas' (442) is to represent a romantic classic phase of Art, which, if not spurious, is far from healthy or true. The colour may be considered by some the redeeming element in the picture. In a wholly different mood does the young Belgian painter, Alma Tadmara, who has won for himself comparatively rapid fame and fortune, approach nature and emulate classic styles in that remarkable work 'Une Danse Pyrrhique' (421). Here warriors arrayed in shields, lances, helmets, advance to desperate encounter: spectators in classic robes are seated round: the scene is striking, the treatment clever. The artist's manner has been from the first pronounced and singular: indeed, we have sometimes thought that this painter would settle down into irretrievable eccentricity; he now shows power of escape, and may yet enter on the wide, free, domain of Art and of nature.

Scripture again has to sustain cruel parody within the Academy, and we are sorry to say that this year foreigners add to the ignominy usually heaped—with the best, though the weakest of intentions—upon religion. 'The Evening of Good Friday on Mount Calvary' (439), by V. MOTTEZ, is one of the worst specimens of spasmodic, affected, and false, so-called Christian schools the world has seen within the last two or three centuries. The sentiment is conventional, the technical qualities are close upon the porcelain pictures executed in the Royal factory of Dresden. We trust we may not see any more of these importations within our English Academy. Also we are sorry it is our duty to pronounce as little short of offensive, another work aspiring to the pure sphere of sacred Art, bearing as its title 'The

Hymn of the Lord's Supper' (450). Instead of the simplicity and the truth which clothe the religion of the heart, there is here sign of little save pretence and affectation. We will not name the painter because it may be hoped that he will repent of his evil, and yet find an honest vocation in some humbler walk of Art.

Among artists who affect mediæval styles, Mr. DONALDSON is again the most thorough-going. 'Music during a Banquet' (471) is melodious in colour, and what may be hard or angular in form is at any rate suggestive of meaning and mystery. This work, though hung almost beyond range of appreciation, strikes us as the artist's best achievement. Mr. BOUGHTON's 'March of Miles Standish' (493), if somewhat peculiar, is of great excellence and abounding in character. It is what so few works in the exhibition are—original; original in subject and in treatment. The picture cannot fail to arrest attention. 'At Needle-work in the Garden' (501), by Miss WELLS, has more Art-merit than power of attraction: the colour is unpleasing both in its quality and in its relative gradations. Mr. FYFE is very favourably seen in 'The Wood-Merchant' (457) and 'A Girl of the Period' (474): the artist is conspicuous for texture and the management of light and colour. 'The Old Clock on the Stairs' (466), by J. K. THOMSON, brings us into the special treatment of black, white, and sunlight, which characterize alike the old and the modern school of Holland. The next picture in the catalogue, 'Detained' (467), by A. E. EMSLIE, is more effective in contrasts than actually good in execution and Art-quality. In the same neighbourhood we come upon 'Little Misgivings' (452), by G. E. HICKS; a vigorous showy work, capital in the painting of drapery. Another clever picture, 'The Puzzle' (425), by E. EAGLES, is injured through over much sparkle in the high lights; the colour wants repose, and quiet grey.

The pictures of *genre*, some of which we have noticed above, whether after the small Dutch school or of more pretence in size and subject, constitute a leading feature in this gallery. Of some import and significance is 'Copernicus seeing himself burlesqued by Strolling Players' (427). Yet has Mr. PATTEN made his picture crowded and confused: the composition wants massing and arrangement in lines; there is need of subordination in the colours and concentration in light and shade. But the work, though susceptible of improvement, is very clever. Another composition, which aims at popularity, is 'A Summer Evening at Strawberry Hill' (433). Mrs. ROBINSON here again proves her power: the colour is rich, the composition symmetric to a fault. Mr. BAXTER can scarcely change his style though he may vary his subject: 'Peasant Girls of Chioggia, near Venice' (468), are waxy, smooth, refined. J. B. BURGESS, from whom we may expect any year a work which shall win him a place within the Academy, is at his best in a composition capital for character and for execution, 'The Troubles in the Church' (448). The old priest is a fine study in head, hands, attitude. The accessories about the sacristy, which make up the subject, are worked up into strong realism. Altogether there are now few, if any, better representatives of the school of the late John Phillip. A. LUDOVICI repeats himself as a man of one idea. 'Attack—a defeat' (497), boys with besoms making a street row, provokes a laugh, even though we have laughed before over the same scene

in other exhibitions. Such pictures are regarded by hangers as servicable to make variety in the midst of monotony. The idea is here better than the execution. 'Hide and Seek' (473), by G. B. O'NEILL, is a pretty little subject nicely painted. In the specific sphere of the small Dutch domestic, this room, as we have indicated, is specially strong. Yet, 'The Empty Cradle' (491), does not strike us as one of the happiest efforts of Mr. J. CLARK: the subject is almost worn out, and the picture is rather weak; the colour, too, is poor, but the execution may be prized for care and smoothness. Much to be preferred is a charming little scene 'Baby's Breakfast' (484), by F. D. HARDY: this picture is for simplicity of sentiment, and for quality and touch, quite equal to the ordinary works by Frère. Perhaps, however, the cleverest *genre* picture in this gallery, if not in the whole Academy, is 'The Fight' (472), by J. MORGAN—a scene of school-boy quarrel and tussel, which has made itself a favourite among all exhibition-goers. The characters are varied not only in form but in motive and action, and the painting is extremely good. The picture is worthy of Webster.

The portraits in this room are below the average in number and merit; yet have we marked as worthy of note some five, severally painted by J. P. Knight, R.A., R. Herdman, R.S.A., W. M. Tweedie, J. R. Swinton, C. A. Duval, and A. Legros. Of Mr. KNIGHT's eight portraits, that of 'Mons. Edmund Frère' (437) is the best: this figure, with pencil and sketch-book in hand, is painted in a broad, quiet, simple manner. 'Lady Clinton' (486), by R. HERDMAN, R.S.A., is eminently effective: the artist knows what to do, the attitude is easy and graceful, the figure is well placed in the landscape. 'William Aitchison, Esq.' (446), by W. M. TWEEDIE, is careful in the figure as well as in the accessories. We cannot praise Mr. SWINTON's 'Portrait of the Lord Heytesbury' (447); it is muzzy, and wants definition. M. LEGROS when he paints 'A Portrait' (489), naturally sticks to his habitual manner, with, however, this difference and disadvantage, that the portrait is as black as a Byzantine picture six centuries old, and nearly as remarkable.

This gallery is certainly not the favoured abode of landscape—at least, when unpeopled by figures. Yet here may be remarked studies of land, sky, water, more or less commendable, by C. E. Johnson, C. J. Lewis, E. W. Hulme, Sir G. Harvey, E. Gill, T. Brooks, C. P. Knight, E. Edwards, C. H. Hemy, P. R. Morris, and J. B. C. Corot. 'Loading Timber' (449), by C. E. JOHNSON, is a close study of picturesque materials: the colour has rich variety. 'A Woodland Ramble' (454), by C. J. LEWIS, is, in its way, a marvel, after the artist's familiar manner: the details include primroses, bluebells, a squirrel, &c., all on the confines of a wood; the pictorial difficulty involved is surmounted adroitly. 'The Close of Day' (478), by F. W. HULME; 'Bound for Melbourne' (494), by C. P. KNIGHT; and 'The Song of the Sea' (440), by E. EDWARDS, are placed too high to be appreciated: these artists have scarcely fared according to their merits. 'Glen Falloch' (480), by Sir G. HARVEY, P.R.S.A., is hardly equal to the figure-picture already noticed by the same painter; yet is this landscape broad, bold, and altogether true to Scotland. 'London River' (451), grey, hard, sombre, by C. N. HEMY, is after a manner which was once novel, but now

grows monotonous. 'Saved' (477) is, perhaps, one of the best performances of Mr. T. BROOKS: the incidents are forcibly told. We must find space for a remarkable picture, 'The Ambuscade' (430), by P. R. MORRIS. This composition of landscape and figures evinces knowledge, and power of independent treatment. The drawing is firm, the disposition of a somewhat complex subject skilful, the colour deep and significant. The work is unmistakable for talent. It remains that we should notice a production anomalous, and to English eyes possibly repulsive. 'Figures, with Landscape' (422), by M. COROT. This picture claims to be a poem; yet is the atmosphere smoky, and the trees, of a dusky olive, are somewhat dirty. But we must admit that the work is eminently artistic in balance of composition, in apportionment of light and shade, and in pervading unison of tone. M. Corot has in France a great repute; he is more welcome than many of the foreigners who this year have invaded the Academy. A man of genius, though an alien to England, and even to Nature herself, is generally worthy of attention.

GALLERY NO. VIII.—WATER-COLOUR DRAWINGS.

This gallery, though disappointing in its contents, is constructively and decoratively all that can be desired. Its measurement is 43 feet by 26 feet; in colour the walls are distinguished from those of other rooms for the hanging of oil-pictures, by a quiet tone of sage green; the ceiling also is more delicate than the decoration elsewhere in the building. This distinction is wise. On the whole, however, the expectations raised in consequence of the measures taken by the Academy in favour of the Art of Water-colour Painting, are not realised. The number of drawings hung is 178 against 306 in the Old Water-colour Society, 277 in the new, and 721 in the Dudley Gallery. As to quality, the average in the Academy is below the average merit, at any rate of the Old Water-colour. The following analysis will indicate whence the contributors have come, and what artists in other societies are eager to try their fortunes within the Academy. Among the exhibitors in Gallery VIII. are six Academicians; viz., G. Jones, E. M. Ward, R. Redgrave, J. R. Herbert, J. E. Millais, and P. H. Calderon: three Associates; viz., W. E. Frost, W. C. T. Dobson, and G. E. Street. These nine Academicians and Associates are represented by only 16 drawings out of a total of 178. It is evident therefore that the gallery is practically in the possession of outsiders. Whence do these outsiders come? The Old Water-colour Gallery it is known, discouraged, and that we think wisely, its members from sending drawings to the Academy; accordingly, out of a society of fifty-eight, only three are here present; viz., S. P. Jackson, L. Duncan, and J. D. Watson. The Institute of Water-colour Painters, possibly not having equal power of resistance, is represented by six of its body; viz., H. Johnson, H. Tidey, A. Penley, Mrs. Duffield, C. Vacher, and J. Sherrin. Again, from the Society of Female Artists we trace seven or more contributions. But it is from the Dudley Gallery, as might be anticipated, that the most numerous reprisals have been made; thus at least fourteen of the exhibitors in that gallery have come to the Academy; among the number may be named W. R. Beverley, A. H. Luxmore, J. W. North, J. C. Moore, C. R. Aston, C. Earle, and W. F. Stocks. The above

analysis will show that the Academy, as a reward for their virtuous efforts, have succeeded in getting together a varied, rather than choice, collection; and thus this gallery, by a certain unevenness, by a few examples of very exceptional merit, with a considerable intervening mass of mediocrity, approaches in aspect and standard of excellence "The General Exhibition" in the Egyptian Hall. We have thought it might be instructive to work out these results at a time when the independent Water-colour Societies are threatened with absorption. Our own opinion is that the strongest among them have little to fear, provided they act wisely and determinately on the defensive. The experiment made by the Academy affords but one more proof that water-colour drawings can with difficulty maintain due importance in the presence of oils. The Academy has acted generously in providing space for water-colour painters; the action taken will be productive of good, especially if, under a wise toleration, the separate societies are able to maintain their integrity and independence.

The artists above named as present in this gallery have been so frequently brought before the notice of our readers, that individual criticism may be dispensed with. A few salient points, however, may be noted. Conspicuous position is given to a powerful drawing by E. M. WARD, R.A., 'Monk declaring for a Free Parliament—from the fresco in the Commons' Corridor, Houses of Parliament' (544). Powerful also, though not very refined, is 'The Fruit Seller' (643), by P. A. CALDERON, R.A.; a work in *tempera* upon canvas; similar, as to technical process and consequent quality, to drawings by the same artist we have in past years noticed in the Dudley. Strong also and opaque is a picture of 'Mrs. J. D. Watson' (665), by J. D. WATSON. Likewise, for mastery, must be mentioned 'Persian Tartars, Caspian Sea' (572), and 'Flight of Lesgian Calvary—a Russian battery in the background' (628), severally painted by the well-reputed Munich artist, T. HORSCHOLT: these drawings show a trained hand, and a mastery over no ordinary difficulties involved in the subjects treated. Also meritorious and out of the common are contributions by A. Holiday and W. B. Scott. 'Ave Maria' (519) is a cartoon for one of two life-size paintings on the east wall of All Saints Church, Notting Hill, executed by Mr. HOLIDAY. This revival is not wholly unworthy of its historic antecedents in Italy. Yet is the treatment rather too decorative; indeed, we should scarcely know that this was meant for religious Art had not the painter placed gold glories round the heads; and it may further be objected that the Madonna is full too much like a modern young lady, ready to meet an unexpected visitor with sharp repartee. W. B. SCOTT has found for his creative talent a Biblical subject, which, strange to say, has never to our knowledge been treated before: 'And, behold, the veil of the temple was rent from the top to the bottom; and the earth did quake, and the rocks were rent' (525). The picture is of wild sublimity—lightning and whirlwind sweep through the canvas. The work is boldly imaginative, yet eccentric.

J. E. Millais, R.A., has a couple of drawings, apparently book-illustrations, clever as usual in composition and artistic in method. Also W. E. Frost, A.R.A., has a capital little sketch, 'Children at Lucerne' (514), admirable for taste, and for a certain style in drawing and touch.

We note also, for fine quality, 'The Young Student' (667), by W. J. MUCKLEY, and 'The Gentle Art' (680), by A. H. LUXMORE. 'Picking Peaches' (614), by Miss H. THORNYCROFT, should not be passed without admiration for graceful lines and quiet thought. At a glance the visitor will perceive that Mr. W. R. Beverly supplies some showy scenes; J. W. North, another favourite in the Dudley Gallery, will also have to contend against a violence in colour which does outrage to nature. C. N. Hemy, likewise of signal, though eccentric, talent, may err in the opposite direction; yet 'The Mill Pond' (685)—a picture in distemper on canvas—if a little black, has very fine qualities in the shadows. There is not a more remarkable drawing in the room. A study made in the Dolomite mountains by Mr. STREET (615), the architect, may be looked upon as a curiosity. Interest also will attach to several drawings remarkable for detail, brilliance, and atmosphere, made by Mr. Herbert, R.A., in the East. They are in style and quality identical with the artist's oil-pictures.

GALLERY No. IX.

This is one of the four-corner rooms, each of which, and this more especially, is placed to disadvantage. Here the symmetry of hanging is broken by 29 crayon drawings, admitted evidently by prescriptive courtesy, rather than on ground of distinguishing merit. We think that the experience of this somewhat experimental year should lead in future to the placing of these drawings in the Lecture-room. It is clear, considering the number of works rejected, that utmost possible space should be made for oils. This gallery does not in size materially differ from rooms 1, 2, 4, 5, 6, 7, and 10; its dimensions are 40 feet in length and 31 feet in breadth. Its original destination would seem to have been, as indeed its contents indicate, a little doubtful: the colouring of the walls is identical with that of the water-colour gallery. The number of works hung is, oil-paintings 100, crayon drawings 29. Of the oil-paintings, 5 are by Academicians, 1 by an Associate, while 94 are by outsiders. Again these numbers do not support the charge that the Academy seeks to establish for itself a monopoly. Of the 29 crayon drawings 3 are contributed by one Associate; the rest are exclusively the products of outsiders. The gallery is not marked by anything specially distinctive; indeed, its contents give the impression of being of the nature of odds and ends, and from the position of the two doors and the intrusion of the crayons, the effect is altogether scattered. Such specific character as may be distinguished is derived from four classic works, cognate in historic style, yet otherwise dissimilar. These are 'Orpheus and Eurydice' (700), by G. F. WATTS, R.A.; 'Electra at the Tomb of Agamemnon' (705), by F. LEIGHTON, R.A.; 'A Venus' (699), by A. MOORE; and 'The Toilette of a Roman Lady' (787), by SIMEON SOLOMON. The last work should have obtained a better place than in a corner above the line. Otherwise we are not able to confirm the charges which have been made against the hanging either in this room or in the exhibition generally.

The high Art and the grand style which have long obtained favour from Mr. Watts reach their best result in a lovely and rapturous composition, 'Orpheus and Eurydice' (700). The composition is studious of balanced lines, the forms are of noble type, the action is grand, even tragic.

The work may be quoted as a striking example of how greatness may be made compatible with a small scale. Very different, especially in colour, is an equally remarkable picture, 'Electra at the Tomb of Agamemnon' (705), by Mr. Leighton; thus it may be said that while Mr. Watts's composition is expressly pictorial, Mr. Leighton's is essentially statuesque; the former artist sees his subject through the medium of colour, the latter of form: thus, likewise, while 'Orpheus and Eurydice' in style is allied to the Italian renaissance, 'Electra' reverts to Grecian epochs; the drapery too is strictly classic, and the expression, though intense, has been restrained within bounds of moderation. Mr. Leighton's manner is here somewhat cold, yet is it unmistakably scholarly and refined. As a companion to 'Electra' hangs in astounding contrast 'A Venus' (699), by Mr. A. Moore. The figure is in no way obnoxious to good morals; indeed, it is too ugly and repulsive to be objectionable except to taste. The *torso*, which is the best part, appears to be an adaptation from the Venus of Milo. Mr. Moore may, perhaps, have in some measure spoiled himself for the painting of easel-pictures by the practice of mural decoration. Thus, instead of the transparency and juiciness of oils, or a finish suited to near view, here we have rawness, opacity, and a surface as of plastered wall, with a certain rude defiant power which is intolerable save at a distance. And, indeed, due distance does give a certain "enchantment to the view," so that at the remove of the further side of the room the figure tells out with somewhat of the light-giving power of fresco. Still, if the function of Art, as formerly supposed, be to please, Mr. Moore, it must be confessed, is yet far from the end desired. Again, wholly distinct in style from any of the three classic works just mentioned comes 'The Toilette of a Roman Lady' (787), by Mr. Simeon Solomon. This remarkable composition, unlike the figures of Mr. Moore and Mr. Leighton, evinces joy and rapture in colour; the romance of modern and middle-age Art has infused warm tone, and swelling, exuberant form, into the severity of the classic. Mr. Solomon has evidently received as a suggestion to his picture certain well-known mural paintings of Pompeii; we recognise analogous types even to the full, thick, Roman throat. The style is somewhat decorative, and pertains to periods of decadence; nevertheless, this is one of the artist's very best efforts: it has more power and firmness than drawings recently exhibited in the Dudley Gallery. Close by hangs a refined subtle work, distinguished by colour, 'Helena and Hermia' (785), by Miss R. SOLOMON; the manner of brother and sister naturally is not wholly unlike. The above three classic works may be accepted as signs of the time; we rejoice over the revival of an Art which is the grandest and the truest the world has yet known. Yet all revivals must be accepted with suspicion; they are, by the conditions of their birth, more traditional than creative; they are apt to shrink from immediate contact with nature, and incur the peril of emulating the defects, rather than of reaching the merits, of the schools they affect.

This gallery, in common with its predecessors, gives, we are glad to note, indication of the steady advance made within recent years by the main body of our English artists. For example, we have, from time to time, observed upon the promise given by C. S. LIDDERDALE, and now, at length, in some good degree, we realise this pro-

mise in the artist's best work, 'Hiding, after Culloden' (701): here we have intention, expression, power in hand as in colour. 'Faithful unto Death' (720), by Mr. HOUSTON, is a touching incident, related with power, feeling, and effect, and wrought with consummate knowledge and skill. Mr. HAYLLAR is most clever at pictorial tricks; he has tried sundry devices, and now he introduces an umbrella. Yet 'School' (735) is clever, and scarcely commonplace: Mr. Hayllar in his pictures of children makes appeal, not to artists, but to parents. Another street-scene, and that, we are sorry to say, pathetic and lachrymose, we owe to Mr. H. WALLIS. 'A January Morning' (745) is full blue, purple, and white, for real life; but then we must remember the artist desires, not to be natural or prosaic, but intensely sentimental. Still more false in sentiment, not to say in Art, is the Hon. L. WINGFIELD'S 'Doomed' (750). That any child should thus sleep till drowned by the tide is almost incredible as a matter of fact, and in point of Art the idea is not so much sensational as contemptible. The absurd conception is in no way redeemed by the execution. Infinitely better in point of Art is 'Mending the Stepping-stones' (759), by J. RICHARDSON. This really is a capital picture; the combination between figures and landscape is specially felicitous. Mr. BRENNAN is, as usual, amazingly clever in 'Il Tamburino' (783): here we have sunshine, relative tone between light and shade, texture on surface, and quality in colour. This, of course, does not pretend to high Art, yet is it perfect after its kind. 'The Visit to the Physician' (721), by J. CASTIGLIONE, presents that weak and incoherent conglomerate of styles found in modern Italian Art. Why continental mediocrity should be permitted to try within our Academy to retrieve its lost fortunes is a question we will not presume to solve. The eye is caught by a powerful picture by J. STIRLING, 'Al-Ghirab—Water-seller of Morocco' (772). This work, for character in the heads, for picturesque costume, and for richness of colour, recalls the manner of John Phillip. Yet one more foreigner, J. VAN LERIUS, inflicts on the exhibition a vapid, spurious compilation, called 'Cinderella' (729). W. GALE and W. J. WEBB seem to desire to point a moral and teach a lesson. 'Sick, and in Prison' (751), by the former, is a small work of good intention. 'The Eastern Sheepfold' (766), by W. J. Webb, is intended to symbolise the Good Shepherd who careth for the sheep. The picture rises to a kind of feeble sublimity, the thought is noble, the execution weak. This artist is worthy of, and yet far from, success.

E. OPIE, dating like his namesake and relative, the respected Academician and lecturer, from St. Agnes, Cornwall, comes once more among us. His position, though hopeful, is scarcely yet established. 'On Politics: a Clenching Argument' (716), is a picture vigorous and good in intent, but rather rude and negligent of finish. 'The Penance of Dr. Johnson' (768), by E. CROWE, is also vigorous, and withal black and crude: the composition falls into disorder; the artist once more gives bent to his serio-comic propensities, and succeeds in making the grand old moralist ridiculous. A. JOHNSON is a painter who courts popularity in the garb of romantic rusticity; 'Flora Macdonald' (723) is clever and conventional. 'Looking it Over' (758), by H. KING, is perfect as an example of what may be called "The Suffolk Street School:" the picture is charm-

ing and well painted. PENRY WILLIAMS sends from his long abode in Rome a pleasing picture, thoroughly characteristic of his style, 'An Italian Peasant Girl at her Devotions' (770). This ideal peasant, like certain figures by Mr. Thorburn, is something too good to be true: the colour is pinky and blue. We must not forget to mention, as first-rate in their way, two domestic interiors, hanging side by side—'Les Premières Leçons' (781), by J. B. J. FRAYER, and 'The Welcome Step,' by G. G. KILBURNE: the latter we have frequently mentioned as one of the rising, or rather risen, men in the Institute. The only other figure-picture we have marked for commendation is a refined, poetic, lovely composition, 'Hermia—a Midsummer's Night's Dream' (706), by Mrs. M. E. FREER. We may not omit to notice a small but exceedingly meritorious work (707), 'The Rivals,' J. MAHONEY.

The portraits which in this gallery call for mention are comparatively few. At the top of the room presides 'The Venerable Archdeacon Bickersteth, D.D., Prolocutor of the Convocation of Canterbury' (734), by G. RICHMOND, R.A. The figure is quiet, grey, individual; the style approaching the artist's crayons, which have an Art-merit his oils have never attained. Mr. WELLS, A., we fear, is in danger of contracting the vices common to fashionable portrait-painters: there is something disagreeably garish in the showy canvas which contains 'Mary and Clara, Daughters of John Dugdale, Esq.' (702). We may here take occasion to commend a very clever head, 'Diana,' by Miss WELLS, the sister of the Associate: this study has individuality and independence; the manner is masterly. The great composer in the new school, 'Liszt' (771), is represented by G. P. A. HEALY, habited as an Abbé, and carrying a candle; the figure is lank as a clockcase; the painter's treatment is severe; of colour and of show he is abstemious; yet is the head grand as if possessed by great ideas. The picture is altogether remarkable. So, too, but in an unfavourable sense, is 'Portrait of a Lady' (708). We had marked this picture as "atrocious," when, to our surprise, we discovered that the painter was none other than Mr. Holman Hunt. The Art is opaque, crude, and disagreeable; yet does it reach force. Close by we come upon a portrait by another painter of whom it is always impossible to prophesy what he may do next. 'Mrs. Barstow' (714), by F. SANDYS, is to our mind vastly superior to 'Medea;' this picture is no unworthy sequel to a portrait of Mrs. Rose, of which, when exhibited some years since in the Academy, we spoke in highest praise: it has the fidelity, exactitude, and detail of Van Eyck and Memling. As a study of character, for care in modelling, and even for flesh-painting, there are few finer works in the exhibition. On the advance made by the Hon. H. GRAVES we have already commented: 'Master Wallace Cockrane' (736) is painted in emulation of Reynolds: the subject is sketchily thrown out of hand; the colour, in rich assemblage of blues, reds, and browns, is pleasing. It is quite a relief, in this revival of a past style, to get some variety on our modern methods of portraiture.

The landscapes are not specially remarkable. Yet 'Sultry Hours' (769), by J. T. LENNELL, is a grand pastoral, though injured, as often is the case with this artist, by shadows over-blue, and lights too yellow. 'A Woodland Study' (722) has the brilliant characteristics of W.

LUKER in his specific line of subject. 'London from Greenwich Hill' (732), by H. DAWSON, is large, solid, heavy, cheered by playful light on foreground, and a pretty fancy in the sky. C. J. LEWIS'S 'Barley Harvest' (747) is, as usual, a faithful study of yellow corn, illumined by red flowers. The last work by F. R. LEE, R.A., is 'Guardians of the rock part of Gardenen Battery, Gibraltar' (737); the picture is cold and clear, hard, literal, and true. Some disappointment will probably be felt in Mr. BRETT'S 'Wide Waters' (773), concerning which considerable expectations had been raised. The artist seems always intent on working out some anomalous problem in atmospheric effect, often more uncommon than agreeable. The two Misses Mutrie are brilliant as ever: 'Fruit' (763), by Miss A. F. MUTRIE is specially transparent, lustrous, and true. 'Some Horses' (728), by W. H. HOPKINS, shows knowledge of the points. But among animal-painters none are of better promise than C. B. BARBER; the drawing of stags, 'North of the Tweed' (764), is admirable, and the painting of the accessories is dexterous and masterly. The picture which comes next in the catalogue, 'A Wayside Cross—Brittany' (765), by G. H. BOUGHTON, is also in its way inimitable. The colours are broken into tertiaries, after the manner of the French, and the quiet pathos and heartfelt devotion of the simple country-folk are worthy of Breton.

GALLERY NO. X.

This, the last of the galleries devoted to oil-pictures, is, in dimensions and decoration, the same as No. IX. It measures 40 feet in length, and 31 feet in breadth, and affords good hanging space for 93 pictures: of these 12 are by Academicians, 2 by Associates, while 79 come from outsiders. This Gallery X. is last, and, in point of merit, least. People naturally begin with No. I.; and by the time they reach the end of the series, they become a little weary, and impatiently hurry on: thus this room is often scanty in visitors, while the more favoured points in the exhibition are crowded. Nothing can make this gallery a post of honour, unless the Council should take it into their heads to end with a climax of grand works. But just the opposite course has been taken: pictures crowded out elsewhere are brought here as a last expedient, so that the room becomes as it were a refuge for forlorn hopes. Strange works here find place; thus, in one page of the catalogue, we have placed crosses against fifteen works, and never do we remember to have seen in any one room so large a proportion of hopelessly bad portraits. The gallery, however, is redeemed by some few capital works: thus any collection would receive ornament from the pictures we here find by F. LEIGHTON, A. ELMORE, R. LEHMANN, J. FAED, M. G. BRENNAN, A. H. BURR, J. BURR, M. MICHAEL, R. HERDMAN, F. DILLON, and V. NAVLET.

Mr. LEIGHTON, R.A., the active hanger of the year, has, with a self-denial worthy of all praise, given to his own pictures the worst places. There is not one of his works that has not grievously suffered, and, perhaps, of the whole number 'Helios and Rhodus' (864) is injured most. This classic and ideal Art needs to be treated tenderly; indeed, often after the best that can be done, creations thus transcendent appear anomalous in the midst of a school which wears a plain naturalistic aspect. Moreover, 'Helios and Rhodus' is one of the most ultra manifestations of the artist's

imagination: figures of large size floating amid air, gods in the clouds above, and the blue Ægean sea beneath their feet, is a flight of fancy which, to the matter-of-fact common-sense of the nineteenth century, may appear rather preposterous. Nevertheless, we are truly thankful to any painter who will bring us deliverance from the plain plodding prose of modern realistic schools. Mr. STANHOPE'S 'Rape of Proserpine' (843) is a work which stands in need of much indulgence: the artist shows a certain lofty disdain of nature and possibility, and some persons will hold that aiming at the supernatural, the painter is landed in regions sacred to abortion and absurdity. The colour is the best part of the composition, and the work is sustained by a certain romance and imagination which are kindred to the Arts of Venice and Japan. 'The Return of the Prodigal' (899), by Mr. GALE, also claims indulgence. It is strange to see how some painters seem to believe that the first step to religious Art must be taken by a deliberate departure from nature. Mr. Gale's picture, however, is praiseworthy; the intention is good; and there are few works which imply more careful consideration or a greater amount of untiring toil.

There is scarcely a more popular picture in the Academy than J. FAED'S 'John Anderson my Jo' (824). People, as they stand around this humble scene of domestic felicity, hardly know which most to admire, the good old couple seated by the fire, or the tea-pot and tea-cups standing on the table. We have heard the preference given to the latter; but really, on every ground, this cottage story merits the admiration it receives. It is carefully and evenly painted throughout, and possesses the best qualities we are accustomed to look for in the Scotch national school of Wilkie. Like commendation cannot be extended to a common, coarse, and apparently Scandinavian picture, 'Auction of Effects in a Baronial Hall in Sweden' (831), by T. W. WALLANDER. Another picture, 'Grace before Dinner' (841), by M. MICHAEL, an artist who dates from Berlin, has qualities in common with the Faed school. The sentiment is simple and honest, the expression deep and heartfelt. Somewhat analogous treatments are adopted by the two Scotch brothers, A. H. BURR and J. BURR. Yet is the 'Escape of Queen Henrietta' (854), by the former, anomalous, as if the Dutch and Scotch schools had in some unaccountable way got mixed up with high Art, and a dash and shadow of the Maclise melodrama. Thus this picture is a species of spasmodic *genre*, and consequently neither the subject nor style holds together accordantly. Queen Henrietta, seeking refuge in a hut, conceals herself in some straw. The Queen constitutes the high Art part of the picture: then in the further extremity of the hut lurk some suspicious rustics; and they form, of course, the low Art of the composition. In the execution there is the same discrepancy. It would almost appear as if Mr. A. H. BURR were contemplating the transition made by Wilkie from *genre* to history, but he should take warning from the mistake committed by his great predecessor. The other Mr. BURR, in 'The Intercepted Letter' (875), is in like danger of mistaking his vocation. In the sublime indignation depicted in the countenance of the young woman seated in a rush-bottom chair, the artist tells us that he also is fired by ambition to tread in the lofty walks of high Art. Yet, undoubtedly, the best parts of the picture are the wrinkled faces of the rustic old

man and old woman. In such unimaginative realism the Scotch school shows its strength.

M. Rudolph Lehmann gains much by the new galleries; he obtains hanging space for *seven* works; even Mr. V. Prinsep, who may have found favour, is not allowed more than six; and, perhaps, now, for the first time in England, M. Lehmann has an opportunity of gaining for his talents high appreciation. Certainly, a most refined and artistic picture (862) has he painted in response to the lines of Miss Landon—

"I watched the light flame falling fast;
I saw the ashes fade and die;
So bright at first—so dark at last!
Methought it was love's history."

Mr. F. W. W. Topham has a second picture, differing in style most materially from the first, already noticed. 'Dora' (837), from Tennyson, is a most successful plagiarism on the manner of young Mr. Leslie. The work has a delicate tone, suffused by a haze of soft sentiment. Mr. Topham, evidently still in transition, is in search of a style; this picture is inferior to 'Relics of Pompeii' (398). Mr. F. WYBURD'S 'Daisy' (904) has the doubtful merit of being elaborated as a miniature; the colours are out of tone, but time were wasted in the depreciation of a style which is evidently meant to please. The next picture in the catalogue, 'Chatterton' (905), by W. B. MORRIS, has merit, and yet is unsatisfactory. Two little pictures, 'A Staircase—Capri' (849), by W. MACLAREN, and 'Pitiless' (856), by J. MORGAN, are severally to be commended. The outer doorway is furnished with two pictures which close the catalogue of oils, 'Home again' (911), by W. OULESS, and 'The Restoration—the Tables turned' (912), by G. E. HICKS. In the last a set of rowdy ringers are pulling ropes and ringing bells, in a style half between that of the stage and of the public-house. The painter has reached so high a pitch of cleverness that to suggest that more study or sobriety might improve his Art would evidently be deemed mere impertinence. The other picture above named, 'Home again,' by Mr. Ouless, is in all respects a contrast. Genius it does not pretend to, but only to that somewhat mawkish sentiment which finds its sphere by the comfortable fireside and the domestic hearthrug. The painter may be commended for care in execution and balance in colour.

This gallery contains some few good portraits, others incredibly bad. A. ELMORE, R.A., in 'John Simon, F.R.S.' (879), gains more than common style and colour; we easily perceive that he descends to portraiture from a higher sphere. N. MACBETH is better in form than in colour in the 'Portrait of the Rev. John Bruce' (908). L. DICKINSON turns out a plain, good picture in 'The Hon. W. E. Frere' (827). E. ARMITAGE, A., makes a literal transcript and masterly study of a face in 'Portrait' (868). H. WEIGALL is unequal; as usual, he is more happy in dealing with a lady than with a gentleman; 'Mrs. Widrington' (857) is refined and delicate: on the other hand, 'Earl Fitzwilliam, K.G., and Son' (839), and the Archbishop of York' (883), are absolute failures. R. HERDMAN, R.S.A., must have great confidence in his powers to venture on the exhibition of a work so slashing and sketchy as 'A Portrait' (884). Yet is the treatment eminently artistic, the touch masterly for intention and fling, the colour brilliant and true in its relations.

The room has a fair proportion of prosaic and poetic studies from nature. BIRKET

FOSTER in 'A Surrey Lane' (829) is, a seaver, sparkling and sunny; it strikes us, however, that his touch is rather too uniform in mass and in weight throughout; the execution lacks variety; the artist evidently is not yet as much at home in oils as in water-colours; the paints would seem to clog the brush. A. VERTUMNI'S 'View in the Pontine Marshes' (845) is certainly a grand idea for solemn monotony and dreary desolation: the scene is grey, dark, dank, the lurking-place of malaria. To paint 'The Great Pyramid' (888) is almost as difficult a task as to paint Niagara, yet has Mr. DILLON succeeded. He gains scale, space, atmosphere, and colour; the picture is eminently poetic. So too is 'North Shields—Sunrise' (842), by J. DANBY. Sentiment is not here swept in with a broad brush wholesale; the colours are modulated and moderated in their intensity; shadow passes across the sunshine, and light plays among the shade. The effect has not been done to order, but is gained by an attentive observation of nature. 'On the Lagune of Venice' (885), by E. W. COOKE, R.A., is perhaps rather too violent in its contrasts; the chief value is in the half-tones.

LECTURE-ROOM.

The lecture-room was in a moment of extremity hastily improvised for the exhibition of architectural drawings, etchings, engravings, and miniatures. The result is not quite as scattered and confused as might have been feared. We need not tarry long. Architects have long deemed themselves ill used, yet have they little right to complain if they only send designs which it cannot be in the interest of any Academy to hang, and which no public will care to look at. For the most part these architectural drawings are as poor in execution as in idea: as to the disposition of light, shade, and colour, the intent would seem to be, to gain a show which may prove irresistible to a building committee. Architects have grumbled long and loudly at the ill appreciation they have obtained within the Academy. But let any one look at the display here made, and he will cease to wonder at indifference or neglect. How comes it to pass, we would ask, that the least satisfactory part of the exhibition is that which falls under the control of the architects? We do not propose to trouble our readers with criticism on individual works, yet we can scarcely pass wholly without remark a design which we fear will prejudice materially the architectural aspect of one of our chief thoroughfares, if it do not injure the good repute of English architecture before the world at large. We refer to what promises to be a piece of pretentious mediocrity, 'Burlington House new building; façade on Piccadilly, now being erected from the designs and under the superintendence of BANKS and BARRY' (972). We gladly note among drawings most conspicuous for talent several designs ecclesiastical Gothic in style, by G. E. STREET, A.R.A. These buildings have bold originality; the mouldings are vigorous; and the relation between blank wall and decoration is so distributed as to preserve breadth, simplicity, and repose.

The Art of miniature-painting is evidently in decline, and that for more reasons than one. The best examples here exhibited bear the names of E. Moira, R. Easton, and E. Rondi. But they are placed at great disadvantage on a sort of shelving board, that is covered with dust.

The collection of engravings and etch-

ings is fairly numerous and good. There are examples of the etching Art—brilliant, dashing, delicate, or detailed, as the case may be—contributed by A. Legros, F. Seymour Haden, E. Edwards, and J. P. Heseltine. In wood-engraving there are clever, and sometimes eccentric, works, after the modern scratchy method, by Dalziel Brothers, and J. Swain. The line-engravings are limited to those prepared for the *Art-Journal*. We should have been sorry to pass without admiration a brilliant enamel (1140), after a well-known picture of Mulready, executed by G. GRAY.

R. LEHMANN contributes some remarkable sketches, the portraits of 'Lord Stratford de Redcliffe,' 'F. Watts, Esq., R.A.,' 'Meyerbeer,' 'Sir David Brewster,' 'Mrs. Elizabeth Barrett Browning,' 'Charles Reade,' and 'Lothrop Motley' (1135). They are of great merit as well as of much interest. Along the dais are the only contributions by F. GOODALL, R.A., to this year's Academy, fifty "Sketches made in Egypt during the years 1858—1859." The public has been already made acquainted with some of these scenes by the artist's finished pictures, but in some respects we prefer the sketches to the more dressy and more highly-finished elaborations in oil. We feel that these sketches are not refined away, but vigorous, living, and fresh from nature; they are rapid and certain in seizing on character; they are resolute in pronouncing outlines and angles; they are precise and conscientious in the jotting down of detail. Many of our artists have made themselves famous by the Art-spoils they have brought home from the vast sketching-ground of the East. We may recall the sketches made in Egypt, Palestine, and Asia Minor by Müller, Roberts, Lewis, Haag, and now come these fifty studies by Goodall. Each of these painters differs from the others; each is strong in his distinctive way; and among his brethren Mr. Goodall holds a fairly good position.

SCULPTURE.

The Academy at length has done ample justice to sculptors, and they, on their side, have returned the favour by materially contributing to the pleasing appearance of the new building. We approach the limit of our space, and must compress this division greatly.

Poetic and fancy subjects are this year abundant: sculptors who may have been blessed or burdened for some period with fine ideas, possibly believed that now the time had come when their genius would receive recognition. Certainly creative talents have been put to unusual strain and tension, though sometimes but to give illustration to the fable of the mountain and the mouse. We have, however, no inclination to speak slightly of efforts so creditable as that made by C. F. FULLER in his subtle and lovely figure of 'Jaël' (1190). Stealthily does the figure creep along poniard in hand, nervously sensitive is the figure in its type and movement, the mouth quivers; the face, hands, feet, are responsive to intention. The treatment shows the influence of residence in the Tuscan Athens; the style for beauty, soft delicacy in detail, and a certain ideal and romantic sentiment is directly that of the modern Italian school. 'Jaël' has a right to rank among the best creations in our modern degenerate times.

Other sculptors are ambitious of grand, heroic styles; thus nothing short of Phidias or Michael Angelo is likely to content H. S. LEIFCHILD. 'Head and Torso for a figure of Andromeda' (1230), like pre-

vious works by this artist, is not without nobility; effort is made to gain force by decisive opposition of light and shade, whereof the want makes much of our sculpture flat and weak. It is a pity that an artist so highly gifted as Mr. Leifchild cannot be content with simplicity: his search for a grand style seems always to conduct him into mannerism. A more favourable example of the good to be gained by the study of the great historic examples is found in a masterly group, 'The Youthful Hannibal strangling the Eagle' (1208), by P. D'EPINAY. E. B. STEPHENS exhibits a capital composition, 'Saved from the Wreck' (1227): though some parts may have been suggested, yet the group is essentially independent and original. The lines of composition are complex, yet the difficulties involved have been well surmounted: from each point of view the group masses and holds compactly together both for balance and variety. Among other works by J. ADAMS-ACTON may specially be mentioned 'Orestes and Pylades' (1231). This group has much of the character of classic bronzes, the muscles are marked emphatically, the knees and articulations generally are modelled with knowledge of anatomical structure.

'Her Most Gracious Majesty the Queen presenting the Order of the Star of India' (1218), by H. WEEKES, R.A., is a work all loyal subjects would wish to think well of. The sculptor has evidently been at much pains, and the work is at once careful and commonplace. Impartial criticism requires that we should pass like judgment on busts of 'The Prince of Wales' (1217) and of 'The Princess of Wales' (1219), by G. E. EWING. Miss DURANT's marble medallion of 'The Prince of Wales' (1143) needs no comment; the style is already sufficiently well known by previous works of a like kind. H. R. H. Princess Louise has favoured the Academy with a bust of 'Her Majesty the Queen' (1142). It is a good and substantial work, and an excellent and agreeable likeness. The President of the Royal Academy, at the annual dinner, pronounced on the bust a eulogy as follows:—"It is a work full of truth and genius. Art without truth or truth without Art is of small value; but the Princess has produced a likeness of our beloved Queen, in which truth is happily combined with Art and taste."

A prominent position is naturally assigned to the 'Small sketch model in plaster of the colossal group of America in the course of execution in marble for the National Memorial to the Prince Consort in Hyde Park' (1194), by J. BELL. This group of America corresponds, perhaps intentionally, with the American school of sculpture: we have seen many such works in the studios of American sculptors in Rome. But Mr. Bell's model promises fairly well; the lines are pleasantly varied, and yet the composition is balanced and compact. We should have liked to see still more of the works designed for the memorial, which bids fair to make an era in the history of our English school. But, as yet, we have not met with much above the ordinary standard of merit. Among monumental works are conspicuous two recumbent figures by H. WEEKES, R.A., and E. B. STEPHENS, A.R.A. By the former is 'A figure of the late Archbishop of Canterbury' (1192), to be placed in Canterbury Cathedral. In point of Art it will take a very respectable position with stone effigies in village churches. Rather better is the 'Monumental figure in marble of Elizabeth, Countess of Devon' (1206), executed by Mr.

Stephens as an altar tomb, to be placed in Powderham Church.

Our sculptors occasionally rise to the dignity of what may be designated historic portraiture, an Art which, with obvious differences, has somewhat in common with historic painting. 'The Venerable Bede translating the Gospel of St. John' (1211), by W. C. MARSHALL, R.A., is of a style broad, simple, severe; the figure might have been cast from some good old monk painted by a master of the Spanish school. 'Andrew Marvel' (1237) is a creditable figure, executed by W. D. KEYWORTH, Jun., for the Hull Town Hall. The attitude, which is persuasive, may probably have been copied or adapted, but the figure has been brought together in action and intention into a consistent whole. The work will doubtless receive further detail when it comes to be executed in marble. 'The Statue of King Alfred' (1238), as modelled by J. B. PHILIP for the Royal Gallery in the Palace of Westminster, though it may possess historic repose, is wooden and mechanical. And scarcely more commendable is the model, executed by H. WEEKES, R.A., of 'Charles II.' (1242), to be erected in Westminster Hall. This statue gives to the gay monarch a vulgar swagger: contemporary portraits made him, at any rate, the gentleman. Conspicuous among the full-length portrait-statues stands the well-known head and figure of 'The Right Hon. William Gladstone in the robes of the Chancellor of the Exchequer.' This creditable work has been executed by J. ADAMS-ACTON, for St. George's Hall, Liverpool. Mr. Gladstone has, by cares of state, acquired a face not ill suited to the sculptor's chisel. Among the five contributions of J. DURHAM, A.R.A., we specially noticed for high commendation 'A Sketch for a Statue of Harvey' (1198), to be erected in the London University. The figure is well posed; the drapery cast with freedom, yet symmetry; and the style, as suited to the character, quiet and thoughtful.

Pictorial treatments, and figures involving action and incident, are always popular, especially with a public still profoundly ignorant of the Art of sculpture in its highest and most abstract manifestations. 'Imogen entering the Cave' (1210), by J. BELL, is in a style romantic, soft, and generalized. On the contrary, a statuette, 'The Bather' (1300), by G. NELSON, would seem to affect, in small, the grand style of Michael Angelo. Then again we come to another treatment in 'The Lady and Comus' (1236), by J. D. CRITTENDEN: the sentiment here is more pictorial than sculptural. Also pictorial, picturesque, and pretty is Mr. DURHAM's 'Only once a Year' (1225): a child holds an oyster-shell, and pleads "Remember the Grotto, Sir." No British sculptor is more "at home" with children. J. S. WESTMACOTT bears a name long familiar in the Academy. The mantle of his relatives may descend upon him, already known by not a few works in past exhibitions. Among his present contributions is a group which cannot fail to win popularity, 'A Child and a Swan' (1193). There are other works of considerable merit by this always excellent sculptor. But before concluding, let us afford more than faint praise to that small, but charming, composition, 'Amy and her pet Pawn' (1207), by M. NOBLE: the work is one of the best of its kind.

The busts, of which there are many unquestionably good, we are reluctantly compelled to pass over.

PICTURE GALLERIES OF ITALY.—PART VII. FLORENCE, THE UFFIZI GALLERY.



JACOPO PALMA.



ACOPO PALMA, surnamed Il Vecchio, whose portrait heads this chapter, has no claim which can entitle him to be identified with the Florentine painters, nor even with the collection of pictures in the gallery now under consideration. His place is in the earlier period of the Venetian artists; and in speaking of the picture-galleries of Venice, in some preceding chapters, reference was made to him; but there was no opportunity then of introducing his portrait; hence its appearance now, however inappropriate, rather than adopt the alternative of omitting it altogether.

Before continuing our notice of the pictures in the Uffizi Gallery, we would direct the attention of our readers to the remarkable GATE OF THE BAPTISTRY of San Giovanni, an octagon chapel rich with sculptures and mosaics. The only apology we can make for this deviation from the prescribed object of this series of papers is the universal renown of the gate, or rather gates, for there are three of them. In giving a brief history and description of them, we follow the remarks made by Mr. C. C. Perkins, the author of "Tuscan Sculptors," a book somewhat recently reviewed in this Journal. The southern gate is the work of Andrea Pisano, who sculptured several statues for the façade of St. Mark's, Venice. On his return from that city, having obtained the reputation of being the most skilful bronze caster in Italy, "he was commissioned to make those noble gates for the Baptistry at Florence, which are his chief and enduring title to fame. Assisted by his son Nino and his scholar Lionardi di Giovanni, he completed the modelling of these gates in 1330, as we learn by an inscription upon them, whose date refers to the period when they were ready to be cast, which operation, together with the requisite cleaning and finishing of the bronze, cost him nine years of toil. Their twenty large panels contain reliefs representing leading

events in the life of St. John the Baptist; and eight of a smaller size are adorned with allegorical figures of Faith, Hope, Force, Temperance, Charity, Humility, Justice, and Prudence, all of which contain special beauties." The second, or northern, gate was not commenced till the early part of the fifteenth century. The work was thrown open to public competition, six sculptors being selected, out of many others, to a preliminary contest, by modelling and casting a bas-relief representing the Sacrifice of Isaac. The competition, however, was really between Ghiberti and Brunelleschi, both Florentines; and when the year over which the trial was allowed to extend had expired, "the judges acknowledged this, hesitating only as to which of the two the prize should be awarded. They were extricated from this difficulty by Brunelleschi, who, with a disinterested avowal of his rival's superiority, withdrew from the field." Ghiberti immediately received the commission for the gate, and at once began to model his compositions for the twenty-eight panels which compose it. "Twenty of these relate to the history of our Lord, preceded by the Annunciation, and followed by the Descent of the Holy Ghost. In the remaining eight he placed the four Evangelists and the four Doctors of the Church, filling up the corners of each with heads of prophets and sibyls, and enframing the whole door in an elaborate border of leaves. One can never tire at looking at these exquisite works, which combine the purity of style of an earlier period with a hitherto unattained technical knowledge and skill in handling." It was set up, in 1424, in the doorway opposite the Duomo, until then occupied by Andrea Pisano's gate, and now filled by Ghiberti's second, or

EASTERN GATE OF THE BAPTISTRY, of which we have introduced an engraving. When Ghiberti began his first gate—the whole should rather be called doors than gates, though the latter term has always been applied to them—he was but twenty-five years old; when he had finally completed the second he had reached the age of seventy-four. But it must not be supposed that this long interval of time was occupied with the works at the Baptistry; the sculptor was engaged on numerous other commissions—statues, bas-reliefs, and goldsmiths' work. The subjects of the second gate were, says Mr. Perkins, selected by Lionardi Bruni,

a chancellor of the Florentine Republic, and eminent as a literary man; but the artist was left at liberty as to the mode of treatment. In ten compartments are represented some of the more prominent events narrated in the Old Testament. "In modelling these reliefs," says Ghiberti, "I strove to imitate Nature to the utmost, and by investigating her methods of work to see how nearly I could approach her. I sought to understand how forms strike upon the eye, and how the theoretic part of sculptural and pictorial art should be managed. Working with the utmost diligence and care, I introduced into some of my compositions as many as a hundred figures, which I modelled upon different planes, so that those nearest the eye might appear larger, and those more remote smaller in proportion." "By means of these many figures, and by the use of perspective," remarks Mr. Perkins, "he represented in some of his compositions as many as four successive actions; as, for instance, in the most beautiful of

all, in which he had the skill to combine into one perfect whole, while keeping each clear and unconfused, the creation of Adam, that of Eve, their Sin, and its Punishment. In the flat spaces of his gate Ghiberti disposed twenty-four statuettes of prophets and scriptural personages in niches—among which those of Miriam and Judith are especially beautiful; and at the corners of the relief as many heads, with portraits of himself and his stepfather, Bartoluccio; while around the whole he modelled an elaborate frieze of leaves, birds, and animals. To enjoy these reliefs fully, we must examine their beauties with a loving and a careful eye; first take them as a whole, and then scan them in detail." These gates, it has been truly said, have, apart from their beauty, an interest as the record of the longest part of a great artist's life, inasmuch as he was engaged on them during nearly half a century.

After this long digression, for which an apology must be found



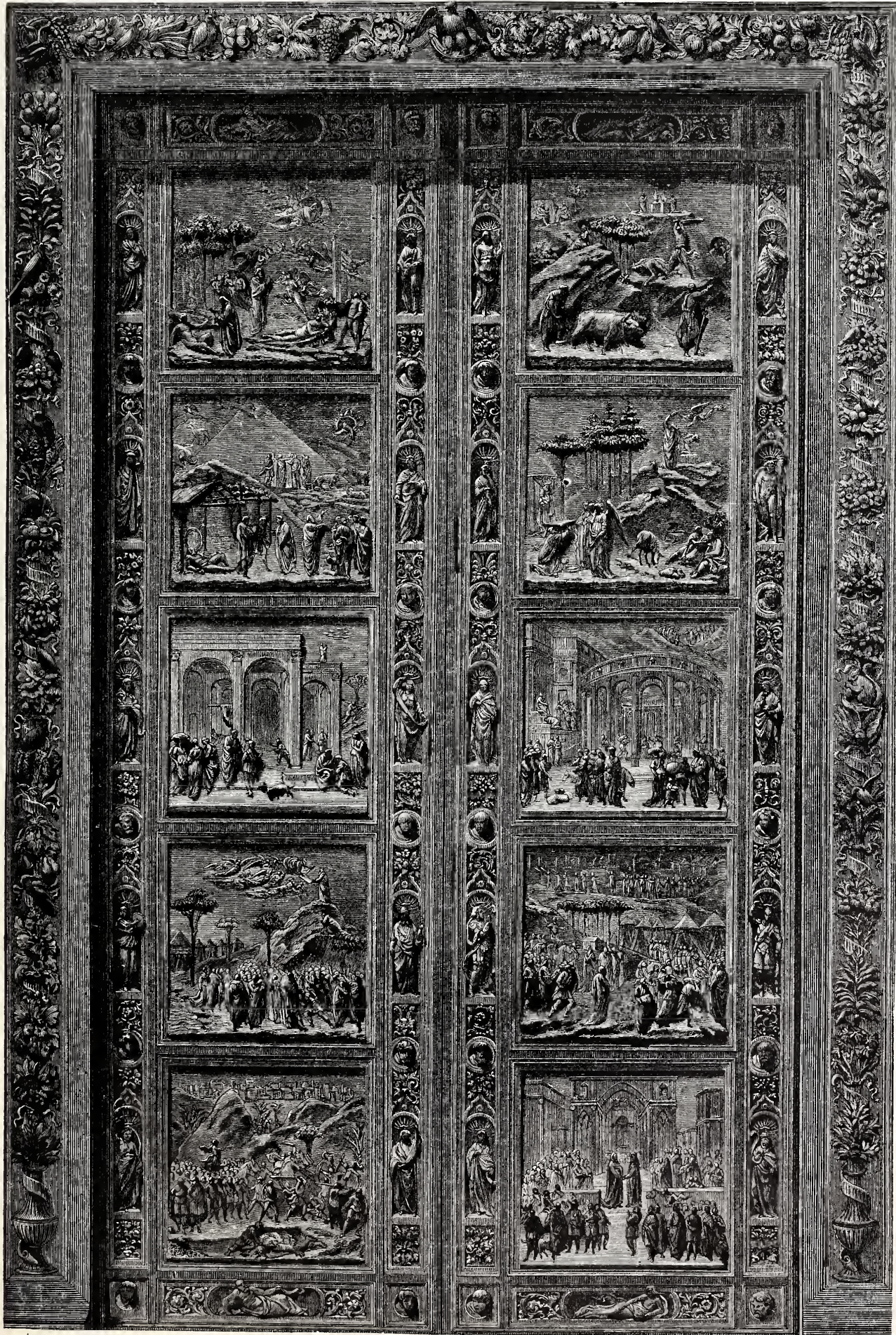
CORONATION OF THE VIRGIN.

(Botticelli.)

in the extraordinary character of the gates themselves, ranking, as they do, among the art-glories of Florence, we return to the consideration of the pictures in the Uffizj galleries. Two pictures by the old Florentine painter, Andreas, or Sandro, Botticelli (1469—1517), are remarkable as helping to inaugurate the regeneration of Florentine Art, and preparing the way for that exalted style which culminated so soon after in the works of Raffaele. One of these, a circular picture, is called 'The Virgin with the Pomegranate,' from her holding one of this fruit in her left hand, with which the infant Jesus, who lies in her lap, is playing. Around them are gathered numerous female figures, whose attitudes are significant of wonder and adoration: the heads of several of these figures are intelligent and beautiful; that of the Virgin is less so, and the drawing of the figure itself and also of the child is in many parts defective, and the group is altogether lacking in elegance of form, though the artist evidently strived to

attain that quality. Far superior in every way is Botticelli's other picture, 'THE CORONATION OF THE VIRGIN,' which forms one of our illustrations: this is a really beautiful composition, rich in materials, which are displayed even to redundancy of ornament. Kugler has well pointed out this peculiarity of style—not an uncommon one with this artist—in his notice of this very picture. "All the impetuosity and energy of action," he writes, "which are observable in the historical works of Fra Filippo"—Botticelli's master—"were transferred to the pupil, united with a peculiar and fanciful mode of conception, and an endeavour to elevate his subject above the common. In some cases he was eminently successful, particularly in a round picture in the Gallery of the Uffizj, at Florence, representing a Madonna crowned by angels. This picture, especially as regards the heads, is very interesting; the Madonna is the beautiful original of all the female heads repeated in almost all similar pictures by this

master." The religious impression which the subject might tend to produce is destroyed by the strangeness of the Virgin's action :



EASTERN GATE OF THE BAPTISTRY OF SAN GIOVANNI.

the holy mother has a pen in her hand, and is dipping it into an inkstand, as if to write in the volume before her: it is difficult to conjecture what could have been in the artist's mind that led him to introduce into the composition so incongruous an element. "The angels," says a modern French writer, "are habited in the costumes of the pages of the Signiory, and have the faces and the hair of the young choristers of the Church of San Maria del Fiore." Still, with all its apparent inconsistencies in relation to

sacred Art, and its defects of drawing—notice the Virgin's hands, for example—this is a very remarkable picture for the period to which it belongs.

Giovanni Antonio Sogliani (1491—1544), another Florentine painter of the early part of the sixteenth century, studied in the school of Lorenzi di Credi, and became a most successful imitator of him; so much so, indeed, that his works have not unfrequently been taken for those of his master. He seems afterwards to have



THE HOLY FAMILY.

(Sogliani.)

looked closely at the pictures of Fra Bartolommeo; in other words, he adopted the style sometimes of each of the true great religious painters of the epoch, and occasionally appears to have combined the two; for he was never sufficiently independent to follow out his own Art-convictions, if he really possessed any. And yet there is a peculiar charm in his works; his Madonnas are refined in expression, and often lovely in features; and his ideal portraits of holy children are sweet and truly infantile. As

a colourist, he is lively and soft at the same time, his shadows are pure and transparent, and his lights clear and golden. His picture in the Uffizj Gallery of 'THE HOLY FAMILY,' as it is generally called, or, more properly speaking, of the Virgin, the infant Jesus, and the infant John, is a graceful composition; the figures are well arranged, and there is throughout no affectation in the treatment.

JAMES DAFFORNE.

BURGESS'S
EBURNEUM PHOTOGRAPHS.

It is generally thought, and often justly, that as London is the metropolis of the British Empire, and in some respects even of the world, so in London are to be found examples, the best and choicest, of all that is excellent both in nature and in Art. The epicure finds in this great city all the daintiest requisites for the gratification of his varied appetites; and, on the other hand, men whose chief delight it is to cultivate the mind, to gratify the more refined taste which evinces itself in an ardent love for the beautiful, can mostly find here abundant opportunities for the satisfaction of all their manifold desires. And yet, strangely enough, in the one single instance of photography we have a marked exception to the almost universal rule. There are, relatively to the whole number, more really good photographers in almost any one of the leading cities and large towns of the provinces than in London; and while London is not without its claim to honour for some of the greatest of the improvements which have been from time to time effected in the photographic art, the largest proportion of the most ingenious and most beautiful of the modifications have had their origin elsewhere.

We have, just now, a notable example in a process for which, we believe, we are indisputably indebted to Norwich. We have some pleasant reminiscences of this famous old city, gained by a slight acquaintance with it many years ago, as a city of curious crooked streets with antique gables, of monastic relics, and of churches at almost every corner: of a city, too, which in years gone by has given to the world celebrities in every walk of life, in literature, in religion, in science, and in Art. And now from Norwich—unprogressive as we had long thought it—we have had the pleasure of receiving specimens of photographic portraiture in vignettéd *cartes de visite*, which far surpass in real beauty and in truly artistic excellence anything of the kind that we have seen before. Their chief peculiarity consists in their striking resemblance to the most exquisite *ivory* miniatures, and it is on this account that Mr. Burgess, of Norwich, the intelligent inventor of the process, has given to them the very appropriate name of "Eburneum." Every good photographer must have observed with regret that, though he may print on the most highly albumenised paper, he will, even with the utmost care, fail to secure the delicate details and gradations of tone which his negative will exhibit by transmitted light. To remedy this evil was the task to which Mr. Burgess applied himself, and after long and wearisome experiments, we have the result in these charming Eburneum portraits, which seem to be the very perfection of the art. They are, in fact, collodion pictures printed in the copying camera from an ordinary negative, and, having been developed, and toned with gold, are transferred by a very ingenious device from the glass to beautiful white semi-opaque tablets of a remarkably homogeneous texture, composed of gelatine, glycerine, and oxide of zinc. Those of our photographic readers who may not have been so fortunate as to see specimens of the process, will nevertheless understand readily enough from this brief description of it how perfect the pictures are in every detail. As Mr. Burgess willingly furnishes full directions for the practical working of the method, we are surprised that the process is not already in full operation in London, where so charming a novelty would be highly appreciated. We certainly wish Mr. Burgess every success with his Eburneum pictures, for without doubt, in the way of photographic portraiture, they are altogether unrivalled.

It is pleasant to report any invention or improvement in photographic art: we are growing somewhat impatient and discontented that it does not move faster; but we should remember how brief a time has passed in the world's history since its marvels were first revealed to mankind.

THE FINE ARTS CLUB.

In the rooms of the Burlington Fine Arts Club a very rich collection of prints and drawings by Albert Dürer and Lucas Van Leyden is exhibited. Especially attractive are those of Dürer. By such annual gatherings it would seem to be the purpose of the club to illustrate historically the progress of engraving. The means of accomplishing this are amply within reach. The number of Dürer's works is 1,571, and among them are impressions from plates of which many admirers of the artist have undoubtedly heard, but may never have seen. Whatever knowledge we may acquire by examining such works, perhaps at long intervals, in public or private collections, the advantages of seeing different proofs and states hung side by side assist in maturing the judgment, particularly when an opportunity occurs, as in the present case, of seeing them repeatedly.

There are certain prints in this collection which, not to have seen, means knowing but little of Dürer. The perfection of some of these in finish—an elaboration undreamt of by modern artists—is so surprising as to leave us in some doubt as to the nature of the surface on which the engraving was made. We regret our inability to go through the catalogue of these works; but a few of them must be mentioned. Lucas Kilian's portrait of the artist is well known, and side by side with this it would have been interesting to have seen Dürer's portrait of himself (although in chalk) at fifteen years of age. The intensity of the eyes, and character of the head, in one of these portraits—of which there are three—suggest at once the Salvator Mundi. The Madonna with the Infant, St. Joseph, and three other figures, and the St. Jerome seated among rocks and praying before a crucifix, both in dry point, are of great beauty. Of the Butterfly Madonna is a beautiful impression, as also of the Prodigal Son, in which the artist has given a profile of himself at the age of twenty-eight. There are two impressions of the Madonna and Child, the former with her hand on a pear; and really magnificent is one of the impressions of that extraordinary composition, the Nativity, in which St. Joseph is seen drawing water from a well. Of the Madonna standing on a crescent are four examples, all different, but all of marvellous beauty; and in these may be recognised the suggestions that have given existence to certain of the beautiful figures which ornament the streets of Nuremberg. The Adam and Eve, in which the serpent bites the apple in the hand of the latter, is wonderful in minute execution; and Wierix's copies of the five rare or probably unique prints are extremely interesting from their variety of manner. The Veronica, especially, is of a delicacy not to be surpassed. There are also the "Coat of Arms" with the lion rampant and the cock as a crest, and the turbaned rider with the five men on foot. The Crucifixion, a composition about the size of half-a-crown, is said to have been engraved to ornament the hilt of the Emperor Maximilian's sword. Of the print called the Great Fortune, presenting a naked woman with wings standing on the clouds above a town long the residence of the Dürer family, there are three valuable impressions. The St. Anthony reading is beautifully represented; as are also the Promenade, and the Melancholy; and the Knight of Death is beyond all praise, and not less valuable is one of the St. Huberts. The engravings on wood are curious and instructive; but two or three of them are of a quality far beyond the others, as the portrait of Varnbaler, the Triumphal Car of the Emperor Maximilian, and the Trinity. Some of the drawings excel in microscopic finish the most elaborate essays of the present day. The works of Lucas Van Leyden are few in number.

The contributors to this exhibition are Mr. Holford, Mr. Fisher, Mr. Seymour Haden, Dr. Percy, Mr. Vaughan, Mr. St. John Dent, Mr. A. Morisson, Mr. Julian Marshall, Mr. F. C. Robinson, Mr. Reiss, and Mr. W. Mitchell. The entire number of prints, drawings, &c., exhibited is 185.

PARIS AND ITS ENVIRONS.*

We have before us a few commencing numbers of a work which promises to be one of the most magnificent publications of its kind that modern enterprise has undertaken. In England the production of such a work would stand but small chance of success: first, because London, greatly as it is improved in architectural character within the last quarter of a century, is yet far behind Paris; and secondly, because the inhabitants of our metropolis are comparatively indifferent to the place itself, while Paris is everything to the Parisians—the *beau-idéal* of their happiness. Vastly inferior as the Seine is to the Thames, it is impossible to stand on one of the numerous bridges which span the former river between the church of Notre Dame and the Champ de Mars without being impressed by the grand display that meets the eye on all sides: stately architecture, broad roadways, embankments, and promenades, thickly planted with trees of fine growth, constitute a *coup-d'œil* such as no other European city, we believe, can exhibit. With the exception of the Houses of Parliament, Somerset House, the Temple and its garden, the banks of our Thames present little else than a continued line of unsightly wharves, warehouses, and factories—objects, however, which, even in their uncomeliness, are attractive enough to afford picturesque materials for the painter. It is possible that some fifty years hence our grandchildren may see rising from each side of the noble old river edifices worthy to adorn it; but in a great commercial city like our metropolis, architectural splendour must always give place to utility and convenience; the requirements of the merchant and factor will ever take precedence of what is demanded by structural beauty only.

We have remarked that M. Alphand's work is undertaken on a scale worthy of its subject: in size the pages are large folio, and the text is elucidated by engravings, diagrams, plans, and illustrations of all kinds. It is not only an illustrated description of the promenades of the city of Paris and of their architectural features; it purports to be a complete treatise, theoretical and practical, of the Art of the public gardens, and equally so of their horticulture; thus we find, for example, among the engravings and chromolithographs, designs showing the different methods of irrigation adopted in the gardens, representations of trees, shrubs, and flowers, all explained by ample descriptions in the text.

The numbers which have come into our hands are entirely devoted to the consideration of the Bois de Boulogne, a locality which for centuries has been the rendezvous of the nobles and citizens of Paris, not only for amusement and enjoyment, but for other more questionable purposes. It is the remains of the vast forest of Rouvray, which in olden time extended over the plains and rising ground on the right bank of the Seine, as far as St. Ouen. Dagobert I., in the seventh century, according to ancient chronicles, resorted thither for the pleasure of the chase when he visited his castle of Clichy. The ancient forest, successively dismembered by the owners of the land, lost its original name at the commencement of the twelfth century, and was called the Bois de St. Cloud, from the village which adjoins it: its present name is derived from the following incident. In the year 1319 several pilgrims having erected at Menulez St. Cloud, a small hamlet situated in a retired glen in the wood, a church built on the model of that at Boulogne-sur-Mer, the village assumed the name of Boulogne, and the forest, following the fortune of the first centre of habitation placed on its territory, also acquired the same appellation, which it has re-

* LES PROMENADES DE PARIS, BOIS DE BOULOGNE ET DE VINCENNES, PARCS, SQUARES, BOULEVARDS. Par A. ALPHAND, Ingénieur en Chef au Corps Impérial des Ponts et Chaussées, Directeur de la Voie Publique et des Promenades de la Ville de Paris. Ouvrage Illustré de Chromolithographies et de Gravures sur acier et sur bois, Dessiné par G. DAVIOUD, Architecte en Chef des Promenades de Paris, et E. HUEHEREAU. Published by J. Rothschild, Paris and Leipzig; R. Hardwicke, London.

tained to this day. All the sovereigns of France whose names are associated prominently with the arts of peace, have contributed to embellish this famous place of resort; and the

princes and nobles, following the example of their sovereigns, have made choice of the locality for their suburban residences. Of the Abbey of Longchamps, founded in 1256 by

Isabella, wife of Louis IX., surnamed St. Louis, there remain only two towers, which have been restored, and some ruins now standing in a small lake. Francis I., after having regulated

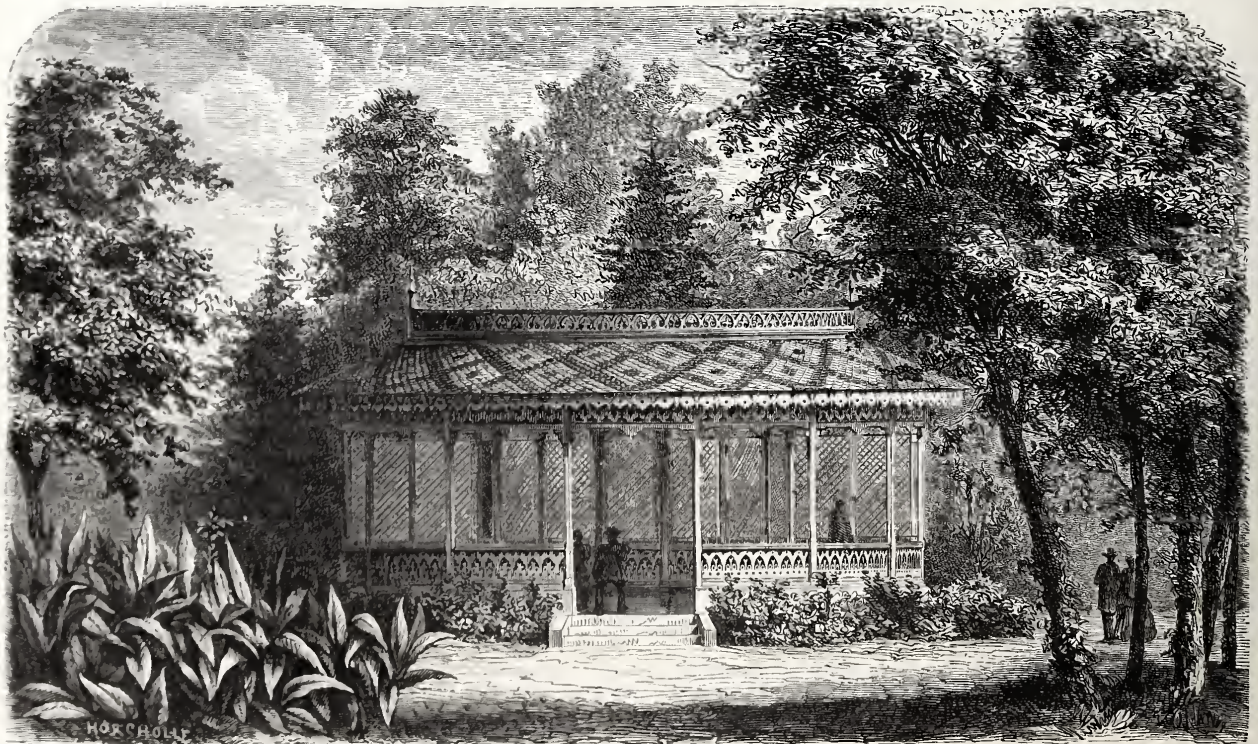


LAKE OF SURESNES.

the boundary of the wood, and effected many improvements in the plantations, erected, in 1530, on his return from his captivity in Spain, the *château* of the park of Madrid, the construc-

tion of which is attributed to the painter Primaticcio. Many of the kings of France, down to the time of Louis XVI., occasionally resided in this palace; but it is to Louis XIV. that the

first decided regulations for preserving the Bois de Boulogne are due. During the great revolution at the close of the last century, its adornments suffered severely, and the place became



SUMMER-HOUSE ON THE ISLAND OF THE GREAT LAKE.

the resort of the most abandoned characters. Napoleon I. could not forget it in the general work of restoration which the empire had inaugurated. By his order the place was subjected

to a thorough transformation; and he instituted a corps of foresters, whose special duties were to take it in charge. After the defeat at Waterloo, when the allied forces took possession

of Paris, the Bois de Boulogne was one of their principal encampments: as a matter of course it suffered severely, especially in the destruction of many of the fine trees which constituted

its most beautiful features. Louis Philippe did much to restore what had been lost while adding new features of attractiveness to the locality.



THE CASCADE DE LA MARE AUX BICHES.

Here our notice of M. Alphan's splendid work must, for the present at least, conclude: we may probably recur to it again as the numbers



VIEW OF FOLLY ISLAND, ON THE SEINE, NEAR SURESNES.

reach us. Some examples of the woodcuts that illustrate the pages in our hands are introduced here. They are beautiful examples of the art.

SELECTED PICTURES.

A YOUNG PAINTER'S FIRST WORKS.

M. Stone, Painter.

H. Bourne, Engraver.

IN OUR somewhat recent biographical sketch of Mr. Stone (see page 33 *ante*) we made brief mention of this picture, which was exhibited at the Royal Academy in 1862. The subject might possibly be a reminiscence of an incident in his own juvenile days, when essaying an early attempt at Art; but which, in relation to the costumes, he has thrown back a century at least—to the days of knee-breeches, deep-lapelled coats, and tied hair. Young Reynolds or Gainsborough might have stood for the "model" of the little fellow who has decorated the walls of the apartment with his early "sketches in chalk," the first indications, perhaps, of a genius to which in after years the world may be called upon to pay homage; the great and the noble of the land, the young and the beautiful, flocking to his studio for a "sitting." Judging, however, from this primary effort, the boy may turn out to be of the Hogarthian type, for so far as we can decipher his hieroglyphic lines, they would seem to represent a couple of sedan chairmen, conveying, perhaps, a lady to a ball, and preceded by a footman.

Who can tell what ideas of the sublime and the beautiful pass through the mind of an embryo painter, till he sees them taking form and expression in some manner not altogether within the canons and legitimate practice of Art? But beside the sketch which stands out so prominently above the chair-back, is the fragment of another original design somewhat higher up. To reach this altitude the "young painter" must have piled the books we see on the seat of the chair; and the probability is that he was engaged on this fresh subject, when hearing the footsteps of his father, he dismounted from his elevated position, chalk in hand, and waited for the dénouement.

Now it certainly is not wise to attempt to crush genius in the bud; but it is not agreeable to find it, when taking the form of Art, developing itself prematurely on the walls of one's house, whether internally or externally. And, by the way, we are somewhat at a loss to comprehend to what use the room is applied into which Mr. Stone has introduced his characters, unless it be a kind of lumber-room; but then those framed pictures would scarcely be hung there. The large wardrobe, one half of whose contents is scattered on the floor, is suggestive of a bed-chamber, but there is nothing else visible to support such assumption, and the two senior gentlemen would scarcely have retired to an apartment of this kind to partake of the refreshment with which the prim and pretty domestic follows them into the room.

Setting aside, however, this to us inexplicable stage of action, let us look at the characters which appear on it. Capital is the attitude, and solemnly ludicrous the expression of the little fellow, as the father charges him with his misdoings; the latter can scarcely restrain a smile, though looking angrily, while he accuses the culprit; and his friend, evidently delighted with the sketch, lays his hand gently on the father's arm to deprecate his censure. The story is pointedly and humorously told; but we would venture a wager that the 'Young Painter's First Works' will not be the last, notwithstanding the lecture he gets, though he will probably find other sketching-ground hereafter.

THE FRENCH ANNUAL EXHIBITION OF FINE ART.

COTEMPORANEOUSLY with your Royal Academy Exhibition and with the opening of May, the great French review of works of Art commenced in the Palais des Champs Elysées. Its ranks were amply supplied in every direction, and, upon the whole, it presented a fair front for critical scrutiny. The works of all kinds exhibited amount to 4,230.

One circumstance impresses itself on the notice of those familiar with past similar displays in this quarter, and that is, how much the names of old leading celebrities have passed away from the catalogue. On the other hand, many artists of opening promise, and some hitherto scarce known to fame, have come forward in unexpected strength, and shown a high average of merit on these well-covered walls.

The rampant military element seems to have been exhausted. A curtain has fallen upon the matchless horrors which signalled the pencil of Yvon in its closing realism of carnage. Only a few modest memoranda of the *gloire militaire* make their appearance—

"Grim-visaged war has smoothed his wrinkled brow,"

but two or three anecdotal and clever cabinet canvases are devoted to the name of the First Napoleon.

With regard to the general aspect of this Exhibition, the remark is freely made, that, with the exception of some religious topics, no high or epic theme has been suggested by French creative genius on this occasion. Its great force lies in its many-styled landscapes and what, in the widest sense, is termed *genre*. The latter may be said to sympathise with that literature of the novelist with which even the best periodicals of the day are ever, "without overflowing, full."

When making an exception, in reference to religious themes, we must be daring enough to set all Olympus at naught, and exclude from its range the vast canvas of M. Bouguereau, which presents a *conversazione* in the clouds—Jupiter in the *arm-chair*. To this a conspicuous place of honour—with a monopoly of nearly one side of the saloon—has been surrendered, and assuredly with injustice. It possesses no fine exemplification of design, but a series of groups, scattered over the sky, without connection, without physiological grandeur, and without any great concentrating disposition of light and shade. M. Bouguereau, however, proves himself a thorough master of academic drawing, and a clever colourist. These merits are not sufficient to win for him the place he occupies.

On another large canvas M. Chenavard seeks to illustrate a mystic theme—a *Divina Tragedia*—the triumph of Christianity over Paganism. We may not attempt to describe, in detail, this crowded canvas, or to analyse its apocalyptic purport. Suffice it to say, that its centre presents God the Father sustaining, in the heavens, the suspended form of His crucified Son, while around the untoward fables of India, Greece, and Scandinavia, are indicated in significant groups. Here there is much for critical disquisition; but here, also, are the unequivocal indications of a strong idiosyncrasy of genius, toiling with an awfully exacting theme. The recollection of certain works from the same hand and mind in the Great Exhibition of 1855, might have prepared us for such a manifestation of M. Chenavard's creative power. In this instance, a true effort at high Art has not been encouraged.

According to the estimate of the jury by which the merits of this exhibition have been weighed and adjudged, its masterpiece is 'The Assumption,' by M. Bonnat. It may be presumptuous to differ from such a tribunal, but it is difficult to follow it in this instance. From M. Bonnat we must expect a thoroughly masculine treatment of his subject, but here, we fear, this quality is vitiated into coarseness, into vigour unallied to delicacy of tone or handling. The same kind of defect is found in the Virgin's expression; it is much too broadly triumphant. It is not thus that Titian is to be rivalled.

Another vast picture occupies a large, a collateral portion of the chief saloon. It illustrates that prodigious inundation of the Loire, in the year 1866, which, bursting through every kind of dykes and defences in the night's darkness, submerged the villages of surrounding valleys, and compelled many despairing families to find refuge on the roof-tops of their tottering houses. Here we have depicted a group of these sufferers—men, women, and children—when, at dawn, the crisis of their rescue by boats arrived. This composition, from the accomplished pencil of M. Leullier, is quite up to its subject. It tells eloquently the horrors of this deluge, quite as we should have anticipated from the author of a former choice illustration of an early Christian persecution. The style of colouring, in this instance, is rather too scenic and sketchy, however, to entitle it to the first honours of position.

Beside this large work by M. Leullier, we found a genuine work of high Art and fine Art, to which every recognition was due, viz., 'The Burial of Moses.' This is, indeed, a noble composition, poetic in the highest degree, and developed with the best auxiliaries of pencil and palette—the painter, M. Alphonse Monchalland. The poet-painter presents a scene of glorious wildness on the range of the Abarim mountains, of which Mount Nebo forms one. Here, between cliffs—"like rocks that have been rent asunder"—two angels bear up the body of the great patriarch, whose form lies grandly in the slumber of death; a third angel in the centre, winged and aloft, seems to preside over its consignment to its mysterious tomb. The whole composition is sublime in its unity of impression and in the aspect of nature around. It is painted in tones at once rich, mellow, and refined—most happily Correggeseque. We are not surprised that M. Monchalland has been assigned a medal of honour for this fine work.

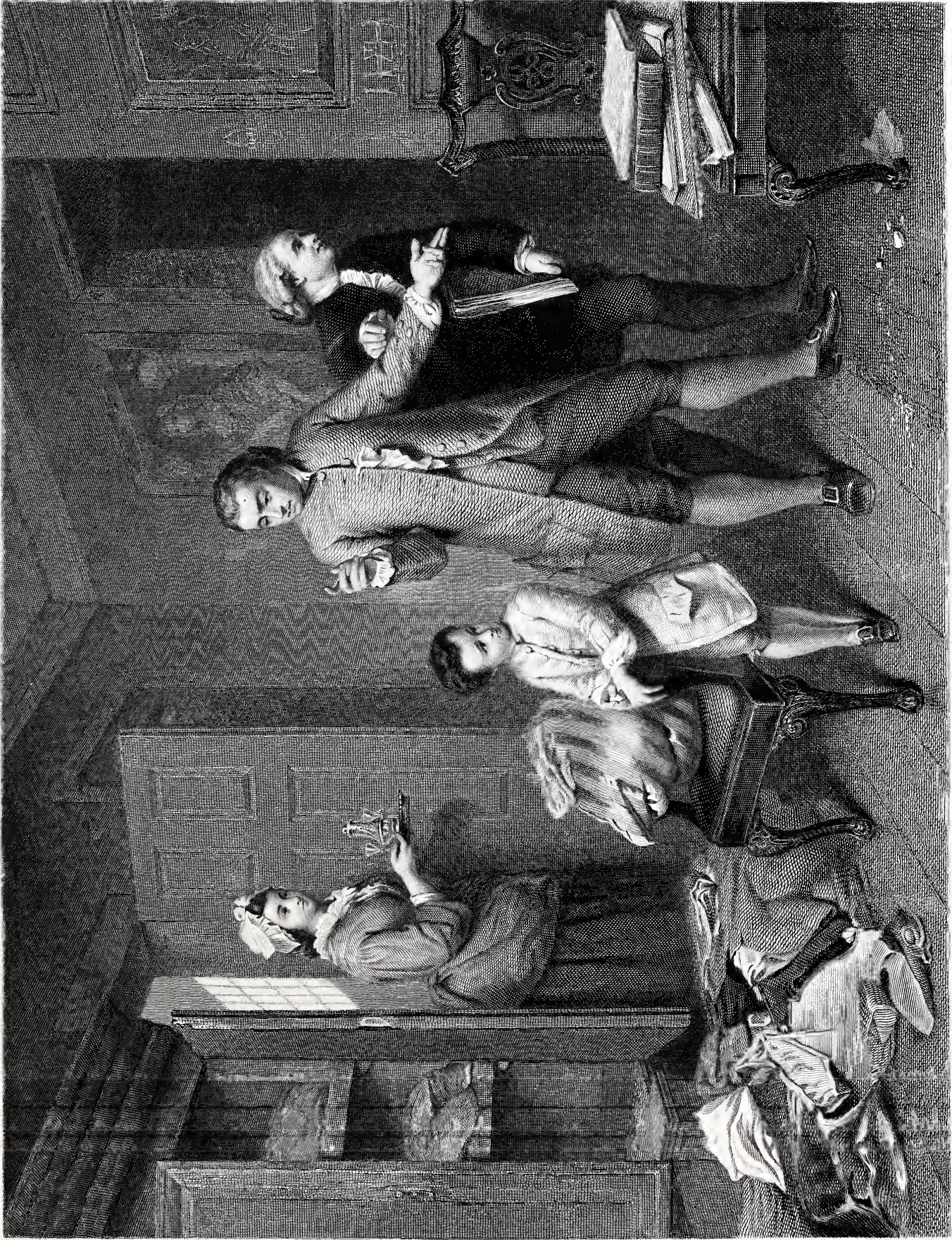
Another picture in this collection merits distinctive notice for its genuine poetic essence. It comes from the easel of M. Achille Zo, and illustrates a passage in Lamartine's "Meditations," in which the genius of Night, on its car, and with attendant spirits of somnolence, advances to veil over a lovely evening: an inspiration akin to that of our Danby seems to pervade this choice work.

The names of Levy, Delaunay, Priou, and J. P. Laurens, are not wanting in very clever efforts at high Art on this occasion.

In the general line of figure-subjects, including *genre*, and coming after the above, we find two Gérômes of great beauty: first, an ambulatory trader of Cairo, coloured, in his costume and rich stock in trade, with more brilliant power than M. Gérôme's works in general; and secondly, the 'Promenade de Harem,' represented by a many-oared *caïque* sweeping across the waters of the Golden Horn. The light bark, with its prow aloft, seems to fly along the surface of the sea.

Here, also, with much claim to admiration, may be seen works of Gendron, Herbert (of the French Roman Academy), Perrault, and Bouguereau, whose 'Girl tempted between Love and Gold' displays, in its cabinet excellence, more of fine artistic effect than marks his more ambitious Olympian canvas. Here, also, we may pause to dwell upon Virey's 'Page and Parrot,' designed, as it is, with much taste, but worked up to a dangerous excess of finish. Toulmache's and Tissot's charmingly tinted robes of silk and satin maintain the full prestige of the school of (as it has been facetiously described) "*Petits cadres, petits sujets et petites peintures.*" Seemingly, to this class belong the small pictures of the two Belgian Devriendts—Albert and Julien—like two cherries on the same stem, so like are they in scenes delineated and in treatment. They are, however, far above any depreciative suggestion, and would do honour to more than miniature canvases.

Among the single figures in this display of pictures, voluminous and vast, it would be a serious omission not to mark with special commendation, the 'Jacinte, or Neapolitan Woman,' of Mademoiselle Venot d'Auteroche. Life-size and seated, it is most happily treated in every respect. The attitude, with hands clasped



H. BOURNE, SCULPT

MARCUS STONE, PINX

A YOUNG PAINTER'S FIRST WORKS.



overhead, is difficult, but faultless, in drawing; the expression full of charm, and the drapery brilliant without glare. We shall be much surprised if Mademoiselle D'Auteroche should not realise a very distinguished career in her profession.

In landscape this Exhibition is unquestionably strong. It contains an ample series of works, of great variety of style and subject, yet all scrupulously studied from nature. In this latter regard, a striking revolution has been effected in the French school. It is a melancholy fact, that one of the great leaders of this regenerative movement died at the opening of the year. He is, nevertheless, represented here by two finely characteristic works. We allude to Paul Huet, who has been recognised by the French themselves as their highest master in poetic landscape. Emulating him, we have here Grandière, with his *Rivière sous Bois*; Tournemine's African river-scene—sunset—trooping elephants and crouching tiger given with great truth and grandeur of effect; Gosselin, with his deep ravine—strong *chiavoscuvo* below and feathered foliage above; and Shenck, of Holstein, with his mountain storm, smiting with a rain-torrent a flock of sheep, which their sole guardian dog coerces into a still submissive group.

Our countryman, MacCallum, gets a place of honour in the chief saloon with his 'Burnham Wood.' His manner is unique here—extremely brilliant, and yet, perhaps, a little too much japanned in its bright green tints. Two other British artists—Wells and Wild—hold their ground honourably amid the competition to which they are subjected.

Portraiture has lost, apparently, nothing of its influence here—the bugbear of photography notwithstanding. One of the French papers, in its note of the Exhibition, states the striking fact that there are 260 artists of that class in the *salon*, of whom 50 are ladies (!) Of the latter, one, at least, has unquestionably distinguished herself—Mademoiselle Jacquemart. Her portrait of M. Duruy, the Minister of Public Instruction, has been justly assigned a place of honour in the chief saloon. It is full of character, and touched with a pencil at once powerful and spirited. It also has been honoured with a medal.

We should be happy to say as much for the portrait of President Grant, by Mr. Healy, an American artist, to which the first place is—in courtesy—assigned on these walls, but it would be hard to find in it any great quality.

The names of Cabanel, Dubuffe, Lefebvre, Gaillard, and Pommayrac, are connected with some of the best works of this class in the collection. There is a deficiency of absolute greatness among them.

Let us not close this sketchy notice without alluding to an incident of arrangement which became a source of singular gaiety, and so will continue to the close of the Exhibition.

At the exit door of one of the saloons there is an admirably painted head of an individual—an ecclesiastic, from his partially-seen costume. He is represented as in a gush of rich, racy, and most significant laughter, at something he has been reading—peradventure, Rabelais. He looks direct in the eyes of each passing spectator. It is impossible not to laugh with him. If you hesitate, you are at once made aware that, beside this, there is another head—a female's—named 'La Folie,' also admirably painted, but by another hand. She looks over her shoulder at you, and has also a most meaning laugh, as much as to say, "Laugh you must, at my neighbour." Between the two the effect is irresistible; a very laughing gas is administered, and the stream of visitors keeps continuously on the pause and delivering themselves of their enforced cachinnations.

It is said, that hearty laughter is a prime medicament—that, to have sat out a farce, with Liston in it, of old, was equivalent to the dispersion of a freshly-contracted cold. If so, then must the two artists who have thrown so strong an *allegro* into those two heads, have put a considerable crowd of *nous autres* under a heavy obligation for a plenary administration of their cordiality.

M. E. C.

THE CRYSTAL PALACE AND PEOPLE'S PARK.

MR. FRANCIS FULLER has printed "a few remarks" concerning the "original purpose, plan, and execution, the present state of dilapidation and degradation," the "causes of the decline and fall" of the Crystal Palace, with suggestions for "its recovery and restoration."

Mr. Fuller was its principal founder; no one can better explain the views with which it was established: his hopes were high that it would become what it was designed to be—not only a place of recreation for the "cooped, worn, and fatigued population of London,"—where they might enjoy comparative seclusion and repose on terraces adorned by sculpture, fountains, and flowers, or wander in gardens surrounded by evergreens and forest-trees, whence they might obtain views over a picturesque and wide-spreading landscape, and where they might spend their few hours for recreation in pleasures that would restore their health, strengthen their bodies, and invigorate their minds,—but where they might also be "delighted, educated, and refined by the presence of all that is loveliest in Art, noblest in Nature, and truest in history."

With that view, the several "courts"—Assyrian, Egyptian, Greek, Roman, Moorish, and Byzantine, Gothic, Renaissance, and Italian—were created at enormous cost; while "the courts of sculpture—German, French, Italian, and English—furnished ample material to fascinate the eye, to form the intelligence, and to refine and elevate the taste of the people." In short, in a hundred ways, the Crystal Palace and the People's Park were constructed and furnished to supply a perpetual source of delight, and be never-failing educators, not alone in the Arts, but with regard to all the every-day productions and business of life.

That is true: it is, in some respects, even now, what it was meant to be; but of its deplorable decadence there can be no question; as little is there as to its wilful perversion from the original plan, and reckless disregard of the scheme as a teacher. It has become, indeed, in that respect, little better than a music-hall, where all thought as to its loftier purpose seems deliberately and resolutely kept out of sight.

Upon this censurable departure from a healthy, wise, and benevolent scheme, Mr. Fuller strongly and sternly comments; showing how utterly everything has been changed, all higher efforts abrogated, with a view to make the concern "pay," which it does not, but which he and we and the public believe it would do, if a more intelligent system of management were adopted.

"It is impossible," writes Mr. Fuller, "not to feel that the character of our noble instructor has been disgracefully lowered."

The causes of this "decline and fall" he proceeds to explain: having, as he considers, shown how, under the management of its present Directors, and the ownership of its present shareholders, "it has fallen from its original prosperity, its original aims, its original excellence, and its original beauty," until, at length (the income having been spent on "necessary outlay"), the Direction has applied to Parliament to convert a large portion of the Palace grounds into a building speculation!

Sic transit! Is there no way by which the evil can be averted and the good restored?

This is the scheme of Mr. Fuller:—"The whole must either be rescued from the hands of the present Direction, or the Direction must be revised and strengthened, and made capable of performing new duties with vigour. Its usurious debt must be paid off, and its capital reduced to the original sum. New capital must be provided for restorations and extensive repairs. The new management must be empowered, enabled, and obliged, to maintain the institution, and to work it solely for the original objects for which expressly the royal charter was granted. The capital of the new undertaking should neither receive more nor less than 5 per cent. The Palace and Park

should ultimately become the property of the nation."

He expresses his belief that "if these proposals be carried out, the Crystal Palace and Park will again become an unmixed blessing to the population of our crowded metropolis, and an honour and glory to the whole nation, whose greatest pride it once was."

We can, now, do no more than echo the sentiments expressed in this pamphlet; we believe they will be cordially assented to by the "people" generally; but sure we are, they will obtain the cordial approval of all lovers of Art, all promoters of education, all advocates of progress.

The pamphlet is intended to herald a plan by which Mr. Fuller hopes and believes his object may be obtained; it is not quite developed; we shall explain it next month.

PICTURE SALES.

THE month of May, always a busy month in the picture sale-room, opened, on the 1st, with the dispersion, by Messrs. Christie, Manson, and Woods, of a collection of modern oil-paintings, the property of an amateur, whose name was not announced. The pictures, generally, are of small size, but of excellent quality; yet in most instances the prices they realised were comparatively low. The principal works were:—"The Cottage-Door," F. Goodall, R.A., 76 gs. (Gambart); "Prayer," E. Frère, 190 gs. (Wardell); "The Cradle," E. Frère, 160 gs. (Gambart); "Baby's Birthday," F. D. Hardy, 305 gs. (Wilson); "From Waterloo to Paris," M. Stone, engraved in the *Art-Journal*, 155 gs. (McLean); "The Mouse-trap," F. D. Hardy, 121 gs. (Williams); "Canterbury Meadows," with cattle, T. S. Cooper, R.A., 156 gs. (Tooth); "The Lady of Chalot," T. Faed, R.A., 190 gs. (Hayward); "Burning the Books," a scene from *Don Quixote*, J. C. Horsley, R.A., engraved in the *Art-Journal*, 410 gs. (Wilson); "The Shooting Pony," R. Ansdell, A.R.A., 112 gs. (Graves); "The Soldier's Return," T. Webster, R.A., 165 gs. (Herbert); "The Story of a Life," W. Q. Orchardson, A.R.A., 350 gs. (Holland); "The Arrest for Witchcraft," J. Pettie, A.R.A., 360 gs. (Whitworth); "The Mountain Stream," P. F. Poole, R.A., 120 gs. (Pendleton); "The New Dress," J. C. Horsley, R.A., 75 gs. (Fores); "Tenby Bay," C. Stanfield, R.A., 340 gs. (McLean); "Going to a Party," J. C. Horsley, R.A., 160 gs. (Holland); "The Last of the Clan," T. Faed, R.A., 750 gs. (McLean); "Conversation Scene," H. Schlessinger, 75 gs. (Smart); "River Scenery," F. W. Hulme, the cattle by H. B. Willis, 185 gs. (Smart); "Seeking Shelter," M. Stone, engraved in the *Art-Journal*, 112 gs. (Smart); "The Castle of Ischia, Bay of Naples," J. Webb, 95 gs. (Davis); "A Dead Stag in the Snow," W. Duffield, 185 gs. (Radcliffe); "Dead Swan, Game, and Fruit," W. Duffield, 310 gs. (Fores); "The Life-Boat,—Goodwin Sands," E. W. Cooke, R.A., formerly in the collection of the late Sir Culling Eardley, 575 gs. (Agnew). The entire sale realised £7,750.

Sir Joshua Reynolds's celebrated picture of Miss Meyer as 'Hebe,' painted expressly for his friend Joseph Meyer, R.A., in 1772, was sold on May 4th by Mr. Phillips, at his rooms in New Bond Street, for 2,000 guineas, to Messrs. Agnew and Sons. It was the property of the late Mr. W. T. Meyer.

On the 8th of May Messrs. Christie, Manson, and Woods, sold a valuable collection of oil-pictures and water-colour drawings, belonging to some anonymous owner. Among the following were:—"On the Terrace at Haddon," J. Pettie, A.R.A., £223 (Arnold); "A Bend of the River," J. W. Oakes, £102 (Ames); "Dead Swan and Peacock, with Huntsmen and Dogs," W. Duffield and J. Gilbert, £173 (Arnold); "Interior, with an old woman smoking," E. Frère, £136 (Everard); "The Farewell," W. P. Frith, R.A., £157 (Arnold); "Sheep in a Landscape," A. Bonheur, £166 (McLean); "The Hawking Party," R. Ansdell, A.R.A., £257 (Ames);

'View in Surrey,' T. Creswick, R.A., £180 (McLean); 'Reading the News,' Duverger, £130 (Arnold); 'Arming the Young Knight,' W. F. Yeames, A.R.A., engraved in the *Art-Journal*, £131 (Wilson); 'The Faithful Guardian,' R. Ansdell, A.R.A., £246 (Arnold); 'Francis Feeble, the Woman's Tailor,' H. S. Marks, £194 (Arnold); 'Scene from "The Monastery,"' J. Pettie, A.R.A., £141 (Johnson); 'Spring in the Wood,' J. Linnell, 335 gs. (Wilson); 'On the Sands at Bonchurch,' E. W. Cooke, R.A., £157 (Wilson); 'The Principal Incident in the Derby Day,' W. P. Frith, R.A., £172 (Ames); 'A Village Festival,' F. Goodall, R.A., £183 (Ames); 'Charles II. and Lady Castlemaine,' W. P. Frith, R.A., £208 (Tooth); 'The Lay of King Canute,' H. O'Neil, A.R.A., 410 gs. (Wilson); 'Pilgrims to St. Paul's,' the original finished sketch for the larger picture, by J. E. Millais, R.A., 180 gs. (Ames); 'Sheep in a Landscape,' Mdlle. Rosa Bonheur, 455 gs. (Arnold); 'View in North Wales,' B. W. Leader, 185 gs. (Bourne); 'On the Surrey Hills,' W. Linnell, 495 gs. (Ames); 'Paying the Rent,' E. Nicol, A.R.A., 1,050 gs. (McLean); 'Surrey Woodlands,' John Linnell, 370 gs. (Ames); 'Talbot and the Countess of Auvergne,' W. Q. Ordehaddon, A.R.A., 240 gs. (Virtue); 'Spring Blossoms,' James Linnell, 290 gs. (Ames); 'Death of Robert King of Naples,' A. Elmore, R.A., 169 gs. (Ames); 'Harvest Showers,' John Linnell, 570 gs. (Richards); 'The Meeting of Robin Hood and Richard Cœur de Lion in the Forest,' D. Maclise, R.A., 360 gs. (Richards); 'A Spate in the Highlands,' P. Graham, A.R.S.A., 1,020 gs. (Gambart); 'The Ordeal by Water,' P. F. Poole, R.A., 590 gs. (McLean); 'Art and Liberty,' L. Gallait, engraved in the *Art-Journal*, 655 gs. (Agnew); 'Hylas and Nymphs,' W. E. Frost, A.R.A., 245 gs. (Ames); 'The Deserter—Working and Shirking,' M. Stone, 470 gs. (Richards); 'A Highland Lady,' J. Phillip, R.A., 189 gs. (Graham); 'Lo! where the stripling, rapt in wonder, roves,' J. Sant, A.R.A., 154 gs. (Ames); 'Finding the Will,' G. Smith, 290 gs. (Bourne); 'La Vallée de la Seine,' H. W. B. Davis, 194 gs. (Hayward).

The drawings in water-colours included:—'The Huntsman,' F. Tayler, £95 (McLean); 'Egyptians playing at Chess,' A. Tadema, £152 (Bourne); 'The Convalescent,' B. Foster, £131 (Bourne); 'The Boat-race,' B. Foster, £110; 'A Paek of Wolves,' Mdlle. Rosa Bonheur, £63 (Bourne); 'The Mewstone Rock,' C. Stanfield, R.A., £73 (Bourne); 'Early Spring—First notes of the Cuckoo,' E. Warren, £203 (Tooth). The whole realised £16,500.

Mr. Phillips sold, on the 11th of May, at his gallery in New Bond Street, a portion of the pictures by old masters belonging to the late Mr. A. Stevens. Among them were:—'Exterior of a Château, with a Hunting Party,' Lingelbach, from the collection of the Marquis de Rode, 96 gs. (Eckford); 'Portrait of a Gentleman,' attired in a green dress and cap, by a rare master, Antonello di Messina, 150 gs. (Pearce); 'Landscape,' N. Berghem, engraved in the *Le Brun Gallery*, and numbered 2 on page 10 of Smith's *Catalogue Raisonné*, 200 gs. (Eckford); 'St. Agnes with the Lamb,' Carlo Dolci, from the collection of the Marquis de Sommariva, 100 gs. (Andrews); 'Portraits of the Burgomaster Haaskaer and his Wife,' Gerard Dow, marked No. 76, page 23, in Smith's *Supplement*, 180 gs. (Garbonelli); 'The Artist sitting on the Shore,' Claude, marked No. 130, page 262, in Smith's *Catalogue*, 280 gs. (Eckford); 'Cottage on the Banks of a River,' Hobbema, from the Mackintosh collection, 180 gs. (Knowles); 'Landscape,' with figures in the foreground, Rubens, a very fine work, exhibited at Manchester, 320 gs. (Pearce); 'The Glass of Lemonade,' Terburg, from the Maitland collection, marked No. 8, page 120, a fine specimen of the master, 240 gs. (Eckford); 'Cows in a Landscape,' a herdsman in conversation with a woman and a young girl, Cuyp, from the collection of the Duc de Morny, 420 gs. (Pearce).

Notices of other sales are in type, but we are compelled to let them stand over till next month.

ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

GLASGOW.—Mr. Charles Heath Wilson, whose name has frequently appeared in our Journal in connection with Art-matters in Glasgow, and especially as for many years head-master of the School of Art, has left the city to reside on the continent. He has not quitted it, however, without receiving substantial testimony,—and we will add, well-deserved testimony,—to his exertions in the cause of Art. When it became known that he intended to leave Glasgow, a meeting of gentlemen was held, under the presidency of the Hon. Sir James Lumsden, for the purpose of promoting a subscription to present him with some suitable acknowledgment of his services. The result was that, on the 19th of May, he attended a meeting, at which many of the most eminent citizens of Glasgow were present, and after an address by the Lord Provost, in which kind and appreciative expression was given to Mr. Wilson's labours as an Art-teacher and in the general promotion of local Art, he was asked to accept a beautiful silver-gilt vase and salver, accompanied by a cheque of the value of 700 guineas. The vase bore the following inscription,—“Presented, together with 700 guineas, to Charles Heath Wilson by a number of his private friends, in testimony of their personal esteem, and in acknowledgment of his services in the cause of Art-education and the promotion of the Fine Arts in Glasgow. May, 1869.” Mr. Wilson, in thanking the subscribers for this munificent gift, pointed out the course which, in his judgment, should be followed by the School of Art for its further improvement, alluded to the possibility of its being connected with the University, where he hoped a professorship of Art might be established. He referred to the views he had long entertained and expressed on the position which might be given to Art in Universities, and to the collections that ought to be formed. He described the future that awaited the galleries which had been under his charge, and explained the direction to be given to the Art-teaching within their walls; adverted also to the great importance of affording students in schools of Art the opportunity of hearing lectures on various other subjects, so as to combine with their Art-education a general intellectual training, which artists in their devotion to technical study too frequently neglect. We join the citizens of Glasgow in expressing high estimation of Mr. Wilson's long and valuable services to Art—not only in the Scottish city but in London; and we congratulate Mr. Wilson upon this most satisfactory termination of his connection—whether it proves temporary or permanent—with Glasgow, which in many ways he had made his debtor. He has worked hard not only to promote a knowledge of Art in the locality, but also to elevate the position of artists of every kind: and the compliment he has received must tend in no small degree to compensate him for the opposition he found when attempting to carry out, elsewhere and long years ago, his theories of Art-education. In Glasgow he has been both understood and appreciated.

DUNKELD.—There has recently been placed on the remains of the late Duke of Athol, in the aisle of the old kirk of Blair, a mural monument from some remarkable and original designs of the Duchess Dowager of Athol. The principal figure is the trunk of a riven oak, intended to represent the duke struck down in the prime of life; at its top the loosened branch of ivy droops to the ground. A vigorous branch strikes off the oak to represent the present duke, and upon him the plaid of the deceased has fallen. On the other side is the figure of a stalwart Highlander lamenting his loved master; and in a group at the foot of the tree is the late duke's cap, the badge of his house, his sword, and dirk, while over the top of the trunk is read the inscription, and alongside is placed the coronet of the deceased. The whole height is about 9 feet and 5 in breadth. Mr. Steell, R.S.A., executed the memorial.

EDINBURGH.—Some years ago, Mr. Ross presented a magnificent fountain to the city, at

a cost of about £3,000, on certain conditions as to site. The proprietors and the town council, as guardians of the various given sites, put such difficulties in the way that Mr. Ross was about to recall the gift unconditionally. Already, the fruitless offer had cost him £1,300, but, fortunately, another exorbitant demand from the maker of the fountain for £250 more, stirred up a few leading citizens to make a last attempt to secure the fountain. The effort was successful. Mr. Ross consents to the fountain being placed in the lower part of West Princes Street Gardens, as agreed to between the proprietors thereof; the town-council has sanctioned the plan on reasonable terms; and the erection of the fountain will be proceeded with at once.

PAISLEY.—Mr. Mossman, of Glasgow, has finished the model for his colossal statue of Wilson, the poet and ornithologist. It represents him in an American forest, looking earnestly at a jay, which he is supposed to have just shot; while his portfolio lies at his feet. The costume is said to be authentic. The committee of subscribers are satisfied with this design, and have ordered it to be done in bronze without delay.

DUBLIN.—The inauguration of the statue by Mr. Foley, R.A., of Sir Dominic Corrigan, Bart., M.D., in the hall of the King and Queen's College of Physicians, Dublin, took place on the 3rd ult., in the presence of a large and distinguished assembly. The work, executed in marble, forms an admirable pendant (though in strong contrast) to the statue of Sir Henry Marsh, in the same room, by the same sculptor. In recognition of Sir Dominic's important services to this college, wherein he held for five successive years the office of president, his *confreres* determined on placing his bust within the walls of the institution; but the subscriptions for that purpose being far in excess of the sum required, a statue was ultimately adopted. The figure is standing, with little pretension to position or gesture, holding a book in the left hand. Modern costume is assisted by the forms and foldings of the presidential robe, which combine in producing an effect of richness and solidity. The general pose is life-like, the likeness and expression strongly resembling, and the head and features bear that aspect of responsive intelligence found only in portraiture of the highest order. As in all Mr. Foley's portrait-statues, this exhibits to a marked degree an individual air and bearing, vividly conveying a sense of powerful energy and determination of character.

ANDOVER purposes to hold an Industrial Exhibition during the present month, for which the Mayor has consented to allow the use of the Town-hall.

BIRMINGHAM.—We have examined some specimens of Art-manufacture by Messrs. Grinwell and Bourne, of Ludgate Hill, Birmingham, who have recently become producers of works by the electro-deposit process. Many of their examples are old friends; they have adapted others to new purposes, useful and ornamental. These consist of inkstands, jewel-cases, vases, claret-jugs, beakers, tea-caddies and caskets, brooches, &c., &c.; also other specimens made of dark-coloured woods, the mouldings, subjects on panels, being deposited copper, which are either bronzed, silvered, or gilt. Three tankards, originally carved in ivory, of Indian workmanship, have been successfully reproduced; also an example in which the work of the celebrated French pewterer, Briot, has been successfully reproduced and adapted as an inkstand, of a good and massive-looking character; a carefully reduced copy of the Warwick vase will also be found; Cellini's hand-work is also reproduced on small examples. Piamingo's charming infantile groups serve as decorative panels, and the *basso-relievos* of Flaxman do good service in other examples. The facility which electro-deposition affords for copying, and the fidelity with which it reproduces beauties and defects, renders it not only a useful, but a dangerous, ally when not directed by artistic taste and judgment. At all events, the original or cast to be used as that from which the plaster or clastic moulds are made, should be carefully examined, and sharpened up by chasing, &c., if requisite; also where the production is made up of parts, each being deposited separately, the joinings should be so effected as not to be visible.

Our friends would do well to take advantage of these hints. We would also remark that were the oxidation process, as regards the silvered examples, somewhat more delicate in tone, it would be advantageous. The principle of oxidation is, that of articles being supposed to be silver, and that the atmosphere has acted upon them, that they have been rubbed over, or dusted; this operation having removed the oxide from the surface, and left the silver bright on the projecting parts. In other works, some specimens shown by Messrs. Grinsell and Bourne, of an entirely different character, produced, not by deposition, but by stamping, and dependent entirely on symmetry and beauty of outline for their success, are exceedingly creditable, their outline is sharp, agreeable, and correct, the bright frosting of the gold in the finish well given. The examples in which this style of work is illustrated are inkstands and candlesticks, &c.; these have this advantage, that they are easily dusted and there are no recesses in which dust can lodge, or from which it cannot easily be removed. As new aspirants for public favour, with much to commend in their examples, with room for improvement in the direction we have named, we notice with pleasure the works of the house named.

A public meeting has been held in this town for the purpose of promoting the Working Men's Exhibition, to be opened next year in the Agricultural Hall, London. Lord Lyttelton presided, and expressed his warm interest in the undertaking.

BRADFORD.—The monument to the late Richard Oastler, who in his lifetime was designated "The Factory King," from the indomitable energy with which he successfully advocated the claims of the artisan classes in the great manufacturing districts, was exposed to public view in the month of May, when the Earl of Shaftesbury presided. The monument, raised by public subscription, is from the design of Mr. J. Birnie Philip, and consists of a group of three figures, cast in bronze by Messrs. Prince & Co., of London. The principal figure is that of Mr. Oastler, dressed in an ordinary frock-coat, and trousers, and wearing gaiters; it stands ten feet and a half high, and represents the "king" in the act of appealing on behalf of the factory children, two of whom stand by his side: one, the figure of a boy, attired in corduroy trousers and round frock, six feet and a-half high; the other a girl, five feet and a half in height. Oastler's right arm crosses the front of his body, the hand pointing towards the children, whom his left arm partially encircles: the boy's eyes look downwards, but the girl, who clings to her young companion, gazes fixedly on their humane advocate. The design is altogether unaffected and strictly to the purpose. The group stands on a pedestal of polished red and grey granite, approached by two steps of grey granite. The total height of the monument is nearly twenty-three feet.

CREWE.—For Crewe Hall, now rebuilding by Lord Crewe (the former mansion having been destroyed by fire), Mr. H. Weekes, R.A., has completed two very fine marble busts, as portions of a grand chimney-piece, now in the course of completion. These busts—portraits of ancestors of his lordship—executed from contemporary paintings two centuries past, bear the impress of great individuality and character, and as marble heads by our eminent bust-sculptor, they possess a value as works of Fine Art far beyond what their purpose might at first sight appear to indicate.

EXETER.—The British Association meets next month in this fine old city. The local committee is making every exertion for the fitting reception and entertainment of the numerous visitors who are expected. Invitations have been already received by the committee from the inhabitants of Plymouth, Devonport, Torquay, and Taunton, for the members of the association to make excursions into those neighbourhoods; and it is expected North Devon, Dartmoor, and other places of scientific interest, will be visited during the meeting.

SOUTHAMPTON.—The West of England Association for the Encouragement of Agriculture, Arts, Manufactures, and Commerce, was held this year at Southampton. A local paper has

reached us containing a long account of the opening proceedings, and of the contents of the various places of exhibition. The Fine Arts Department is spoken of as "important and very attractive," and two entire columns are devoted to describing the works exhibited. The catalogue numbers about 600 pictures, 200 being rejected for want of room. Among those hung are examples of many artists favourably known in our London public picture galleries. We cannot find space even to report their names. The South Kensington Museum and numerous private collectors are liberal contributors of gold, silver, ceramic works, &c., &c.—Mr. Sharp's statue of Lord Palmerston, eight feet high, was duly inaugurated at the end of May: it stands in the public gardens.

WESTMINSTER ABBEY TOMBS.

THE imperative demands which the present month make upon our columns, are such as to prevent us from attempting to do full justice to a subject which it is yet impossible to pass altogether in silence. The tomb of Margaret of Richmond, the mother of King Henry VII., which stands in the south aisle of the chapel known by the name of that King, has been cleaned by the skilful hands of the Abbey mason. Dr. Percy, writing to the daily papers to announce, and to claim credit for, the fact, unfortunately gave the impression that chemical agency had been had recourse to for the purpose of removing a solid coat of certain salts of copper, which, in the course of three centuries and a half, and under the shameful neglect which occurred for a portion of that time, was said to have overspread the gilded bronze. On this a fierce newspaper war broke forth—one party crying out that it was sacrilege to touch the bronzes;—the other retorting that their opponents represented merely the vested interests of soot and dirt. It does not appear, from the tone of most of the letters, that the writers, before plunging into angry and self-assertive dogmatism, took the preliminary step of visiting the spot, and ascertaining for themselves what had been actually done, or what was really in contemplation.

From a careful examination of the monuments, we are able to say that much unnecessary outcry has been raised. *No acid* has been applied to the metal. The tomb has only been washed. The black marble has come out so freshly from the simple process as to lead to the erroneous idea that it has been re-polished. The gilded portions of the figure are restored to much of their original beauty. But the parts of the effigy which were painted—the face, hands, head, wimple, and fur-trimming of the robe—show the discoloured remains of the original paint. No one has proposed to renew this, and the contrast between fair gold and faded pigments is somewhat striking.

No other tomb in the Abbey presents such difficulties; as the bronze effigies of King Henry III., of Queen Eleanor of Castille, of King Edward III., of King Richard II. and his Queen, and the statuettes around the tomb of King Edward, as well as the tomb of the Founder, have all been entirely gilt. Dust, grease, and gelatine (left from the process of taking moulds of the figures), obscure these figures more or less; but warm water is the severest remedy which it is proposed to apply, and to this few persons will object. The tomb of Aymer de Valence, Earl of Pembroke, stands apart from the others as distinctly

as does that of Margaret of Richmond. But there is no paint on it—only gilding and exquisite enamel. This monument has suffered cruelly from depredations. The wooden sarcophagus, which lies on the carved stone tomb, appears to have been covered with gilded and enamelled plates of brass, of which but a small portion now remain.

The monument of King Richard II. has suffered from violence that seems to have been prompted by personal disrespect. The bronze supports of the canopy on the slab are gone, and the figure is much obscured by a coat of dirt, which obliterates the fine pounced work of the robes. From under the head of the effigy of Edward III. the pillow—either silver or enamelled—has been stolen. The figures of Queen Eleanor and of King Henry III. are almost perfect in their beautiful slumber.

An examination of the judicious and admirable manner in which the tombs of Lord Burleigh, of the Countess of Surrey, and of the Fullarton family, have been cleaned and restored, in perfect harmony with the subdued tone due to their age, is enough to convince any one that our monuments are in safe hands. Even the removal of dust is no longer a question of negligence, but one of Art—elastic tubes being employed to enable the workmen to *blow* delicate work clean, without touching it even with a brush. The rich tone of the brazen gates of the chapel, and of the elaborate, though dilapidated grille, are carefully respected; the result of experiment being such as to discourage any process of cleansing beyond blowing away the dust. We hope to see these monuments rendered visible. We are certain that we shall not see them made vulgar.

OBITUARY.

PETER CUNNINGHAM.

THOUGH neither an artist nor a writer upon Art, a brief record of this gentleman, whose death occurred, at St. Alban's, on the 18th of May, can scarcely be considered out of place in our Journal, to which he occasionally contributed papers of antiquarian interest. But he undoubtedly has a claim upon our notice as a son of Allan Cunningham, the friend and assistant of Chantrey, and also as one whose name has long been known in the literary world.

He was born at Pimlico on the 7th April, 1816, and after receiving an education at Christ's Hospital was appointed by the late Sir Robert Peel, as a mark of esteem for his father, to a clerkship in the Audit Office, Somerset House; in this department he ultimately became chief clerk, retiring from his post in 1859 with a small pension. His office appears to have left him ample time for literary pursuits, and his contributions to several of the magazines, &c., of the day were continuous. But the labours of his pen were not limited to periodicals; he was the author of numerous books, chiefly of a critical and historical character, and he also edited the writings of others. To enumerate these would occupy too much of our space; but we may specially mention his "Life of Inigo Jones," written in 1848 for the Shakspeare Society; and his "Handbook of London, Past and Present"—the latter a valuable work which will probably long

* A new edition of this work is in the press, edited by Lieut.-Col. F. Cunningham, brother of Peter, who was the third son of Allan.

outlive the rest. Handbooks seem to have been almost his speciality, as, besides that just referred to, he wrote respectively those of Westminster Abbey, Hampton Court, and Windsor and Eton.

While resident in London, Mr. Cunningham was associated with the majority of professional literary men in their social clubs, among whom his antiquarian knowledge and convivial qualities made him welcome.

He has left a widow; one of the daughters of John Martin, the painter of 'Belshazzar's Feast,' &c., &c.

EDWARD WILLIAM JOHN HOPLY.

This painter, for many years an exhibitor at the Royal Academy and elsewhere, died, on the 30th April, at his residence, South Bank, Regent's Park, in the fifty-third year of his age. If not a native of Sussex, much of his earliest life was passed at Lewes, in that county, where, we understand, his mother and sister are still living. Mr. Hopley originally studied for the medical profession, but an innate love of Art induced him to forsake the pursuit of the former and to embrace that of the latter. It must, however, have been somewhat late in life before he had attained sufficient ability to be recognised as an exhibitor at the Academy, for we do not find his name there till 1851, when he contributed 'Psyche.' Subsequently he exhibited several portraits and pictures of *genre* character: among the latter, 'A Primrose from England'—an Australian scene (it has been engraved), 'A Muse,' 'Awake,' 'The Cloister,' 'A Spanish Coquette,' 'The Bouquet.' In the present exhibition of the Academy there is by him a good portrait of Professor Owen.

At the British Institution Mr. Hopley exhibited at various times—'Puck and the Moth,' 'The Last Rose of Summer' (both of which pictures we noted commendably), 'Sir Isaac Newton explaining to the Lord Treasurer Halifax his Theory of Colour,' 'Michael Angelo in the Gardens of Medici,' 'A Music Lesson,' 'An Alarm in India,' 'Marianne,' 'A Daughter of Eve,' 'The Liberation of Rachel,' 'The Race for an Apple,' &c., &c.; a large photograph of this last-mentioned picture was mentioned in our columns a short time since. Several of his works have had favourable notice in our reviews of the various exhibitions.

Mr. Hopley was the inventor of a trigonometrical system of facial measurement for the use of artists; and a picture illustrative of the principles of the system, with diagrams, was exhibited in the Fine Arts Department of the Great Exhibition.

JOHN WARKUP SWIFT.

This artist, well and favourably known in the north of England as a very clever marine-painter, died suddenly in his studio, Oxford Street, Newcastle-on-Tyne, on the 7th of May, at the age of fifty-four. Like Stanfield, and others of his class, Mr. Swift was a self-taught artist. Brought up at Hull, amid ships and sailors, the bias of his mind soon manifested itself. For several years he was engaged as a sailor in the American trade, and the experience he thereby acquired proved of incalculable advantage to him in his future profession. Relinquishing the pursuits of the sea for those of the land, he devoted himself with energy and zeal to the study of Art; one of his earliest engagements having been that of scene-painter to an amateur dramatic club.

About fifteen years ago he settled in Newcastle, where he practised marine-painting almost exclusively, though not entirely neglecting landscapes; the latter were scarcely less successful than his other subjects. His principal pictures are:—'The Channel Fleet running into Sunderland in 1863,' 'Shields Harbour'—both large works, —'Crossing the Bar,' 'Callorhaughs, near Bellingham,' 'Ascension Day,' and 'The Aquatic Race, in 1862, between Robert Chambers and Robert Cooper,' for the championship of the Tyne. Several of his pictures have been reproduced in chromolithography.

FREDERICK YEATES HURLSTONE.

This sheet was just prepared for press when we heard, and with regret, of the death, on the 10th of June, of this artist, who for many years, and up to his decease, was President of the Society of British Artists. Any notice of him must be postponed to our next number. Mr. Hurlstone was in his sixty-ninth year at the time of his death.

ART IN CONTINENTAL STATES.

BEAUVAIS.—An exhibition of the Fine and Industrial Arts was opened in this city at the beginning of last month, with every prospect of ultimate success. The loans of pictures, &c., from all parts of France, were numerous and valuable.

BRUSSELS.—The triennial exhibition, open to the artists of all countries, commences on the 25th of the present month, and will close on the 26th of September. The general prizes consist of a gold medal of honour—in each section, we presume; five other medals for painting, two for sculpture and medallengraving, one for engraving and lithography, and one for architecture. Three other supplementary medals may be awarded if the jury recommend it.

CAPE TOWN.—A somewhat recent number of the *South African Advertiser*, which has been forwarded to us, contains an account of an exhibition of drawings by the master of the Cape Town School of Art, Mr. McGill, and his pupils. Mention is made, in complimentary terms, of a vase of Cape flowers, and two or three landscapes by Mr. McGill, while due praise is rendered to the works of Messrs. G. Venn, F. Puzey, A. Bain, Twentymen, and Newdegate, his pupils. Much interest seems to have been taken in some drawings by John Brown, a deaf and dumb boy, formerly a pupil of the school, and an inmate of the Dutch Orphan House, Cape Town, but who, in 1867, was sent to England by some benevolent individuals, and is now located in the Liverpool school for the deaf and dumb, and is also a pupil of the Liverpool School of Art. The drawings John Brown sent to his old school bear the word "excellent" on the certificate of the Department of Science and Art at South Kensington.

MADRID.—A proposition has been started—so some of the daily papers have recently reported—for holding an International Exhibition in the Palace of the Escorial: but it is questionable whether, in the present unsettled condition of Spain, the project will receive much aid from other countries.—A committee of the Constituent Cortes was appointed on the 29th of May, to inquire into the disappearance of no fewer than 708 pictures from the National Museum, and other depredations, alleged to have been committed under the former administration.

NEW YORK.—We have received from a correspondent an account of an exhibition of works of Art by students of "The School of Design for Females," founded by Peter Cooper, in the Institute known by his name, and under the superintendence of Dr. Rimmus. Several pictures are pointed out as highly meritorious, but as the writer has omitted to give us the names of the artists it would be useless were we to reprint

his descriptions. In one instance only has he supplied this important omission—in the case of Miss Miniche's 'Battle of the Bards,' painted, he says, "with most marvellous precision, everything, even to the most minute pattern on the walls and ceiling, being worked out with admirable patience." To the lady sculptors our correspondent is somewhat more considerate. Miss Freeborne exhibits 'The Christian Martyr Victorious,' and 'St. Christopher'; Miss McLain, 'Undine,' a life-size statue, 'Eve and the Infant Abel,' and several *basso-relievs*, especially 'The Lost Piece of Silver,' and 'The Ten Virgins,' and Miss Bradshaw, the recipient of a gold medal given by Dr. Rimmus for "the highest average talent"—a rather ambiguous qualification—exhibits 'The Infant Madonna,' and 'A Sleeping Youth.' The school is spoken of as large and admirably conducted, the students receiving thorough instruction in the principles and practice of Art.

PARIS.—The Emperor of the French is said to have at length determined to complete the *Arc de Triomphe*, by placing on the summit the colossal group in bronze, which Napoleon I. intended for the crowning of the edifice.—The Achille Leclere prize for the best design for a monument in honour of Rossini, won by M. Dillon, is to be placed in a garden; the statue of the *maestro* will stand in a kind of temple. In the intercolumniations of the colonnade which surrounds this statue are four figures, representing the four *chefs-d'œuvre* of the master—'William Tell,' 'The Barber of Seville,' 'Moses,' and 'Semiramide.' On the central pedestal are inscribed the titles of Rossini's operas.—At a sale of pictures on the 8th of May the following were disposed of:—'Animals,' Hondekoeter, £182; 'The Visit to the Camp' and 'The Raising of the Camp,' a pair by Pater, £460; 'Divine Justice pursuing Crime,' a sketch for the picture in the Louvre, by Prudhon, £348; 'The Watering Place,' Wouvermans, £764.—The Minister of Fine Arts has given commissions for the following busts in marble:—those of the Count Walewski, Achille Fould, Abbatucci, and Thouvenel, for the museum at Versailles; of Ponsard and Collin d'Harleville, for the *Comédie-Française*; of Mazarin and the Duc de Luynes, for the Imperial Library; of Hippolyte Flandrin, Duret, the sculptor, Rossini, and H. Lebas, the architect, for the Institute; and, lastly, those of Beethoven, Donizetti, Hérold, and Le Sueur, for the *Conservatoire de Musique*. The administration has already acquired statues in marble of Corneille and Molière for the *Comédie-Française*. The museum of the Louvre has recently acquired a large and fine landscape by N. Poussin.

ROME.—The British Archaeological Society of this city closed its proceedings for the season in the early part of the month of May. The weekly lectures and excursions were continued as long as there were any English or American people remaining in Rome to attend them. Mr. Parker concluded them with an account of the most recent excavations up to the present time, and announced that they *would not be continued* during the summer for want of funds. The latest discovery is the remains of the *Thermae of Severus and Commodus*, on the opposite side of the Via Appia to those of Antoninus (Caracalla).

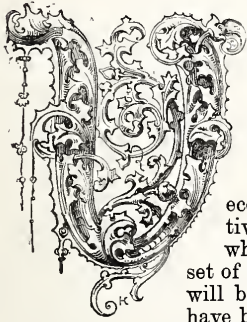
VERONA.—The *Chronique Belge* states that the Municipal Museum of this city has recently acquired a painting by Jacopo Bellini, an old Venetian artist, born about 1405, and the father of the more celebrated painters, Gentile and Giovanni Bellini. The subject of the picture is 'The Crucifixion,' and at the feet of the Saviour is the monogram *Opus Jacopo Bellini*. It was presented to the Museum by Mgr. Luigi di Canossi, bishop of the diocese. The works of this old painter are very rare.

WASHINGTON.—Mr. William W. Corcoran, a wealthy banker of this city, is reported to have given property and funds, valued at \$1,000,000, to a board of trustees, to found a National Art Gallery, to be known as the "Corcoran Art Depository." Mr. August Belmont, of New York, to aid the object of the gift, has authorised the trustees to select twelve paintings from his private collection for the Depository, to be presented as the "Belmont Contribution."

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXXXIV.—WILLIAM CAVE THOMAS.



UNLIKE the history of most of our modern artists, the life of Mr. Thomas offers such varied and ample biographical materials that our great difficulty is to compress them within the space to which we are limited. A career that includes within its course of action, sculpture, painting, literature, social economy, &c., must necessarily be productive of incident for the use of any writer who undertakes to record it. At the outset of this sketch, therefore, we will admit it will be found far more meagre than it would have been with less restricted room.

Mr. Thomas, born in London, in 1820, is the eldest son of a large family that, it is said, traces its descent on the maternal side from Edward Cave, whose name is so well known in the literary world as the original proprietor of *The Gentleman's Magazine*, and the friend and early patron of Dr. Johnson. After passing through University School and College, Mr. Thomas entered the office of the late Mr. Hosking, Professor of Architecture at King's College, with the view of qualifying himself for engineering work of a special character. He remained there eighteen months, and then engineering was abandoned for the Fine Arts. Sculpture first

attracted his attention; and having modelled a beautiful bas-relief of 'The Disc-thrower,' he was admitted as a probationer, and subsequently as a student, in the schools of the Royal Academy, in 1838. Here he drew and modelled for two years, securing the attention and regard of Hilton, then "Keeper," by his regularity of attendance, earnest working, and the careful studies he made from the antique. In the Windmill Street Medical School he was at the same time a diligent student of human anatomy. During this period accounts reached him and one of his associates of the frescoes which Cornelius and his band of German artists were executing in Munich. Mr. Thomas and his friend resolved to visit that city, and after working hard at modelling, painting portraits, &c., by way of providing "ways and means," the young men started for the Bavarian capital in July, 1840: Mr. Thomas not having then attained his twentieth year.

Munich was reached when the fresco-painters were in full activity. Cornelius was at work on the great picture of 'The Last Judgment' in the *Ludwig's Kirche*; Hess was painting his series of frescoes of the life of St. Boniface in the *Basilica*; and Schnorr, with others, was engaged on the decorations of the *Residenz*. Mr. Thomas procured an introduction to Cornelius, Director of the Munich Academy of Art, who, after examining some of his drawings and designs, at once granted him admission to the institution. Here he commenced a cartoon of 'Christ Blessing Little Children,' which, however, was never finished; for he soon found that he had no clear perception of the proper course of study it was necessary to pursue for such work. He had, however, determined to master the technicalities of fresco-painting as practised in the German school, and for this purpose obtained the permission of Hess to practise in the *Basilica*. Here he gained the warm friendship of the great painter, who soon discovered the philosophic bent of the young English artist's mind, of which he himself was then quite



Engraved by]

CANUTE LISTENING TO THE MONKS OF ELY.

[F. Wentworth.

unconscious. After some months' practice he began a cartoon entitled 'The Barque of the Prosperous,' suggested by the lines of Shakspeare, "There is a tide in the affairs of men," &c. This cartoon and another finished, Mr. Thomas returned to England in the spring of 1842.

On board the steamer which conveyed him from Rotterdam homewards, he heard of the offer of premiums for the best cartoons suitable to the mural decorations of the Houses of Parlia-

ment. He immediately set to work on a cartoon, 'St. Augustine preaching to the Saxons;' this and the one he did when in Munich, 'The Barque of the Prosperous,' were exhibited at Westminster Hall in 1843: to the former of these was awarded one of the prizes of £100. But the Art of his earlier years had not been forgotten, for about this time he completed for Sir John Boileau, who had previously recognised his talents for sculpture, two bas-reliefs selected from a series of designs illustrating a poem

by Mr. Thomas, called 'The Voyage of Life.' To the next competition in Westminster Hall, he contributed a fine design executed in charcoal, the same subject painted on canvas, and a fresco: these obtained for him a commission, for which he was to receive the sum of £400, to execute a cartoon emblematical of Justice. The picture painted from this drawing now ornaments the Lecture Theatre of University College; the cartoon itself was one of the leading features in the third exhibition in Westminster Hall: what remains of it—for it has suffered much from several removals—may now be seen in the South Kensington Museum. The fourth exhibition at Westminster had special reference to oil-painting. For this competition Mr. Thomas prepared a large cartoon of the same subject as his previous one, but more limited in design, and admitting of the introduction of larger figures. Yet, notwithstanding all his efforts to complete the oil-painting in the manner he desired, he became physically exhausted, and was compelled to send it in comparatively unfinished. As a consequence, the picture failed in making the impression for which he had laboured, and he was compelled to submit to disappointment, in common with others to whom premiums had been awarded.

About this period of his career his expectations were once more

raised, by a commission given him by the Mercers' Company to prepare designs for three altar-pieces for the chapel of the guild in Cheapside; he accordingly prepared a number of sketches which met with entire approval, but almost at the last moment the company declined to incur the expense of having them executed, though the sum demanded by the artist was almost ridiculously small considering the extent of the work.

The prospect of getting employment on mural decoration having thus far failed, Mr. Thomas turned his attention to pictures of more limited dimensions, and became a contributor to the exhibitions of the Royal Academy. We believe his first appearance there was in 1850, when he sent 'Alfred giving his last Loaf to the Pilgrim,' and a composition suggested by the scriptural text, 'Watch ye, therefore,' &c. In the next year he contributed 'Hope cherishing the Drooping,' a work to which we alluded at the time as hung so near the ceiling of the room that its undoubted merits could not be properly recognised. 'Laura, in Avignon,' exhibited in 1852, is a clever work of Pre-Raffaellite character, but with less affectation of drawing and proportion. His next work, exhibited in 1853, was 'Clara,' with the baron's helmet at the fountain, from Scott's "Marmion." In the follow-



Engraved by]

THE PROTESTANT LADY.

[F. Wentworth.

ing year appeared 'THE PROTESTANT LADY,' which forms one of our illustrations; it is a larger picture than any of those already mentioned, and more diversified as a composition: the scene is an open shop, or bazaar, in the street, of a vendor of church ornaments, jewellery, &c.; a group of figures are examining some of the articles for sale, while a lady passes by with a "protesting" sign against the vanities displayed. The subject is one of considerable interest, and is very carefully worked out. 'Rivalry,' exhibited in 1855, shows the street of an Italian city, with a party of ladies and gentlemen; one of the latter offering a flower to a lady, rouses the anger of another, who is about to draw his sword on the offender, but is restrained by his companions. The story is told with spirit.

A second picture we have selected for engraving is 'THE HEIR CAST OUT OF THE VINEYARD,'—in the Academy's exhibition of 1856. The parable is literally worked out, and with great power in the feeling and drawing of the figures. The calm, dignified, and prayerful demeanour of the Saviour contrasts strongly with that of the angry and excited crowd, with whom a woman, intended probably for the Virgin Mary, pleads for mercy. One of the "husbandmen" is cutting a branch of

thorn wherewith to scourge the "heir;" and another, in the background, bears a cross, symbolical of future suffering and death. In this, as in other scriptural subjects from Mr. Thomas's pencil, he gives evidence of a mind tuned, so to speak, to sacred Art.

In 1857 he sent to the British Institution a smaller picture, 'The Interview between Charles XII., of Sweden, and the Duke of Marlborough, at Altranstadt,' and a very pleasing *genre* subject called 'A Letter waiting for an Answer:' to the Royal Academy he contributed 'CANUTE LISTENING TO THE MONKS OF ELY.' The subject is one which several of our painters have essayed: our readers will judge from the engraving here introduced how far Mr. Thomas has succeeded in his representation of it. The fact of selecting it for representation must be accepted as our own verdict. The remainder of his principal works are 'Boccaccio in Naples' and 'Christ in the Prætorium,' (1858); 'Domenico da Pescia urges Savonarola to have Recourse to the Fiery Ordeal for a Miraculous Confirmation of his Doctrines,' 'The Beauty of Good Deeds,' and 'The Harvest-time,' suggested by the passage in St. Matthew xiii. 19. (1859); 'Petrarch's First Sight of Laura,' (1861); and 'Eliezer offering the Earring and Bracelets to Rebekah,'

(1862). Since this last date Mr. Thomas has contributed nothing to the annual exhibitions, his time being otherwise occupied than in painting easel-pictures. We may remark here that most of his works have found their way into good collections; as, for example, into those of the Countess of Waldegrave, Lord Taunton, Mr. Windus, and Mr. B. D. Chamberlain. The late Prince Consort purchased two of his water-colour pictures: one an 'Ecce Homo,' the other a head of Christ.

The decoration of one of the principal spaces on the exterior of the International Exhibition was allotted to him; and for this he executed a design symbolising Chemistry. More recently he designed a fine figure of Albert Durer for one of the mosaics of the South Kensington Museum. His great altar-piece for Christ Church, Marylebone, has been already noticed in the *Art-Journal*. It is for works such as this last that his early Art-education peculiarly fits him; and, perhaps, we are justified in saying that there

is no painter in the country who possesses a more thorough knowledge of the requirements of mural decoration both civil and ecclesiastical. On the other hand, it must be admitted that this gain is a loss to his easel-pictures in oil, so far as popularity is concerned. A public that seeks for rich colouring and dramatic "situations" cannot but be disappointed with the sober, quiet manner in which Mr. Thomas treats his subjects.

Reference was made, at the commencement of this notice, to Mr. Thomas in connection with literature and social economy. His principal books are "The Conformation of the Material by the Spiritual and Holiness of Beauty," and "Science of Moderation,"—works that evidence deep and philosophic thought: both have received attention in our "review" columns. His pen too has been frequently engaged on a variety of subjects in papers which have come before the public through the weekly and daily journals. In questions of social and national importance he has also in-



Engraved by]

THE HEIR CAST OUT OF THE VINAYARD.

[F. Wentworth.

terested himself. When that of the appropriation of the surplus funds of the Great Exhibition of 1851 was first mooted, he published a pamphlet suggesting the establishment of a Grand Central College of Science and Art on a most comprehensive plan. In conjunction with Mr. Maddox Brown, the late Thomas Seddon, and others, he started that first and most successful experiment to establish District Art-schools—the North London School for Drawing and Modelling, which, under his superintendence, at one time numbered one hundred and twenty students. The Volunteer movement had in Mr. Thomas one of its most zealous and active supporters, and to him this "cheap defence" of the country owes the initiation of the National Rifle Association and of the Cadet Corps. To forward the object in which he was so greatly interested, he circulated, at his own expense, throughout Great Britain, a programme for annual rifle competitions. Some of these papers found their way to Australia, and procured for the

author a vote of thanks from the colonists. Verily Mr. Thomas has not lived in vain for his country; though, like the good deeds of many others, his remain unacknowledged.

One curious and most unartistic incident in his life should not be omitted here. Just before the breaking out of the Crimean War, he was selected by an eminent mercantile firm in the City to convey a very large sum of money, in gold, to St. Petersburg, in the depth of winter. The journey was surrounded by great difficulties, and was undertaken at considerable personal hazard; but he arrived safely with his treasure in St. Petersburg, and remained there several weeks, receiving marked attention from those high in authority, who were interested in the success of the enterprise. Mr. Thomas is a good linguist, and among his acquirements in foreign languages, understands the Russian. It was mainly to this fact he owed his mission to St. Petersburg.

JAMES DAFFORNE.

THE WEDGWOOD MEMORIAL INSTITUTE.

This important institution, to which allusion has been, on more than one occasion, made in the *Art-Journal*, was recently opened under very promising circumstances, with an Art-Exhibition of unusual interest and beauty. The inaugural ceremony was performed by the Right Honourable Earl De Grey and Ripon, Lord President of the Council, and passed off in a brilliant manner.

The project for the founding of the Memorial Institute was first set on foot in 1858, when a circular referring to the scheme was issued by its promoters. In January, 1859, a public meeting, presided over by the late Earl of Carlisle, was held in the Town-Hall, at Burslem, at which the following main resolution was carried:—"That this meeting entertaining a high respect for the memory of Josiah Wedgwood, and a grateful sense of the services rendered by him to the trade and general interests of the Staffordshire Potteries, desires to erect a public monument to his memory in the town of Burslem, his birthplace, and the scene of his early and most successful labours." A committee was formed for carrying out the project, and a subscription list at once opened.

From this time the scheme, as well as another for the erection of the effective statue of "the great Josiah," which graces the square in front of the railway station at Stoke-upon-Trent, steadily progressed; and, as soon as possible, a site for the proposed building, "close to Wedgwood's old works, and in the immediate vicinity of his birthplace and of the Ivy Works," was secured, and the wretched buildings which covered it were removed. Designs having been called for, those of Mr. G. B. Nicholls, who subsequently embodied the requirements of the Science and Art Department, were adopted. Subsequently the ratepayers of Burslem adopted the "Free Libraries and Museums Act," by which the Memorial Institute was secured to the town for ever.

About this time it was determined, on the suggestion of Mr. Beresford Hope, M.P., to ornament the block façade of the proposed building with "terra-cotta mouldings, tile mosaics, Della Robbia panels," and other kinds of ceramic decorative Art. For these the designs of Mr. R. Edgar were adopted; and considerable alterations in the original plan becoming requisite, he was appointed architect. In 1863, the first stone of the Institute was laid by the present Premier, the Right Honourable W. E. Gladstone (then Chancellor of the Exchequer), whose admirable speech, read on that occasion, was one of the most effective and brilliant he ever delivered. From that date to the present the building has been slowly progressing, the time being much prolonged by the extent and beauty of the ceramic decorations, which have all been specially modelled for it.

Of these decorations, and of the general character of the building and its ceramic characteristics, another opportunity of speaking may be afforded. The building contains a spacious entrance-hall, library, reading-room, and lecture-hall, a school of Art, a museum, a picture-gallery, modelling-rooms, chemical and other classrooms, master's apartments, and various offices. The floors of the entrance-hall, vestibules, &c., and the panels and friezes, &c., of the elevation, are composed of encaustic and mosaic tiles, the productions of the eminent local houses of Messrs. Minton, Messrs. Cork, Edge, and Malkin, Mr. Hollins, and Messrs. Boote. The greater portion of the terra-cotta decorations are the production of Messrs. Blanchard and Co. and of Mr. Blashfield, to which latter gentleman the firing, &c., of the splendid panels representing the progress of the potter's art were entrusted.

The inaugural loan exhibition which is now being held in this building is one of the most satisfactory, for its extent, which has yet appeared in the provinces. Its marked features are, besides a miscellaneous collection of objects lent from the South Kensington Museum, a fine assemblage of oil-paintings and water-colour drawings, and an extensive collection of pottery and porcelain. On the staircase, in a niche, is

Fontana's bust of Josiah Wedgwood, presented to the Institute by Mr. Joseph Mayer, F.S.A., and the walls are hung with objects of Art.

The ceramic department comprises a remarkable and suggestive chronological series of examples of pottery from the Celtic, the Romano-British, the Anglo-Saxon, and the Norman periods down through the Middle Ages to the last century, and a remarkably good and extensive assemblage of the productions of Josiah Wedgwood in every variety of his wares. These have been gathered together from every available source, many of the leading collectors having placed their stores at the service of the committee. The cases contain examples of all the more famous productions of English porcelain and earthenware, many of the examples exhibited being well known through having been engraved in the *Art-Journal* as illustrations to Mr. Jewitt's series of papers. Among the principal contributors to the ceramic department are the corporation of Liverpool; the Hanley and the Stoke museums; the Prime Minister, who lends the trowel used by him in laying the foundation stone of the building, and made in porcelain by Mr. Macintyre; Mr. R. W. Binns, F.S.A., Mr. L. Jewitt, F.S.A., Mr. Colin Minton Campbell, Mr. Sheriff Hill, Mr. Smith, Mr. Edge, Mr. Enoch Wedgwood, Sir T. W. Holburne, Mr. Hulme, Mr. Francis Wedgwood, Mr. Cherry, Dr. Davis, Mr. Davenport, Dr. Hooker, Dr. Sibson, Mr. J. E. Davis, &c., &c.

One especial feature of the exhibition is the collection of portraits of Wedgwood and his contemporaries, which are hung around the temporary museum. Among these are the fine family group of Wedgwood and his family, by Stubbs; Wedgwood, after Reynolds; Thomas Bentley, by Wright of Derby; Dr. Darwin, by the same; Dr. Priestley; Matthew Boulton; Flaxman; Wedgwood, of Spen Green, &c.

Another feature, and one we commend very strongly, is the commencement of a permanent collection of portraits of pottery-worthies. The nucleus of this collection is formed, most laudably, by the presentation to the institution by the workpeople of the respective firms, of portraits of the late John Davenport, M.P., the founder of the firm of Davenport and Co.; of the late Mr. Thomas Pinder, the head of the firm of Pinder, Bourne, and Co.; and of Mr. James Macintyre, head of the firm of Macintyre and Co., the first honorary secretary, and one of the most earnest supporters of the Institute movement.

The general collection of paintings and water-colour drawings is remarkably good, and comprises many well known and celebrated pictures by most of the best artists. These have been lent by their owners and by the Science and Art Department, and form one of the most choice exhibitions which has yet been got together.

Examples of the works of local artists are among the more interesting features of the exhibition. Among these are J. N. Peake, who exhibits four pictures; J. P. Bacon, the master of the Stoke School of Art; James Holland, F. W. Hulme, Hurton, De Wint, G. Shaw, Tayler, Pratt, &c.

The opening was a decided success; and we trust that the proceeds of the exhibition will be commensurate with its worthiness, and will help materially to make up the deficiency which is stated to exist in its funds.

Burslem has ample reason to be proud of its building, and of the wise ends which its promoters have in view; and it remains with the general public now, by donations of books to the free library, and of objects to the museum for the potteries,—which is to be one of the main features of the Institute,—to supplement, and give permanent solidity to, the work.

While writing on this subject, we may add that a meeting of manufacturers and other principal inhabitants of Burslem and Tunstall has been held at the Wedgwood Institute to deliberate on the formation of a school of Art in connection with the Institute. The attendance was select and influential, and, after some discussion, a treasurer and committee for Burslem were appointed, and a meeting is to be held at Tunstall to elect a committee for that town.

LL. J.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF C. J. NORTHCOTE, ESQ.

WRECK OFF DOVER.

C. Stanfield, R.A., Painter. A. Willmore, Engraver.

WE can find no direct clue to the date of this picture; but, if our memory does not fail, we believe it to be that exhibited at the Royal Academy in 1863, under the title of 'Shakspeare's Cliff, Dover, 1849;' and certainly, whenever the subject was painted, the sketch must have been taken at a date as far back as that indicated, for nothing like this view has been seen near Dover for some years past. In all probability Stanfield visited the port a year or two after the new works connected with the harbour were commenced, about 1847-8, and the masons and others whom we see in the foreground are those then engaged upon the vast undertaking which, even now, is scarcely completed.

The composition is put together with the skill of a master, no one portion of it claiming undivided attention. The vessel on the left, though not actually wrecked, has suffered from the storm which is now passing away, and is in too close proximity to the shore to be safe: a boat is putting off through the surf to render aid in case of necessity. To the right, as a balancing power in the composition, stands a building possibly intended as a look-out house: between these two objects Shakspeare's Cliff proudly lifts its head, terminating seawards the range of downs so familiar to all acquainted with the locality. The light and shade of the picture is most effectively rendered, and the water, in the dash of the waves on the shore, is free, voluminous, and truthful.

Perhaps there is no spot in broad England so hallowed by historic memories as that whereon we seem to be standing when looking at this picture. Dover, from its proximity to the Continent, has for centuries been a place of universal interest to Englishmen; and from the time of Shakspeare to our own day, poets have in one way or another paid homage to it. Wordsworth hails it rapturously, after a continental trip:—

"Dear fellow-traveller here we are once more;
The cock that crows, the smoke that curls, that sound
Of bells, those boys who in your meadow-land
In white-sleeved shirts are playing, and the roar
Of the waves breaking on the chalky shore,
All, all are English."

Byron, in his "Don Juan," apostrophises it in a humorous, and not quite so complimentary a strain:—

"Albion's earliest beauties,
Thy cliffs, dear Dover, harbour, and hotel:
Thy custom-house, with all its delicate duties;
Thy waiters running mucks at every bell;
Thy packets, all whose passengers are booties
To those who upon land or water dwell;
And last, not least, to strangers un instructed,
Thy long, long bills, whence nothing is deducted."

What grand historic incidents has Shakspeare's Cliff witnessed; and though somewhat diminished in size since the poet's time by numerous landslips, and pierced by a tunnel nearly 1,500 yards in length, it yet stands with its head erected to a height of about 350 feet—a beacon of warning to the seaman, and a point of loving attraction to the Englishman, who, after long years of absence from his native land, discovers it "looming in the distance" as he crosses the Channel homewards, and hails it as the most welcome of all the sights which nature could offer him.



C. STANFIELD, R. A. PINX'T

A. WILLMORE SCULPT^{OR}

WRECK OFF DOVER.

FROM THE PICTURE IN THE POSSESSION OF C. J. NORTHCOTE, ESQ.^R

THE
SOUTH KENSINGTON MUSEUM.

CHAPTER V.

ORNAMENTAL IRON WORK.*

SECTION IV.—IRON CHESTS, COFFERS, AND CASSETS.

THE evidence afforded in the South Kensington Museum alone, as to the extent to which this industry was carried at one period, is a strong proof of the position which the artist-smiths of the fourteenth, fifteenth, and sixteenth centuries must have held in their day. The perfect mastery over the material, the inventive skill in the construction of the various contrivances for security, the ingenious springs, bolts, latches, and other fastenings, secret and apparent, the elaboration of ornamental details in connection with these fastenings, and the conversion of the fastenings themselves into ornaments, are proofs of a mechanical skill that, in the present age of scientific mechanism, may appear useless and puerile, but which certainly brought about results of a most noteworthy and suggestive character.

Taking the large examples first, the most elaborate and important is a German specimen of Nuremberg work, of the early part of the eighteenth century, 4,255—'56. The details are executed with great skill, and are of elaborately chiselled iron-work. The arrangement of the ornamentation is subservient to a panelled construction of the sides, the top being profusely decorated with scroll-work, broken with studs and rosettes. These are, in fact, the rivets that bind the work together, fastening the interlaced straps of iron forming the styles of the panels, upon the surface of sheet-iron which really constitutes the body of the coffer. This is supported on bracket feet, about six inches high; the decorated scroll-work which forms the brackets being of admirable design, and very suggestive, although somewhat rude in treatment. The two front angles are decorated with a spiral column, formed of twisted iron, and the effect produced by these simple adjuncts is at once light and ornamental. The secret arrangements for concealing the key-hole of this coffer are very ingenious and elaborate, the ornamental details being made subservient, as a matter of course, to the end aimed at, and the problem can only be solved by the movement of one particular ornamental stud in a given direction. Other movements follow for the complete exposure of the key-hole, but the special one of the stud in question is the first step, and nothing can be done until that is discovered. The lock itself, which covers the whole of the inside of the top of the coffer, is concealed by elaborately-designed scroll-work, executed in perforated sheet-steel, the details of the ornamentation being engraved on the surface of the scrolls. It is divided into two panels, or compartments. In the centre of one is the façade of a church, and in the other a double-headed eagle with a sword and sceptre, charged on the breast with a shield. This possibly indicates that the work was originally executed for a member of the imperial family of Russia. The date engraved inside, and stated as the year of execution, is 1716. The arrangement of curves on this side of the perforated panel is very admirable.

The class of panelled and painted coffers, or deed chests, is illustrated in 4,211—'56. This is a sixteenth-century example, and is painted with flowers, a ship, and a tree in fruit. The painted devices on coffers of this class are often very quaint and elaborate. The lock by which the specimen in the Museum is secured is, as usual, inside the lid, and covering the whole surface is an elaborate example of perforated scroll-work, engraved in a very quaint and peculiar manner, the punch having been used in combination with the graver, and with good effect. This lock, opened by one key, has ten bolts, each of which is a snap-bolt, and is thus secured by simply shutting down the lid, the key being only required when the coffer has to be opened. The handles at each end of the

body of the chest are admirable examples of design and workmanship in simple forging, and a work of special study for the artist-smith.

The smaller coffers and caskets are placed in a glass-case, at present, in the west cloisters of the Art Museum under the Schools of Art.

A small coffer, or deed chest, 1,287—'55, partakes of the character of a casket. It is of wrought steel, with lozenge-shaped panels, with a shield of arms on the key escutcheon. The panelling is of polished iron, with plain styles chamfered at the edges. There are no decorations on the top, but the front has lozenge-wise panels, with an admirably-designed quatre-foil, decorated with etched details. The lock fills the whole recess of the lid, and is not covered, so that the whole mechanism is seen. The work is German, of sixteenth century, the date 1550 being engraved inside the lid.

A small example of the painted coffers, or caskets, is found in 2,170—'55. This also is German of sixteenth century. The front is rudely chiselled, and decorated with studs in a bead-ornament which surrounds two panels, whereon are painted two portraits, one of a lady, and the other of a gentleman, in sixteenth-century costume. The lock on the lid of this casket is a complicated and interesting piece of mechanism for shooting the bolts. It is rendered decorative by chiselled studs and rivets; but as there is no symmetry in the arrangements, it does not rise to the dignity of an ornament, as a whole.

The small wrought-iron coffers, 396—'54 and 3,099—'56, are very remarkable examples of sixteenth-century German work, in which the chief decorative effects are produced by etching. The result is suggestive of a rude style of *niello*. Some of the details of the ornamentation are worth special study, as the treatment is so well adapted to the material and the method of decoration. On 3,099—'56, the subjects treated are impersonations of the moon and planets, Luna and Jupiter being represented in the front. The decorations of 396—'54 consist of cartouche bands, foliated scrolls, and birds. The locks of both these coffers fill the lids, and the whole mechanism is open. In the last named, it is rendered decorative by etching being applied, not only to the inside of the lid, but to the elaborate and admirably-designed covering plates of the springs and bolts.

Another and smaller coffer, or casket, 87—'65, is still more decorative in form and detail. The ornamentation is etched and partly chiselled, the angles of the panels being decorated with perforated ornaments in brass. The key has a decorated brass bow. This is a very characteristic example of Augsburg work of the middle of the sixteenth century.

A small coffer in steel, with a semi-circular top, 2,537—'66, is also an interesting example of sixteenth-century German work, very primitive in form, and boldly decorated with etched work in scrolls, borders of vine-leaves, and grapes.

The two most highly-finished examples, however, are an Italian casket, in wrought iron, of fifteenth century, 2,094—'55, and a small coffer of pierced steel-work, upon green and tortoise-shell-coloured enamels, of seventeenth-century German work, 48—'69. The first named has a semi-circular top, and is decorated in alternate bands of plain bright metal and perforated overlaying plates of a Gothic character. The angles are supported on lions in chiselled steel, as feet. The top handle and the handle at each end, are studies of careful and well-considered treatment in steel. The studs and rivets, too, are all made to play an important part in the effect of the whole work.

The German coffer, 48—'69, is a recent acquisition to the Museum. The style of decoration is of the *cinque cento* period, and is very suggestive from its admirable distribution and adaptation to its purpose. The green and tortoise-shell-coloured enamel is arranged in panelled masses, defined by the ornamentation. The form is more quaint than elegant. The body is square, the lid having chamfered sides, with a flat top. It is one of the most suggestive objects to the producers of works of this class which has been lately acquired by the Museum.

The coffer, 2,763—'56, is very exceptional in form, which is that of a Gothic *chasse*, with a crocheted pediment and roof-ridges, pinnacles, and buttresses. It is suggestive of a far superior result as regards workmanship, which is of the date of the fourteenth century. The decorations are in perforated panels, filling up the interspaces of the buttresses at the sides, an angular crocheted pediment surmounting each space. The roof is treated in the same manner, the perforations being riveted on flat plates. The key-hole is in one side of the roof, the lock fastening with a hasp on that side. The end elevations have elaborately-designed perforated plates, with a wheel ornament in the pediment.

SECTION V.—CUPBOARD AND PRESS FURNITURE.

Unfortunately, the Museum possesses very few examples of this important phase of the decorative iron-work of the past. Much of it has, no doubt, perished with the furniture of which it formed so important a part. Rust and neglect would do its work rapidly on the comparatively thin plates of metal on which the ornaments were wrought. Iron or steel mounts once broken or taken off a piece of furniture, could not be easily repaired or replaced; and thus, when removed from the care of those whom taste and discrimination would cause them to appreciate and take care of them, their ultimate destruction would be inevitable.

The most elaborate series of cupboard mounts in the Museum is that on a cupboard front, 2,452—'56, consisting of two doors, made of oak. The work is German, probably from Nuremberg. The effect of the whole arrangement is highly decorative, and the masses of ornamental iron are admirably introduced. The details are well considered and of good design, although not very elaborate in workmanship, and by no means highly finished. The various parts are screwed on with round-head screws, and these are so arranged as to form an integral portion of the design; but they are by no means so prominent a feature as they are sometimes made, and that, too, with excellent results.

There is nothing in this series of mountings which could not be produced by any intelligent smith, having a knowledge of drawing and design; yet the article is exceedingly artistic and effective, and worthy of careful examination and study.

A portion of a series of mounts consisting of a lock with hasp, two handles and a rosette, 4,850—'58, are excellent examples of perforated chiselled Italian work of the sixteenth century. The lock is very rude and primitive in construction and workmanship, but the decorations are refined. Four circles, or rosettes, decorate, or rather spring from, the corresponding angles of the lock. The treatment of the foliation is worth careful study. Each handle has two circles, or rosettes, on the centres of which they turn. In these the design is reticulated, the details being of similar foliation to the lock rosettes. The single rosette, or circle, is larger than any of the others, and the design again varies in arrangement of lines, but not in style of detail.

There are some interesting and suggestive mountings in iron upon a small box, or casket, of carved wood, 2,172—'55, of the fourteenth century. The details are most quaintly designed and wrought, and are very suggestive to the student, as showing how lightness of form may be preserved, while giving strength to the object decorated.

A fifteenth-century cabinet of German work, 497—'68, carved in oak, and of a very primitive type of construction, has a remarkable and quaint series of coeval mountings, in the shape of hinges, handles, locks, and clamps, in foliated work. The handles are especially noticeable from the manner in which the perforated *repoussé* plate that forms the front and decorated portion, is rivetted and combined in design with the flat plate which forms the back, and the very admirable and elaborate design of the rosette by which the handle is attached to the door. The locks are, unfortunately, much broken. The hinges are very quaint and suggestive.

* Continued from p. 191.

SECTION VI.—HINGES, DOOR-HANDLES, DOOR-KNOCKERS, AND ESCUTCHEONS.

The elaborate ornaments for external doors, which it was the custom to use for the above important purposes in the middle ages, is scarcely credible in this age of cast-metal hinges buried in door and door-post, of bell-pulls instead of knockers, and mere knobs instead of door-handles. The elaboration of the hinges of a door sometimes extended over the whole surface, adding strength to the structure, while decorating it. There are but very few examples in the Museum, and really good specimens are rarely met with.

One tinned-ware specimen of seventeenth-century Nuremberg work, 3,595-'56, is very quaint and suggestive. The design is of scroll-work, the surface details being engraved, or rather chiselled. The distribution of the holes for the screws by which it was attached to the door, deserves careful notice. Another, 3,596-'56, of the sixteenth century, is very plain; but a central lozenge ornament suggests something more elaborate, and the mode of fastening to the door, by which the greatest strength is obtained where most required, is worth special attention.

Two smaller hinges must complete our references. One, 1,222-'64, of sixteenth-century workmanship, is noticeable for the high relief of the wavy foliated ornaments in *repoussé* which complete the arrangement of the design, as decorations of the flange on each side. It is an excellent example of simplicity in combination with certain florid details that give a very decorative character to the design. The other, 5,962-'56, is the reverse in every way. Its florid and elaborate character, though thoroughly adapted to its use as a hinge, is rather an illustration of the skill of the smith, and of the extent to which even the manipulation of an iron hinge could be carried at one time, than an example to be imitated. It is of seventeenth-century German work.

In connection with the hinges, it may be well to notice a German hinge-band, 2,450-'56, executed in pierced scrolls, *repoussé* and chiselled work of about 1520. This small fragmentary example is one of the most noble bits of ornament of its class in the Museum. It is very broad and artistic in design, and especially suggestive of the highest style of decorative treatment. This fragment ought to be reproduced in electro-deposit, as an example of special value to workers in metal.

The door-handles, though not very numerous, are varied in character and design. Some are rude and scarcely calculated to assist the produce of such appendages to a door for modern use. As illustrations of by-gone industrial Art, however, they are very interesting.

One of the most important door-handles, 7,652-'61, is in the form of an interlaced billet, and at first sight suggests a crown of thorns. This works from the centre of a Gothic escutcheon, decorated with pierced tracery. It was formerly in the Soltikoff collection, and is an admirable specimen of flamboyant work of fifteenth century. The interlaced portion is executed with great skill. Another door-handle and escutcheon, 601-'64, is a remarkable example of chiselled work of French execution, about 1540. The handle turns upon the lower part of the escutcheon, the centre of which has a coat of arms in high relief, surrounded by a strap, with design of a very suggestive character. The handle itself is of elegant form and detail.

A specimen of fifteenth-century German work is found in 1,211-'55. This is an angular fixed handle of some length, attached to a door by two perforated escutcheons, one at each end. These are of chiselled work, of quaint but effective design, the treatment being eminently adapted to the material and the purpose of the object.

A small example, 4,376-'57, is worth special attention from its practical utility and adaptability to modern purposes. It is of German design and work, of about 1490. The ring, or handle proper, is heart-shaped, working in the centre of a pierced escutcheon of thin iron, wrought in scrolls. There is little labour, but

the effect is good. An escutcheon, or rosette, is placed by the side of it, but the handle is missing. This is a square, placed lozenge-wise. The foliage is fifteenth-century Gothic, admirably wrought in *repoussé*.

The handles 5,061-'56 and 4,314-'57 are both good examples of their class. The first named is of seventeenth-century work, and is of tinned-iron. It is formed of scrolls incised by the chisel, and very decorative in effect. The other is not dissimilar to the handles already quoted in connection with the iron furniture of the fifteenth-century German cabinet, 497-'68.

There are a few other door-handles not specially noticed, as their chief features are not essentially different to those above named.

The Museum is rich in door-knockers; a considerable number of the most decorative, however, are of bronze, with which we have nothing to do in this notice. Those in iron and steel are of a varied character in design and form, and are interesting examples of these useful adjuncts to an external door.

Among the larger and earlier examples is 4,607-'58, the date incised upon which is 1496. It is of German work, and has an escutcheon of very primitive design in pierced and rude hammered work. The knocker, which hangs from the centre, and is of very elegant form, being of a double scroll appended to a shaft formed of two parallel lines descending from the hinge. The chisel and hammer have been used with good results in the details, which are simple, but very effective. The knocker, 9,007-'63, of sixteenth-century German design, has a large and elaborate escutcheon of excellent workmanship and suggestive treatment. The hammer portion is suspended from the top, and strikes on the lower part. It is an interesting example of chiselled work, but by no means elegant in form. The upper scroll of the hammer is finished with the head of an eagle characteristically treated. Another large example, 4,427-'28, of Augsburg, or Munich, work, of the first half of the seventeenth century, is very grotesque in character, and certainly more curious than refined; yet there are in it points of execution which will repay examination.

A Nuremberg specimen of about 1600, 3,593-'56, is very quaint and effective. The escutcheon is formed of a species of perforated strap-work, almost Byzantine in the character of its details, which are admirably chiselled. The knocker works in the lower and projecting end of the escutcheon, and though very bold in treatment, is rather straggling in effect, while it lacks adaptation to its special purpose as a door-knocker. In marked contrast to this is a specimen of French seventeenth-century work, 2,760-'55. This is a massive, boldly-designed, and skilfully-executed example of its class. For boldness of treatment in chiselled iron, this is one of the best examples in the Museum. Very similar in general form, but totally different in detail, is another knocker, 1,219-'55, of the date about 1750. This is attached to an escutcheon of perforated work, the lines of which are elegantly arranged, but the effect is rather thin, from the contrast between the substance of the metal plate out of which it has been wrought, and the knocker attached to it.

One of the prettiest and most suggestive handles for modern use is of German work, 2,451-'56, of the date 1500. The escutcheon is of wrought-iron pierced-work, well distributed in the decorative details. The handle is rather angular in design, but very quaint in effect, and would be of easy execution as a reproduction.

A German specimen of seventeenth century, 2,616-'56, is more remarkable for boldness of work and vigour of execution than for either beauty of design or appropriateness of form, and is rather a lesson on what to avoid than anything else.

The piece of German work, 1,218-'55, of the date 1590, would serve the purpose of either a door-handle or a knocker, and is a very suggestive specimen of scrolled iron-work in which the lines and proportions are admirably arranged to produce a given result as adapted to the purpose of the object, especially as a knocker.

The last knocker of which space will permit mention is, perhaps, the most interesting of all, as a work of Art. It was formerly in the Soltikoff collection, and was acquired for the Museum at a high price, but one certainly not beyond its merits. This object, 7651-'61, is in beautiful condition, and in no way injured by oxidation, that bane of iron and steel work. It is of fifteenth-century Italian Art, in the form of a renaissance temple, with baluster columns supporting a canopy with projecting heads and scrolls. Under the canopy is a statuette of a Cupid holding a tablet on which is inscribed "SALVE." This statuette forms the hammer of the knocker, the hinge being attached to a projecting band, or staple, issuing from below the shoulders, the striking portion of the hammer being formed by the ornamental pedestal on which the figure stands. The whole arrangement is ingenious, partaking, of course, of the character of a conceit; but the work, as a whole, shows great artistic skill.

In our next we shall conclude these notices of the decorative iron-work by considering the locks, keys, bolts, &c., the brazen stands and bust stands, and various miscellaneous objects comprised within this division of the Museum.*

GEORGE WALLIS.

ACOUSTIC EXPERIMENTS AT SOUTH KENSINGTON.

The "trial of voices, directed by Mr. Arthur Sullivan," which we announced in our June number as arranged for the second of that month, came off accordingly, with much *éclat*, and must be pronounced a perfect success. The most delicate notes of that very delicate organ by which the breath of Miss Edith Wynne yields such touching music, were heard to the remotest corner of the theatre. Very much of the acoustic excellence of the lecture-hall was probably due, on this occasion, to the judicious proportion borne by the audience to the apartment. The room was neither more nor less than exactly full—no crowd, but no room to move about. Any inability which those who came, not merely for pleasure, but for science, might thus have experienced with regard to change of position, was met by the mobilisation of the orchestra. Between fifty and sixty ladies and gentlemen, under the admirable and well-appreciated conduct of Mr. A. Sullivan, occupied the apse of the theatre, and the full, compact body of an attentive audience rose, as on the side of a hill, at an incline of nearly forty-five degrees, above them. One of our best-known civil engineers, brown with the recent sun of Egypt, which had tanned him in royal company, remarked, that he thought the singers or the speakers would be oppressed by feeling the audience, as it were, pressing down upon them. No effect of the kind, however, was perceptible. On the contrary, the position of the auditory had a very happy result in leading the vocalists to raise the head and open the chest, and thus to do the greatest amount of justice both to themselves and to their hearers. The contrast between the instinctive mechanical utterance of the voice by a person in this position, and by one in a pulpit or tribune, is very greatly in favour of the theatre. A motet of Mendelssohn was sung from the gallery, or tribune, facing the apse. The voices pealed over the head, as if from the singing gallery of an Italian church; and it was only necessary to close the eyes in order to imagine that one was listening to a musical service at Rome. As far as acoustic experiment is concerned, Mr. Cole and his colleagues have every reason to feel more than content. But this was not all. By their excellent arrangements, by the magic of Mr. Sullivan, the sweet tones of Miss Wynne and Mr. Cummings, and the services of a choir, in which personal beauty was, in one or two instances, no less conspicuous than sweetness of tone, a brilliant birth-night treat was given to the invited, which they will remember as equal in its charm to any of those exterior illuminations that threw a midnight lustre on Pall Mall and St. James's Street on the same auspicious anniversary—the Queen's silver birthday.

* To be continued.

REPORTS OF SCHOOLS OF ART.

CROYDON.—This school, which is conducted by Mr. Wigzell, is said to be progressing well. The results of the examination have been announced by the Department. It appears that out of sixty who were examined, forty-seven passed. There are two degrees of proficiency attainable; viz., passed and excellent. A fair share of the pupils have gained the latter; and out of the forty-seven members who have passed, a great many were artisans.

MIDDLESBOROUGH.—Under the auspices of the Mechanics' Institute, a public meeting has been held in the Town-hall, to promote education in Science and Art. The chairman explained that it was intended to establish Science and Art classes at the Mechanics' Institute. The committee had decided to raise their building in Durham-Street a story higher, and build suitable rooms. This would involve considerable outlay, and he trusted the public would lend a helping hand. Mr. Buckmaster, of South Kensington, explained the assistance the Government would give to such classes. Other gentlemen also addressed the meeting.

THE SELECT SUPPLEMENTARY EXHIBITION.

AN exhibition of rejected pictures, whether attempted in London or in Paris, has generally been found to confirm the judgment of the hangers, and yet it is desirable that such exhibitions should from time to time be held. Protests of this kind are salutary, they come as checks on the abuse of power. And never has there been an occasion when stronger provocation was given for revolt against the self-constituted authority of the Academy. The rejection of three thousand works just at the time when it had been imagined that the new building secured justice to outsiders, was, indeed, an act too astounding to be endured patiently. Yet we must confess it surprises us not a little that the pictures now collected by way of indignant protest are not more conspicuous for Art-merit. Indeed, the exhibition, tested by the usual standards, is a break down: one half of the pictures here collected it would have been a sin to admit within the Academy. Yet it is fair to remember that this "Select Supplementary Exhibition" has been organised under no slight difficulties. First had to be encountered the reluctance of artists to make public avowal of the fact that they were numbered among the rejected. And just in proportion to the reputation which might be at stake was found to be the aversion to make open confession. Thus it happens that these rooms do not contain by any means all of the best among the rejected works; for instance, we look in vain for Mr. Birket Foster's picture. Again, there are artists who might prefer to try their fortunes in the Dudley Gallery during the coming autumn, from which works will be shut out if once exhibited anywhere in London. Some, too, might hope to obtain a reversal of the verdict of the council of the Academy, by waiting quietly for another year. Encouragement might be given to such a course by the fact that the 'Medea,' by Mr. Sandys, rejected last year, is hung in the present Academy. These are some of the difficulties which may have beset the committee of this select exhibition, in their virtuous effort to obtain for ill-used artists fair play. The duty of the committee, in many ways, must have been very far from a sinecure. Thus we are told that no fewer than 1,700 pictures presented themselves for hanging, while space could be found for not quite one-third of the number. Hence it were possible out of the 1,200 works here rejected for a second time, to form a further "supplementary," though perhaps not very "select," exhibition. We feel, however, that though the collection now open be disappointing, the protest, as a protest, is altogether timely and salutary. We shall have to notice at least a few pictures, which certainly it is discredit-able that the Academy should have rejected.

On all hands it seems now to be admitted that mistakes were made by the Council, and we are glad to notice the subsidence of animosities, which only a short time ago were somewhat hot. Sir Francis Grant seemed intent on disarming opposition, when, in public, he uttered the following words:—"He heard that there was to be a supplementary exhibition. He begged to say, on the part of himself and his colleagues, that he heartily rejoiced to hear it; he earnestly hoped it would obtain the greatest success. He had no doubt that it would be highly attractive. The public would certainly see in such an exhibition a considerable number of works of very great merit, and he thought they would also come to the conclusion that the managing committee of the Royal Academy had shown judgment and discretion in the selection they had made of the works for exhibition." These words, so far as regards the first part of the latter paragraph, are confirmed by the result: certainly the works of merit are in numbers considerable, and equally sure is it that the exhibition is attractive.

"Room I." is assuredly a strong protest against the Academy: 'Evening off the Menai Straits' (51), by Mr. J. BRETT, would alone reward a visit to these supplemental galleries. This study of calm opalescent ocean is supremely lovely: the work is more subtle than any picture of sea-calm, clouds sailing in tranquil atmosphere, or vessels floating on glassy waves, ever painted by Vandervelde. Worthy by any student of close observation are the varied textures of surface, and the divers qualities of light and colour which the artist has given, with rarest skill and knowledge, to clouds and sky, sails and sea. While the majority of pictures here congregated do but justify the verdict of the Academy, we are bound to say, that this picture by Mr. Brett is a proof of the mistakes which have been committed. This first room is certainly the strongest; it contains other valuable efforts, which, if crowded out of the Academy, ought certainly to see the light somewhere. As praiseworthy pictures here rescued from oblivion, may be enumerated 'Mont Blanc' (1), by Mr. PETTIT; 'Breakers—Day after a Storm' (19), by Mr. A. GILBERT; 'A Tough Bit of Road, Coast of Brittany. Storm passing off' (20), by Mr. BEAVIS; and 'Rokeby' (25), by Mr. G. CHESTER. Other works merit more special mention, such as 'The Maske of Cupid' (5), by J. S. CURTHERBERT. In this ambitious composition not a few figures are drawn and painted with care: other parts of the picture are not well studied or understood; yet though the young painter may be unequal to so arduous a task, we cannot but rejoice that he has this opportunity given of making his talents known. Next as deserving special mention is 'The Spoiler' (44). Yet here, we must observe that the painter, Mr. STANHOPE, cannot complain of absolute rejection, inasmuch as his picture, 'The Rape of Proserpine,' is not likely to pass unnoticed in the Academy. Mr. Stanhope has fine qualities of colour, caught from Venice, and also possesses imagination, qualities which are certain of more or less recognition in any exhibition. There is a would-be historic picture of very considerable merit (72), by Mr. DAVIDSON, with an awfully long title in the catalogue; 'M. and Madame de Sartines condemned to the Guillotine,' is a noble study, whether as to figure or cast of drapery. Also may be mentioned 'The Secret Message' (76), by S. SIDLEY, for grace of figure, colour, light, and smooth finish in execution. Altogether the case against the Academy, if it can be sustained at all, appears in this first room the strongest.

Rooms Nos. II. and III. are narrow and altogether too circumscribed even for rejected works. Frequenters of London Exhibitions will fail to discover anything beyond the range of ordinary talent in these rooms. We do not say that the pictures are worse, only they are not better than the works we are accustomed year by year to encounter in the Dudley Gallery, in Suffolk Street, and more recently in the Corinthian Gallery. In these pages we have from time to time recognised the talents of Mr. J. Peel, Mr. G. Mawley, Mr. Cobbett, Mr. Melby, Mrs. Anderson, Mr. Hemsley, Mr. Chester,

Mr. Desanges, Mr. Smallfield, Mr. Lucy, and Mr. C. Hunt. Therefore, now we have but to express our sympathy that these artists did not find their talents irresistible within the Academy. Certainly, several among the number give proof that they might with pains obtain a place in the handsome rooms of Piccadilly. Still, even within a Royal Academy the space is not unlimited. Yet 'Oak Peeling' (91), by J. PEEL, can scarcely be surpassed as a close study of a well-known operation: rather painful, perhaps, to behold, and not very easy to paint, though oft repeated in exhibitions. 'A Rest on the Stile' (105), by E. J. COBBETT, might just as well have been exhibited in Suffolk Street. Mr. HEMSLEY's 'Competitive Examination' (129) we incline to think might have got into the Academy next year, when the council will doubtless relent: the picture ranks as one of the best efforts of an artist who is scarcely surpassed in his special walk. G. CHESTER has two pictures in the Academy, and therefore cannot have serious cause of complaint that his clever though slovenly study, 'Grotto-steps on the Greta' (131), is left to seek a place in Bond Street. 'Petty Sessions' (144) shows that Mr. CARTER may some day succeed, but he must study more closely. 'Where Nibbling Flocks do Stray' (169), by R. COLLINSON, could scarcely be better painted, at least in parts. Mr. C. Hunt seeks divers localities wherein his talents may obtain recognition: we have noted his works in 'The Corinthian Gallery, and 'Training the Fairies' (200) finds a place here. Mr. ALDRIDGE has a scene (193) from Tennyson far too fine for brief words to describe: the artist, however, does well to challenge criticism. He is too vivid in colour, his touch is abrupt and black; yet must he succeed with a little more watchfulness and care for sobriety and moderation. One of the most serious cases of rejection is Mr. SMALLFIELD's 'Colonel Newcome at Grey Friars—Grace after Meat in Pensioners' Hall' (110). The artist has obtained in the Old Water-Colour Society and elsewhere so high a rank that his friends might naturally imagine his position must be secure within the Academy. Yet a painter in water-colours often finds a difficulty in the transit to oils, and certainly we cannot deem the present praiseworthy effort a success. Colonel Newcome is a noble and felicitous reading of the character; but the composition as a whole falls to pieces; it wants concentration, the colour too is poor, and the execution fails of the decision essential to this scale of canvas and complexity of subject. Mr. Smallfield will shine more brightly in his own gallery than within this select exhibition.

This supplemental exhibition breaks down in its original idea and motive with Room III. and picture 200. The collection it is true prolongs a weary existence to Room VI. and number 552; but in this supplement to a supplement its distinctive character is lost by the admission of works which the Academy could not have rejected simply because they were never presented for exhibition. One half of the gallery thus surrendered in part to pictures rejected and in part to works not thus honoured, is in fact not a protest against the Academy, but a mere speculation, an exhibition for sale. We trust that this commercial moiety of the gallery may yield a profit; indeed here are found not a few works distinguished by merit and even by that eccentricity of genius which verges on absurdity. The collection, like many others, deserves recognition and reward. But as at this period the strong argument in behalf of the present exhibition breaks down, we may be allowed to plead the want of space for further criticism.

This supplemental exhibition, it has been thought, might with advantage be prolonged into a second year, if, indeed, not made one of the permanent institutions of the country! This idea of course assumes that the Academy will persevere in its policy of rejection, which seems improbable. It also implies that this first trial will prove a success, which indeed appears likely. The curiosity of the public has been great, and people naturally feel generous sympathy for the weak or the oppressed. Thus a multitude of visitors has thronged to the gallery, and given to the praiseworthy enterprise friendly and deserved countenance.

CORINTHIAN GALLERY.

SECOND EXHIBITION.

This gallery has survived to a second exhibition, and the second collection, if not superior, is at any rate scarcely inferior, to the first. The committee numbers some good artists; such, for instance, as Mr. Henry Weekes, R.A., Mr. Charles Lucy, and Mr. Smallfield: but other names indicate that this gallery is sustained for the purpose of providing exhibition space for works not readily admitted elsewhere.

Mr. SMALLFIELD, of the Old Water-Colour Society, shows his accustomed facility and cleverness in a 'Study of Infant Heads—decoration for a pianoforte' (171). The artist revels in fancy and plies a ready pencil, which attains results in common with Reynolds and Rubens. His style seems to want system and definite aim; the excuse may be that these off-hand efforts have no more serious purpose than the decoration of a pianoforte. Other members of the committee, not unnaturally, make their presence felt within these rooms. Among the most ready and clever is Mr. W. WEEKES. 'A Hazardous Repast' (115), by this artist, is a faithful study of a dog and other animals. The young painter evidently is in the possession of talents of considerable promise, as manifested in a picture of much character, 'A Question of Vestments' (84). The point of the satire lies in the surprise between a title savouring of ritualism and a picture of an Irish slop market of old clothes. The scene is naturally rather repulsive, yet has the composition strong character; in parts, too, the realism is commendable. The work may be unequal, but the artist has only to persevere. Mr. J. MORGAN, who exhibits that clever picture in the Academy, 'The Fight,' is also on the Directorate of the Corinthian Gallery; his 'Saturday Afternoon' (71) is a kindred, though inferior, work. Here 'The School Pieman' is merrily selling eatables and drinkables to a parcel of larkly boys. The composition is brimful of fun and frolic. The artist, however, still lacks power to carry out his conceptions to completion: his execution wants greater sharpness. C. LUCY, also a committee-man, contributes a pretty and refined composition of figures and landscape, the 'Bivouac' (31). Also for the benefit of Mr. PROLO this Gallery seems sustained: he sends no fewer than five pictures. 'Sicilian Ladies in their Church Habitments' (14) is a work with merits rather Continental than English: hence when we come to 'St. Paul in Syracuse' (126), we have to endure a manner usually attaching to the least strong among the painters of modern Italy. Mr. CHARLES CATERMOLE, an Associate of the 'Institute,' is also privileged here: a water-colour drawing, 'The Letter' (387), is after the artist's accustomed cleverness. The Dawsons too, as a family, are also established in this gallery: three of their number send seven works, and Mr. H. T. Dawson, Jun., is on the committee. 'Greenwich Hospital' (26), by Mr. H. DAWSON, has power, colour, and general mastery, though the artist has yet to gain delicacy. The craft in this busy scene on the Thames are well placed upon the river; and the water has dancing motion. The above passing comment on the contributions of some of the leading artists on the committee will serve to indicate the character and purport of this gallery.

An exhibition of nearly four hundred works necessarily contains amid a mass of mediocrity a certain proportion of fairly good pictures. Mr. C. HUNT, seen in London elsewhere, contributes 'Harry VIII.' (134), and 'Little Red Riding Hood' (83), the one a comedy, the other an extravaganza within a small sphere. The artist will have to settle down, if he entertain serious intention of doing justice to his talents. Mr. HAYLLAR produces one more of the studies wherein he seeks access to good honest nature: 'Enough is as good as a Feast' (117)—the subject is a poor man eating a crust by the wayside; it is a work, though not remarkable for rare Art-qualities, yet truthful to a good model and suitable accessories. 'The Pilot's Holiday' (50), by J. G. NASH, is of vigorous naturalism

with an effort at colour; the whole thing is after Mr. Hook's manner. In a different line, 'Through the Arras' (124), by H. JOHNSON, has clever point. 'Carting Turf from the Moss' (95), by T. WADE, is one of the many works which seem to catch ideas from our English Mr. Hook and the French M. Breton. 'In the Balcony' (105), by J. W. CHAPMAN, has merit, which proves that the artist might do something, could he gain greater refinement. 'The Willing Captive' (106), by W. M. EGLEY, is involved in the somewhat opposite faults of high finish, prettiness, and artificiality. Mr. VINTER, a student honoured by the Royal Academy, here makes his appearance by three works, if not of absolute attainment, yet of considerable promise. 'The Performing Monkey' (160) is a composition of so many figures as to involve more difficulties than the artist may have calculated upon. Still many of the characters are well marked. Mr. Vinter would succeed with a simpler subject.

The gallery contains at least some seven landscapes worthy of note. 'Homeward Bound' (70), by E. ELLIS, is one of the best. Much to be admired is the effect, in sky, of sun abated by cloud and shower; also the shadow on the heather-clad earth is impressively cast: the long, sedgey grass is well painted, and the figures with hay-cart are thrown in with effect. There is also a study worthy of observation by Mr. P. G. HAMERTON, 'Les Noces: small natural ponds near Autun' (186). The style is independent, though it shows French influence; the study of trees is good as to form, detail, colour. W. H. ALLAN has a landscape of vigour comparable with Constable or Hobbema, painted 'Near Woodford, Essex' (85). The next number in the catalogue brings us to 'A Bright Day in June on the Lea Marshes' (86), by W. H. FOSTER, the scene is enjoyable by reason of clear and serene condition of atmosphere. Then follows 'The Shepherd's Home in the Hill Country' (87), by W. S. ROSE: a brilliant, pleasing work. A 'Thunderstorm clearing off on the Surrey Hills' (159), by J. ADAMS, is better in idea than in fulfilment. The thing is overdone. On the whole the landscapes in this gallery are by no means remarkable, though, as we have endeavoured to indicate, some artists rising into possible fame here seek to make their merits patent to the world.

Among general miscellanies not before disposed of, are a few works of mark, which should be rescued from the oblivion that must await the mass of pictures here exhibited. Mr. W. L. WYLLIE exhibits two of his brilliant and scenic works. 'Homeward Bound' (20), a ship ashore, has dash in breaking waves, with an imaginative sky over head. We would wish to call attention to that brilliant 'View of St. Giorgio Maggiore, Venice' (56), by W. HENRY. It is not now for the first time that the painter has thus made himself favourably known. We may also mention 'Home from the Plough' (48), by FRED MORGAN, a farm-yard scene not unworthy of Herring; likewise the 'Pets' (43), by J. CHARLTON, wherein a horse is fairly well painted. 'Still Life' (102), by Mrs. C. HUNT, makes almost a perfect bit of realism. 'Azaleas' (18), including a Chinese vase, are well painted by M. A. LANGDALE; and 'Autumn' (25), by W. J. MUCKLEY, is absolutely first-rate of its kind: the fruit is not stiffly disposed as on a dessert-table, but blended as in nature with free growing foliage. This artist is making himself known favourably here and elsewhere.

As general chroniclers of Art it is our duty to record whatever we may find of good in each and every gallery. And so abundant and productive is the genius of our English painters at this moment, that never do we enter an exhibition with absolute misgivings. We are sure to come upon some latent talent which it were wrong to hide under a bushel. Thus even the Corinthian Gallery may possibly make manifest the merits of unknown men. Yet though we have every desire to speak of this enterprise kindly, so far as it may be the means of fostering artists young and unrecognised, still, in truth, we must add, that unless the next exhibition be better than either the first or the second, the experiment will inevitably be brought to a close.

PLAY.

FROM THE SCULPTURE BY J. D. CRITTENDEN.

THIS is the work of a sculptor who for several years has been a liberal contributor of portrait-busts and ideal subjects to the room of the Royal Academy set apart for such objects of Art. Among the former we may mention the following: Rev. W. Landells, Rev. E. White—these two are medallion busts, Rev. C. H. Spurgeon, Rev. Dr. Spence, Alderman Abbiss and Sir W. Rose, Mr. Herbert Lloyd. Mr. Crittenden's ideal works, which include both busts and statues, are King David, Mary, the sister of Lazarus, 'The Sleeping Baby,' 'So she sat down to weep in silent woe,' 'Sorrow,' 'Affection'—a design for a group, 'Lavinia,' St. Stephen, 'Adversity,' Christ, 'Resting, a little weary of her play.' In the present year's exhibition he has 'The Lady and Comus.' Several of the above have been favourably mentioned in our columns.

There is much of the character of the antique in the group entitled 'Play,' here engraved, and which was exhibited in 1865. The lady herself might stand for the noble Cornelia, when a young matron, playing with one of the infantine Gracchi. There is an easy *abandon* in both mother and child, and at the same time a degree of elegance combined with truth of nature in the attitude of the former especially. From the side-view given in the engraving the group composes agreeably and effectively; the lines on each side balance harmoniously, and the upraised arm of the mother fills up a space in the general arrangement which unites the two figures. Any other treatment would have left a vacancy injurious to the composition, which in every way sustains the title given to the work.

A word of praise is due to the management of the drapery: the sleeves of the robe are, perhaps, somewhat heavy in the folds; but all the lower portions are light, and graceful in fall.

ART-UNION OF LONDON.

THE following pictures have been selected by prize-holders of the current year. The list is yet far from complete:—

FROM THE ROYAL ACADEMY.—'The old Priory Farm, G. Chester, 1907; 'Dutch Landscape,' A. Burke, 1907; 'Moonlight, Capri,' T. White, 84; 'The Close of Day,' F. W. Hulme, 76; 'Evening, Cancael,' E. Hayes, 69; 'By the Waters of Babylon,' W. E. Frost, A.R.A., 60; 'Spring Time,' W. Luker, 52; 10s.; 'Mending the Stepping Stones,' J. Richardson, 42; 'The River Neath at Pen-bont,' E. Gill, 40; 'Where the Trout lie,' C. Smith, 35; 'Market Morning,' A. de Bylandt, 35; 'Evening on the Teign,' W. Williams, 35; 'Shades of Evening,' G. S. Walters, 31; 10s.; 'Detained,' E. A. Emslie, 21; 'Out of the Current at Ruswarp,' E. S. Howard, 15.

FROM THE ROYAL SCOTCH ACADEMY.—'Loch Ness,' A. Perigal, 20.

FROM THE SOCIETY OF BRITISH ARTISTS.—'Left in Charge,' J. Gow, 1007; 'The Day of Rest,' Marshall Claxton, 1007; 'A Passing Storm,' E. N. Downard, 75; 'The Way Across,' E. Holmes, 50; 'The Wreath of Wild Flowers,' E. J. Cobbett, 50; 'Pilot Boats, and other Crafts,' E. Hayes, 50; 'The Trout Stream,' E. Holmes, 45; 'Low Tide on the Yorkshire Coast,' J. W. McIntyre, 40; 'Moel Siabod,' Jas. Peel, 40; 'A Ghost Story,' T. Roberts, 40; 'Senorito me da,' F. Y. Hurlstone, 35; 'There's but one shirt,' &c., A. Ludovici, 31; 10s.; 'Plymouth Sound,' H. K. Taylor, 25; 'Plaintive Notes,' M. Bancroft, 20; 'On the Lieder,' G. Pringle, 15; 15s.; 'In the Market,' Miss E. Vullentin, 15; 'Sappho,' J. Physick, 15; 'Falls on the Llugwy,' W. H. Foster, 15; 'My Neighbour Opposite,' Miss Hunter, 10; 10s.; 'Tattered and Torn,' Mrs. Backhouse, 10; 10s.; 'At Staplehurst,' J. J. Wilson, 10; 'Hayes Common,' W. H. Foster, 10.

FROM THE SOCIETY OF PAINTERS IN WATER-COLOURS.—'The Uri Rottesbock,' C. Davidson, 75; 'The Watzman at Sunrise,' Collingwood Smith, 36; 15s.

FROM THE INSTITUTE OF PAINTERS IN WATER-COLOURS.—'The Valentine,' J. Sherrin, 20; 'The Inn-tenant,' W. K. Keeling, 18; 18s.; 'Moel Siabod,' J. C. Reed, 16; 16s.; 'Hail, Smiling Morn,' H. Maplestone, 10; 10s.

FROM THE DUDLEY GALLERY.—'The First Scint,' 36; 15s.; 'Lunch Time,' 30; both by Jas. Hardy, jun.; 'Sunny Hours of a Hard Life,' J. Carlisle, 15.



PLAY.

ENGRAVED BY E. STODART, FROM THE GROUP BY J. D. CRITTENDEN.

THE
SOUTH STAFFORDSHIRE
INDUSTRIAL AND FINE ART
EXHIBITION.

This exhibition was opened by Earl Granville, at Wolverhampton, on the 11th of May, with a considerable amount of *éclat*, in the iron building erected expressly for the purpose in the grounds of Molineaux House. The structure is admirably adapted for the use to which it is applied; the pictures are well hung in the gallery, the light is excellent, the basement is entirely devoted to the display of manufactured articles, and the raw material with which the district abounds; the grounds of the house have been well laid out; the lake is an attractive feature, the water from which, by means of a steam-engine, is pumped up and converted into a by no means contemptible cascade, or water-fall. In the court of the building is an elegant fountain from the Colebrookdale Company; and placed around it are garden-chairs of cast-iron, for which the establishment is celebrated; the whirl and din of bands and wheels indicate that machinery in motion forms an essential part of the exhibition. A magnificent collection from the South Kensington Museum, consisting of examples of Art-manufacture,—objects, ancient and modern, in gold, silver, brass, bronze, iron, china, glass, ivory, chased, enamelled, carved, cast, hammered, and graved. Textile fabrics, and photographs will also be found in Molineaux House, which has been used for auxiliary exhibiting space.

The effect of the exhibition-building on entering is satisfactory; it is light and airy, and artistically decorated: the objects are so well arranged that the view of the interior is in no way obstructed thereby. The representation of the industries of the district is fairly carried out: of locks and bolts and bars, there is an ample supply; of japanned and tin-ware goods is a fair display. The use of Stourbridge clay is well illustrated in various forms, useful and ornamental; of China wares there is not a single modern example; iron manufacture is illustrated in its raw and finished state; there are articles exhibited for which the district is not celebrated—as furniture. In brass-founding and gas-fittings the exhibitors are few. Saddlery, saddler's ironmongery, and carriage-building, have their representatives; of glass, there are four exhibitors; of electro-plate, one; and Birmingham, in ornamental metal-work, and illustrating the results of electro-deposition, supplies two exhibitors. Besides these specialities are a number of miscellaneous articles. The exhibitors in manufactures do not exceed two hundred; but there is much that is interesting and excellent: for example, the stall of Thomas Webb and Son, their glass consisting of an endless variety, in form of table-services, dishes, decanters, claret-jugs, wine-glasses, vases, flower-stands, water-jugs, &c. The material of which these are made is singularly pure, brilliantly cut, and dazzling in the aggregate; the cutting is exquisite, the forms are elegant. The chandeliers of Messrs. F. and C. Osler are as correct in design, clever and firm in construction, and as brilliant, as heretofore. The contributions of the Messrs. Chance and Company, of Spon Lane, consisting of revolving lanterns for lighthouses, glass for glazing, optical, and other purposes, shades for figures, &c., are interesting and instructive, all the more that they illustrate the composition of glass, and the process of making plate and sheet window-glass. What fine casting in iron is, the Colebrookdale Company show on their stall, in various single figures, and groups of animals, &c., electro-bronzed—these in their Fine Art; their flower-stands and boxes, garden-chairs, &c., unite beauty with utility. Messrs. Marsh, of Dudley, in their iron chimney-piece, with grate, door-porters, &c., exhibit excellent casting and finish. The only other castings which call for notice are contributed by P. D. Bennet, of Spon Lane, consisting of a gigantic Corinthian column, and panels for ornamental gates, very well and sharply cast. In wrought iron there is but little ornamental, the best example being the gates of Hill and

Smith, of Brierly Hill; and the magnificent display of locks by Messrs. Chubb and Son contains examples of wrought iron worked more tenderly as ornaments in the decorations of wood-cased and other locks, and keys. To the above we add the names of Mr. James Gibbons and Mr. George Price, who exhibit locks of an ornamental kind associated with keys the bows of which are treated ornamentally. On Messrs. Loveridge's stall of japanned and tin wares are some excellently formed dish-covers; their japanned wares are of a highly ornamental character, with the usual amount of mistakes in colour and floridity of decoration. Messrs. Perry, Son, and Company, in the same trade, among their display, have some good examples of quiet decoration. We notice the quaint and curious bedstead of "the Elizabethan period," in oak, by Mr. George Pugh, who is entitled to commendation for the evidently honest enthusiasm displayed in his work, and the fidelity with which he has imitated the carving of the period.

Messrs. Randall, of Birmingham, whose clever, artistic works we have commended from time to time, are also exhibitors of exquisite jewelry. Messrs. Elkington and Co. confine themselves to choice examples, of really Art-metal work, as vases, tazzi, candlesticks, flower-stands, tankards, glove boxes, inkstands, with other choice articles, charmingly gilt, parcel gilt, silvered, oxydized, and enriched with enamelling of the most varied colours. Their famous "Milton" shield is also here. Messrs. Grinsell and Bourne also send examples of Art-objects produced by deposition, with others cast and finished by means of lathe and file, and afterwards gilt: many of these are very good. The Electro-Plate Company, of Wolverhampton, have a very creditable display of wares; where they attempt least, they are most successful; their "*point d'appui*" is evidently plain goods, useful, but not very ornamental: in these they achieve a measure of success. Skidmore and Co., of Coventry, exhibit works in various metals and wood, distinguished by the characteristics for which they are celebrated; *i.e.*, originality in metal work; in wood, their chairs and corner cupboard with floriated hinges of metal, well indicate the style adopted by them in furniture. Messrs. Ready and Co., of Wolverhampton, exhibit ornamental gas-fittings in various styles, but not successful in finish. The examples of brass-founding by Mr. Joseph Osburne do not speak well for the skill of those engaged in that branch of trade in Wolverhampton. In speaking of clay ornamentally worked, we pass over its many useful applications, to call attention to the contributions of George Skey and Co., Wilnecote Works, Tamworth, consisting of examples of "rustic" ware for horticultural purposes, the ornamentation being suggested by the trunk and branches of a tree; the articles have a good glaze, and the colour is given with considerable fidelity. Mr. Henry Doulton, of Smethick, and the Colebrookdale Company, exhibit works in unglazed terra-cotta, as garden vases, pedestals, &c., &c. Carriage-building is well represented by Mr. J. E. Ridges; saddlery and harness, by Mrs. Mary Glaze, and Mr. John Barrett, both of Wolverhampton; and from Walsall, by Messrs. Butler, and Butler Brothers.

We direct attention to this exhibition in relation rather to its Art-futures, as displayed in its manufactures, than to Fine Art, pictorial or sculpturesque. But it may be remarked, in reference to the latter, that in the gallery are hung upwards of eight hundred pictures, by artists ancient and modern, executed in oil and water-colour—that the names of the artists in oil range from Guido to that of J. H. Poynter, who is represented by 'The Catapult'—that among the exhibited works is 'The Canal Lock,' by Constable; 'The Guardianship at the Nore,' by Turner; 'The Trial of Effie Deans,' by Scott Lauder; and an early Mulready, wonderful in detail; also that examples will be found of Patrick Nasmyth, D. Cox, Creswick, Muller, D. Roberts, C. Stanfield, E. M. Ward, W. H. Knight, W. Hemsley, R. Ansdell, &c., &c. In water-colour, are examples, from the pencil of the Rev. W. Gilpin down to the brilliant productions of artists now living.

MINOR TOPICS OF THE MONTH.

THE KEEPER OF THE NATIONAL GALLERY.—It has been publicly stated that Mr. Boxall, R.A., has resigned this office: the rumour is not founded on fact.

THE LIGHTING OF THE ROYAL ACADEMY.—Whatever may have been the shortcomings, as regards light, of the rooms lately vacated by the Royal Academy, certainly those in Burlington Gardens leave nothing in this respect to be desired. It would be absurd to raise the complaint of too much light, an excess easily moderated. Throughout the entire suite the vaulting, from the walls to the skylight, does not exceed, we believe, six feet, hence in rooms so spacious, the extent of the opening may be estimated. In some of the rooms in Trafalgar Square the framework of the skylight is even further from the side walls; in the case of the recently built Italian room, the vaulting covers a space of nine or ten feet all round. As the new building has been constructed entirely with a view of fully exhibiting everything within its walls, there is no portion of the hanging space otherwise than amply lighted. Even in the corners, works of the most curious finish are seen in all their detail. The first plan of the sculpture-room proposed a window opening about half of the wall, but by this arrangement it was found that considerable spaces on the right and left of the window were, in comparison with the centre, slightly shaded; hence it was deemed necessary to open the entire side of the room, and thus, the aspect being northern, every work is satisfactorily seen at all hours of the day. And here, if evidence were wanting of the superiority of an upper side-light for showing sculpture, it is abundantly furnished, as well by the direct effect presented here, as by contrast with that of the roof—opening in the Central Hall. In the latter the statues and other works placed in the niches and near the wall are shown as well as they can be by such means, but certain portions of sculptures nearer the centre of the circle are so far cast into shade as not to be distinguishable in their details, a defect which can be met only by selecting for this situation such works as may be shown to advantage by such a light. The colour of the walls was a question which was decided only after repeated experiments in the south room. Papers of different colours were tried, and after various experiments the old Spanish brown was once more determined upon as the best background for works of Art. In the Sculpture Room and Central Hall the walls are of this colour to the height of about twelve feet, but above that line the colour is a light sage green. The question was raised as to the propriety of the employment of gilding in the enrichment of the upper cornices and mouldings. The argument against gilding was that it would be too powerful in effect; but it takes no precedence as it is entirely subdued by the gilt frames. In the lighting of the large room the common rule is observed—the vaulting occupying about six feet from the side walls, and here perhaps there is a greater breadth of light than in the other apartments. So fully, indeed, have the necessary conditions of the perfect exhibition of works of Art been met in the new Royal Academy, that all its advantages are not equalled by those of any other building designed for the like purpose.

THE INTERNATIONAL EXHIBITION to be held at Amsterdam in the autumn, appears, from the prospectus we have seen, to be

strictly limited to "articles of domestic economy." Its main object is "to bring to the knowledge of the working-classes and others such articles of household use, furniture, clothing, food, tools, implements, and objects of information and instruction, as combine usefulness and durability; so that the working-classes may be enabled by judicious economy to improve their condition." As "articles of luxury, the Fine Arts, and those of elegance and ornament, strictly so called, will not be admitted," our readers will scarcely look for any special notice in our columns: its speciality comes not within our range.

THE LATE R. B. MARTINEAU.—At the Cosmopolitan Club in Charles Street, Berkeley Square, there was, last month, a small collection of the works of this artist on view; to afford, it may be presumed, his friends the opportunity of judging of his powers as an artist, and the turn of his mind as a thinker, more perfectly than could be done from remembrance of works seen only occasionally. This, it would appear, was the sole purpose of the exhibition; for all the pictures, with perhaps one or two exceptions, are the property of patrons and friends. If Mr. Martineau's minor works be forgotten, 'The Last Day in the Old Home,' which was among the pictures shown in the Great Exhibition of 1862, must be remembered by all who saw it. The story is that of a once wealthy family, ruined by the dissipation and extravagance of the heir who, in the very insanity of recklessness is drinking the health of one of his ancestors, represented in a portrait hanging before him; while the auctioneer is in the act of making the catalogue for the sale of the property. The works exhibited number thirty-seven, but of these about a dozen only are finished pictures: the most remarkable being, 'Kit's Writing Lesson, 1852,' from 'The Old Curiosity Shop;' 'Katherine and Petruccio,' 1855; 'Picciola,' 1856; 'The Allies,' 1861; 'The Last Chapter,' 1863; 'Bertie,' a portrait; 'The Young Princess with the Golden Ball,' 1866; 'German Popular Tales,' 'Christians and Christians,' &c. The last named is only the commencement of a supposed incident during the persecution of the Jews in England during the thirteenth century. Mr. Martineau's Art is what would be termed "realistic;" but in some instances it is more than this, it is of the intense school, with those phases of change for better or worse which we see in all collections of pictures by one hand. On the works that are finished, no amount of labour has been spared. On examining the preparatory sketches, it is clear that the painter has known how to begin; but on turning to the pictures it is not so apparent that he has known where to stop, yet withal these works show qualities of that kind which contribute to the building of great reputations.

STATUES IN STORE.—Mr. Layard has informed the House of Commons that there are three statues of bronze in the "Government stores"—wherever they may be: statues of Sir Robert Peel and the engineers, Brunel and Stephenson. The two latter are to be placed somewhere on the Thames embankment: there could not be better sites: but that of Peel, which, according to Lord Elcho, was "condemned as an eyesore and discredit to his memory by the late Parliament," not being yet melted down, "awaits a communication from the committee having charge of it." A model of the statue of Lord Palmerston has been placed outside the railing in Palace Yard "in order to enable the people to judge of the effect of it."

THE PALESTINE EXPLORATION.—A deeply interesting Exhibition is now open at the Egyptian Hall. It consists of relics of remote ages found by Lieut. Warren during his explorations in Jerusalem and "the region that lieth round about." They are numerous and varied; comprising specimens of pottery (some of them perfect), jewellery, mosaics, fragments of glass, (made lustrous by time) carved ivories, and other curious objects, dug up in the holy places—Mount Olivet, Mount Sion, Mount Sinai, and a score of other mountains, dales, and rivers, consecrated in Bible history. Numerous instructive photographs are hung round the walls of the great room. As yet, no catalogue is printed; one is, however, in preparation; and when it is in our hands we shall return to the subject. The exhibition is meant to aid the Exploration Fund; we hope it may do so largely; it would be, indeed, a disgrace to England, which can raise its annual hundreds of thousands to promote "missions," if this noblest and loftiest of all missions should fail for lack of pecuniary aid.

THE ROYAL HORTICULTURAL SOCIETY has just placed in its gardens at South Kensington, Mr. Foley's well-known 'Youth at a Stream.' It will be remembered that the model of this exquisite work, together with that of the 'Ino and Bacchus,' were first exhibited in competition at Westminster in 1844, where its rare merits at once gave to its author a European reputation and brought him commissions for the 'Hampden' and 'Selden,' now in St. Stephen's corridor. But this figure, now executed in marble for the Society, exhibits qualities of the most refined idyllic beauty, far even beyond what the original model presented; for the sculptor, in this latter labour of love, has remodelled various portions for the fuller realisation of the elegance of natural form in his youthful conception, and has exercised all the resources that subsequent years of study and the maturity of power now place at his command. The subject is too familiar, wherever English Art is known, to require here any description of its intention or design. Greek Art never produced a figure finer in style or character; and nothing can exceed the poetic purity of its idealised form, wherein the type of coming manhood is just dawning through the yet rounded, softened contours of youth; nor the graceful elegance with which the various parts, from whatever point of view, sustain the feeling of the whole. It is matter of surprise that a conception of such elevated beauty should have remained so long uncommissioned in the marble, but the spirituality of sculpture is but little felt among us. One such work is more than enough for fame, and had Mr. Foley left no other mark of his genius, his place in the future would be none the less secure. The Royal Horticultural Society may, indeed, be proud in possessing this, one of the finest single figures of English sculpture.

Mr. T. J. GULLICK has issued a small pamphlet, entitled "The Royal Academy, the 'Outsiders,' and the Press." It is a strong and stern appeal against what he considers, and what is very generally considered, the injustice of the President and Council as regards the untitled members of the profession. Mr. Gullick has, himself, been more fortunate than many, for one of his pictures was hung; nevertheless, he protests earnestly, angrily, and in no measured phrases, against the treatment accorded to his "rejected" brethren. Some of his assertions and opinions may

be, at least, questioned: for instance, where he asserts that "all the worst pictures and portraits in the annual exhibitions were the productions of R.A.s and A.R.A.s;" that "a large proportion of the rejected were incontestably superior to numbers of the academic performances," that "many of the portraits in our Academy Exhibitions scarcely deserve to be regarded as works of Art at all." Such statements weaken the advocate's case. Nevertheless, in this pamphlet there is honest and fearless protest, and much sound sense and judgment, rightly directed.

THE GUILDHALL of the Corporation of London is to be adorned with a stained-glass window, as a memorial of the late Prince Consort; the Court of Common Council having passed a resolution to that effect. It has also been stated that a private individual, whose name has not yet been made public, intends to present a statue of the Prince to the Corporation.

THE WELLINGTON MONUMENT.—Parliament is to be, or, probably, before this is in the hands of our readers will have been, asked for a further grant of £2,800 towards the completion of this yet almost mythical undertaking, which—though the sum of £10,266 had been expended upon it, up to the end of last year, out of £14,000, the sum originally voted—is still only a work in plaster. One naturally asks, Will it ever appear in the cathedral of St. Paul's? and, if it does, what will it have cost when completed in marble, and erected? The grand ecclesiastical structure will have witnessed the removal of a once solid bridge of masonry, and the throwing across the Thames in its neighbourhood of another magnificent bridge of iron, in far less time than has occupied the sculptor of the Wellington Monument to finish his work. The Nelson Column affair was discreditable enough; but this seems likely to outdo it. Verily, the shades of the two heroes have a clear case in a court of equity against those who undertook to honour them "monumentally."

THE ROMAN PAVEMENT FOUND IN BUCKLESBURY.—Any detailed description of the Roman pavement lately found, seventeen feet beneath the surface, by the workmen employed in cutting a trench for the sewer beneath the new street from the Mansion House to Blackfriars, must be postponed, at all events, till the several portions, which are being moved with great care and skill, are reunited in the museum of the Guildhall. Our contemporary, the *Architect*, has called attention to three particulars of great interest in this important discovery: first, the evidence afforded by the level of the pavement as to the gradual elevation of the surface of the city; secondly, the signs that this pavement, the most modern date assignable to which must be anterior to the Roman evacuation of Britain in A.D. 426, is constructed from the *débris* of more ancient buildings, consisting of various kinds of stone and of burnt brick, or rather tile; and thirdly, that the cross appears in the pattern; whether as a symbol or a mere decoration being, however, doubtful. We shall hope to find space, hereafter, to say a few words as to the small, but carefully arranged, Museum of London Antiquities at the Guildhall.

AGENT FOR THE BELLEEK POTTERY.—We omitted to state, in our notice of the pottery at Lough Erne, that the London agent for the works is Mr. John Mortlock, of 204, Oxford Street, a gentleman of matured taste and large experience, who has, no doubt, contributed much to circu-

REVIEWS.

HANDBOOK TO THE CATHEDRALS OF ENGLAND.
Northern Division: with Illustrations. 2
Vols. Published by J. MURRAY.

THE entire series of the descriptive history of the English Cathedrals, that of London only excepted, as issued by Mr. Murray, is now completed by the publication of these two volumes. The first relates to York, Ripon, and Carlisle; the second to Durham, Chester, and Manchester: this last is of a comparatively late period; no part of the old collegiate church, which, when the see was founded in 1848, was converted into a cathedral, dating earlier than 1422. Of the other ecclesiastical edifices it would be difficult to say which possesses the greatest interest to the student of architecture, the archaeologist, or the venerator of these noble examples of the faith and liberality of our ancestors; but York, undoubtedly, from its size and stateliness, bears the palm. Although other English cathedrals can show portions and details of better design and of more delicate beauty, it must be admitted that few exceed York Minster in dignity and massive grandeur. These are especially the characteristics of its exterior. The visitor who makes a thorough investigation of the whole edifice, will find work executed at dates extending from an unknown period of the Saxon heptarchy to within the last few years. A sum of more than £65,000, independent of the timber given by the government, and stone contributed by Sir E. Vavasour from his quarries at Huddleston, was expended on the building to repair the damage inflicted by Martin, the incendiary, in 1829; and it cost £25,000 for the restoration of the roof of the nave, and the bell-tower, and to pay for a new peal of bells, after an accidental fire which occurred in 1840.

The crypt below the nave of Ripon Cathedral is supposed to have formed portion of a *basilica* founded in 664 by St. Wilfrid, though the edifice, as now seen, was commenced by Roger de Pont, Archbishop of York, towards the close of the twelfth century, who incorporated with his work some portion of the building of an earlier period, probably that which Odo, Bishop of Bayeux, half-brother of William the Conqueror, began, about a century earlier.

Towering on the wooded heights that form the banks of the river Wear stands the great cathedral of Durham, "the position of which is almost unique among English cathedrals." It owes its origin to the flight, in 875, of the Bishop of Bernicia (the portion of Northumbria between the Tees and the Forth), from his island see of Lindisfarne, when the Danes invaded his territory. Eardulf, the bishop, after wandering about seven years, found a resting-place at Cunegacester, or Chester-le-Street, which, for more than a century, was the residence of the ecclesiastical head of the diocese. In 995, Bishop Ealdhun removed to Durham, where he erected a church, which was the existing cathedral when Walcher, the first bishop after the Conquest, came to the see in 1071.

Prior to the year 1541 the present cathedral of Chester had been the church of the Benedictine monastery of St. Werburgh. Up to that date Chester was in the diocese of Lichfield and Coventry. The monastic church of St. John the Baptist, and not that of St. Werburgh, served as the cathedral of the Norman bishops of Chester, and Bishop Peter (the first Norman bishop of Lichfield) commenced the rebuilding of it on a grand scale. His successor abandoned the work on the removal of the see to Coventry, but the monks subsequently completed it; and thus, although there had been bishops of Chester before the city was made the place of Henry VIII.'s new see, the church of St. Werburgh then, for the first time, became the cathedral.

We cannot find space even to refer to the other cathedrals described in these two volumes: it is, however, possible we may do so at a future time, enriching our notice with examples of the illustrations—among the latest works, it may be presumed, of Mr. O. Jewitt, whose death has recently been announced. It must have

proved a curious and most interesting research to trace the history of our noble ecclesiastical edifices from their foundation till they gradually grew into the magnificence of full development. Time and the hands of cruel and infatuated men have stripped them of much of their original beauty; but even as we now look on them, they are the glory of the land; and far distant may the time be when "the breaker shall come up against them" a second time.

Mr. King, the compiler of this series, has brought his labours to a successful issue. A large amount of information is brought together, and put into a form that must recommend itself to readers of every class. As we remarked concerning the previous volumes, no one who visits our cathedrals, and wishes to know something, at least, of what he sees, should examine them without these comprehensive guides.

DER CICERONE: EINE ANLEITUNG ZUM GENUSS DER KUNSTWERKE ITALIENS. VON JACOB BURCKHARDT. Verlag von E. A. SEEMANN, Leipzig.

Under the above very modest title we scarcely expected a learned chronological treatise on the architecture of Italy from a very early period. The arrangement and material of the work raise it above the section in which its title would place it, and mark it rather as a text or class-book of modern Italian architecture. We are here reminded that every city in Italy possesses ample historical descriptions of its remarkable edifices, and much interest to these descriptions, in their condensed form, is given by grouped notices of contemporaneous buildings within the prescribed region. We do not ask for lengthy accounts of St. Peter's, St. Mark's, the Cathedral at Milan, or the Duomo and Santa Croce at Florence; but we might have asked for accounts more full of certain churches at Venice, Bologna, Lucca, and a few other places. Decorative Art advanced hand in hand with architecture, and great as was the change wrought in decoration by the discovery of the baths of Titus, the visible impression made by study in this new school did not equal the enthusiasm of the pupils of Raffaele; and not until they had passed away did the *Renaissance* extend its influence very widely. The discovery, however, and the deductions immediately from it, have suggested innumerable forms of beauty. The high *Renaissance* Herr Burckhardt treats in a manner very interesting; we have, in proof, some account of Bramante and his followers, and the influence which they exercised. In architecture and its accessories nothing is forgotten; the book concludes with a chapter on villas and gardens, and altogether contains more information in a useful form than is to be culled from even a long series of local histories.

A PROGRESSIVE DRAWING BOOK FOR BEGINNERS.
By PHILIP H. DELAMOTTE, F.S.A., Professor of Drawing in King's College and School. Published by MACMILLAN & Co., London.

We can cordially recommend this little book. Attempts to learn drawing without a master should only be made by those to whom the better aid of the oral teacher is unattainable. Time is thereby lost, opportunity wasted, and needless and profitless labour incurred. But, for those who are unable to secure a living teacher, such a book as that of Mr. Delamotte will form the best substitute; and for those who, knowing something themselves, seek to aid those who know less, its value will be yet higher.

The little volume commences with a list and description of the materials necessary for elementary drawing—paper, board, pins, T-square, bow pencil (which Mr. Delamotte quaintly calls pencil bows), pencils, and erasers. Then we are shown, not by words only, but also by appropriate sketches, how to hold, as well as how to cut, the pencil. A series of objects to copy—lines, leaves, domestic objects, portions of the human figure, animals, and whole figures follow, together with directions for shading. No learner

late the productions, and so promote the success of the establishment. A large supply of varied examples may be seen and examined at his house.

TINTAGEL CHURCH.—A small collection of paintings and drawings is now on sale at Messrs. Colnaghi's, under circumstances of some interest. Tintagel and the ruins of King Arthur's Castle have of late years been much frequented by painters and *littérateurs*, and the artistic tastes of the vicar of the parish have led to much kindly intercourse between him and the visitors to the place. An effort on his part to restore the ancient church has called forth contributions from several artists, who have specially charged themselves with the care of the north, or, as it will be henceforth named, the Painters', Transept. Among the contributors are Messrs. Poole, R.A., Palmer, E. Duncan, Danby, C. P. Knight, Naish, F. Dillon, &c. Mr. Poole sends a painting of 'A Girl at a Fountain;' Mr. Palmer, a very characteristic drawing of Gipsies around a fire in a glen, with the moon rising; Mr. Naish, whose vivid representation of the Lizard Cliffs attracted much attention two or three years since, a painting of St. Nighton's Kieve, a waterfall in the neighbourhood of Tintagel; Mr. Dillon, a reminiscence of the Pyramids; Mr. Duncan, a Winter Scene; while the vicar himself has added a drawing of King Arthur's Cliffs. The prices affixed to the pictures and drawings are moderate, and it is hoped that their ready sale will enable the restoration of the Painters' Transept to be soon completed.

THE NORTHUMBERLAND VASE.—It is known that by the fire at Northumberland House this sumptuous vase, presented by Charles X. to Hugh, Duke of Northumberland, was seriously injured: "seriously" it appeared to be, but it has been so wonderfully restored, that not the slightest fracture, or indication of fracture, is perceptible. As a work of exceeding beauty, one of the most exquisite productions of Sévres, and possessing also historic interest, the public will rejoice, as well as the Duke and Duchess of Northumberland, at so perfect a restoration. The task was confided to Mr. Percival Daniell, of New Bond Street; no better selection could have been made; as a gentleman of matured taste, knowledge, and experience, he was entitled to the trust reposed in him. The difficulties to be encountered were of no common order: some of the parts were reduced almost to powder—these had to be entirely renewed; some minor portions were repainted; and, necessarily, the vase had to be passed, at imminent peril, through the fire; for which, we believe, a kiln was specially built at Stoke-upon-Trent.

MESSRS. MINTON, STOKE-UPON-TRENT, continue their admirable issues of statuettes in Parian, resorting, as they naturally do, to the best sculptors for models. They have submitted to us their latest production; it is entitled 'The Last Kiss,' and is copied from a work by John Bell, one of the most successful, and the most popular, contributors of Art in this style: delightful acquisitions, accessible to all Art-lovers. Here we have a fair, yet sad, child, who has been digging a grave for a dead bird, which she kisses for the last time; a bunch of wild flowers lies beside the bed in which the departed pet is to be placed. It is a touching story well told by a figure, yet there is nothing painful in it; like the dew-drop on the rose, a glimpse of sunshine will soon dispel the first sorrow of the young mourner. The statuette will need a "companion."

can conscientiously *draw through* the examples without advantage, especially if there be some one to point out the errors of the copy. We should like to see more of such modest and useful hand-books as this of Mr. Delamotte.

SISTER ARTS, VOCAL AND INSTRUMENTAL. Engraved by F. HOLL from the Picture, by W. J. GRANT. Published by FORES & Co.

This is a very graceful and interesting print, one of the pleasantest of recent issues; not too large, though of sufficient size to do ample justice to a picture of great merit by an artist who died young, but not until he had established claim to foremost rank among the best painters of the country. As the title implies, of two lovely maidens one is singing, the other playing; and it is at once seen that their theme is elevating and sacred, for the expression in the beautiful features of each supplies evidence that

"Something holy lodges in that breast."

The print is one that cannot fail to give pleasure, while to look upon it will raise the mind from common and low thought: to do that is, or at least ought to be, the continual, as it is the noblest, aim of the artist. Moreover, the subject is well-composed: there are many accessories; but none of them in any way disturb the story, for such it is. It has been thoroughly well engraved by Mr. F. Holl: and, altogether, few productions of recent times are so entirely satisfactory.

CHRISTIAN EPITAPHS OF THE FIRST SIX CENTURIES. By the Rev. J. McCaul, LL.D., President of University College, Toronto. Published by W. C. CHEWETT & Co., Toronto; BELL AND DALDY, London.

The subject which Dr. McCaul here undertakes to discuss is not less curious than it is interesting, even from a non-archæological point of view. It has ere this been thoroughly treated in foreign languages, in the works of Muratori, De Rossi, Perret, Bosio, and others, but has only been incidentally mentioned by English writers, so far as we know, when referring to the Roman and Neapolitan Catacombs—the former especially. "Of the travellers who have visited the Vatican," says the author of "Christian Epitaphs," "there are but few who have failed to notice the contrast between the Christian and Pagan inscriptions ranged on either side of the Lapidarian Gallery. Some of them have, doubtless, inferred that there are marked differences which uniformly distinguish the two classes, and that the peculiar characteristics of the Christian are simplicity and humility. For these inferences there are, undoubtedly, some grounds, but they are far from being universally true. Investigation will show that there are epitaphs regarding which it is extremely difficult to decide to which of the two classes they belong: and that there are Pagan inscriptions as little liable to the charges of ostentation and pride as any Christian *titulus*."

Dr. McCaul disclaims any controversial idea in the epitaphs he has selected and in his mode of treating them; or rather, it may be said, of translating them: his object being to provide a manual suited to the requirements of those who may desire to enter on the study of the sepulchral inscriptions of the early ages of Christianity as a branch of Epigraphy. In an introduction of nearly thirty closely-printed pages he offers much valuable information to guide the student, who, without such special teaching, classic scholar though he may be, would find his task both difficult and tedious. One hundred epitaphs, many of them in *fac-simile*, are introduced: these are repeated again at length,—that is, the letters which stand for words are explained,—and the epitaph is translated into English, with such notes and comments as appear necessary. These epitaphs apply to individuals of all ranks, sexes, and conditions; nor is it always easy to determine whether they refer to Christian or Pagan.

The plan of the book is excellent, as a kind of manual; the information concise and practical.

PAINTED WINDOWS. By the Rev. F. B. HARVEY, M.A. Published by LONGMANS & Co.

This is a lecture, amplified after its delivery in the Town-hall, Berkhamstead, by Mr. Harvey, on the new west window, presented to the church of that town by the late Mr. Thomas Whately. The lecture commences with a short history of painted windows in general, in which the author acknowledges to have received great assistance from Winston's well-known work on the subject, from Mrs. Jameson's writings, and from Mr. Heaton, one of the firm of Messrs. Heaton, Butler, and Payne, the manufacturers of the window in question, which is afterwards amply described, with a history of the personages who figure in the paintings. It concludes with some appropriate remarks on the artistic value of such decorations, and the sacred teachings they often may be made to supply, in the stories of martyrs and holy men whose portraits are thus brought before the eye. The lecture is thoughtful and well arranged: it is published "by request."

A POPULAR OUTLINE OF PERSPECTIVE; OR, GRAPHIC PROJECTION. By THOMAS MORRIS, Architect, Author of a "House for the Suburbs," &c., &c. Published by SMYKIN, MARSHALL & Co.

Perspective is just one of those subjects which admits of no new light being thrown upon it, for its laws are fixed and determinable, and have ever been so considered since it was first regarded as a science. "The time for much originality," says Mr. Morris, "would seem to be nearly over; and in this respect little, very little, is claimed; yet I hope that an adaptation to the course of actual development from initial simplicity to the prevailing modes of operation will be found an acceptable peculiarity."

This small treatise is divided by the author into four sections—Parallel Perspective, Diagonal, Pan-angular, and Graceful; each being treated and illustrated distinctively. The work is nothing more than it professes to be, an "outline" of the subject; but the outline is clear, well-defined, and intelligible; and, perhaps, may prove of more service to the young student than larger and more complicated books.

THE ART-JOURNAL. An American Review of the Fine Arts. Published by J. F. ATKIN & Co., Chicago.

As a fellow-labourer in the field of Art, we welcome an *Art-Journal* from far-distant Chicago—one, too, that would not discredit the "old country." It appears to have existed some little time, for the number before us—the only one that has reached us; and, by the way, we should be glad to see others—is No 5 of the second volume, "March, 1869." There are papers in it upon American, French, Italian, and British Art, the latter extracted from our own columns; but the majority are evidently original, and, for the most part, well-written. Art-news of all countries has its place; but at present, the editor makes little or no attempt to illustrate his work: the wood-cuts to the pretty poem, "The Fairy's Wedding," might have been excluded without weakening the page. By-and-by, perhaps, the artists and engravers of Chicago may gain sufficient strength to adorn a work which promises so well. The journal is well-printed on good paper, the size of our own.

WOOD-NUTS FROM A FAIRY HAZEL BUSH CRACKED FOR LITTLE PEOPLE, by JEAN D'ENSINGE. Published by GROOMBRIDGE AND SONS.

We have seldom read more interesting or pleasing tales for "little people," or seen more appropriate illustrations than those which adorn this volume. The idea that by eating nuts, gathered from a fairy hazel bush, you are able to understand the conversations of wild birds and animals, is very happy; and the incidents are as happily worked out. The histories and habits of "Huru," the owl, and his family; of "Partridge-life," of "The Rabbit's Night Journey," of the "Woodcock Family," of "Gentleman Squirrel," of the "Wood-pigeon's Nest,"

and "The Dragon of the Starlings," interested us much; yet we have not selected these as the *best* in a book where all are singularly equal. After going through the volume, we returned to the preface; and believing that all we had read, would serve as "another link of kindness" between our young friends and the inhabitants of the woods of our native land, we name a few of the tales, merely to show the character of the whole, and now earnestly recommend the volume to "Parents and Guardians" who desire to present what is both pretty and entertaining to their families.

OUR RURAL CHURCHES: their Histories, Architecture, and Antiquities. By SIDNEY CORNER. With Coloured Illustrations from Paintings by the Author. Part 1. Published by GROOMBRIDGE AND SONS.

As a popular description of a country church with its immediate vicinity, Mr. Corner's work may find readers; but to the student of architecture and to the archæologist it must prove almost, if not altogether, useless. Of the illustrations, the less we say the better: if they are exact copies of the originals, the artist has much to learn of the art of painting before he should again place his productions before the public. Wood-cuts, fairly engraved, would be infinitely preferable. The three churches included in this primary number, are those of Leeds, in Kent; the old church at Fulham; and St. Andrew, Greenstreet, Essex.

OUR LEGENDS AND LIVES: a Gift for all Seasons. By ELBONORA LOUISA HERVEY. Published by TRÜBNER & Co.

This is a volume of short poems. We need no excuse for departing from our usual course in reviewing such a book; if we did, we should find it in the facts that the author is the widow of T. K. Hervey, to whom this journal was very largely indebted for much valuable aid in the earlier years of its existence; and that it is dedicated to his son. Mrs. Hervey is a poet of high order; she thinks as well as writes; is not content to take the common "themes for verse," but seeks for them in rare books, as well as in the purest paths of nature. The larger portion of the contents consists of legends, many of which are powerful and also beautiful; often they contain a forcible moral, and are charming, considered merely as compositions. Occasionally, she selects religious subjects, and deals with them in a holy spirit. Others treat of topics of familiar life, the every-day lessons conveyed to those who wander in open fields, through green lanes, or in woods and forests, that make the mind thoughtful and glad. There is not a single one of the eighty or ninety poems that may not be read with pleasure and profit.

ART-RAMBLES IN SHETLAND. By JOHN T. REID. Published by EDMONSTON AND DOUGLAS, Edinburgh.

This book, very gracefully and graphically written, and illustrated by a facile and faithful pencil, brings us to acquaintance with a novel theme in Art and letters. There are few who have ever visited Shetland; farther away, indeed, from the ordinary route of travellers than the Nile or the Polynesian islands; yet as much part and parcel of Great Britain as the Isle of Wight. Mr. Reid thoroughly enjoyed himself there; and so may any who follow in his footsteps. They may see natural wonders so startling as to seem incredible, and a primitive people who are dwellers there, from their cradle to the grave, without moving more than a mile or two from their birthplace. Everything in that district is wild and strange, yet nothing is savage. The artist-author has given us a deeply interesting book; one that conducts us, not indeed to fresh fields and pastures new, but to scenes of untrained and untouched sublimity. He seems to have left nothing unnoticed that demanded description and comment. Though not a large, it is a full book; and the illustrations number no less than sixty-four.

THE ART-JOURNAL.



LONDON, AUGUST 1, 1869.

THE
BELIEVER AND THE UNBELIEVER
IN ENGLISH ART.



IN the English school of painting there is one artist, an exceptional man at any period, who stands almost alone as a protest against its materialistic tendencies, an enigma to the nation at large. By his contemporaries he was called the "mad" painter. But was William Blake more mad than Milton, whose verse records visions similar to those the artist drew? Are his extraordinary creations the fruit of a disturbed imagination or the orderly sequence of a rare gift of spiritual insight? Blake looked into worlds unnoted by the outward eye. His vision was not complete or thorough—none earthly may be—but it revealed glimpses of scenes of intense grandeur and beauty, veiled in that imperfection which is our common heritage. Ezekiel, Isaiah, John of Patmos, Dante, Swedenborg, and all great utterers of spiritual knowledge, have an advantage over their fellow seers who rely on plastic and pictorial means to embody their discoveries. Neither Phidias, Michel Angelo, nor Fra Angelico, succeeds in forming out of the concrete so perfect an image of what is in his soul as can the prophet and poet of theirs out of the abstract. Matter is refractory, while the latter is a spiritual process appealing directly to kindred senses for interpretation or the completion of what the imagination outlines. Great artists see as far as great poets, only their medium of expression is less subtle and manageable.

The reverse holds good in ordinary Art. A common picture of common events conveys to the beholder a definite idea, or view, quicker, and more completely and pleasurably, than does the printed description, since it is simply an affair of the eye without call on the intellectual faculties. Hence, as the vast majority of people judge of pictures by their skins, an eye-painter gets the reputation of being a prodigious artist; while a soul-painter is set down as foolish or crazy. And this judgment is the more emphatic if the drawing and colouring of the misconceived artist has not the superficial likeness to nature of his rival.

Blake certainly indulges in wayward freaks of composition, and displays marked defects or recklessness of design. But even these seem to him to have a purpose and meaning, as likewise his system of colouring. His disparaging critics overlook an important point. The supernal has no tangible model. In such instances the artist's hand, on account of the nature

of the motive, is the insufficient tool of the idea. Michel Angelo swayed to and fro between his power of hand and force of thought. Whenever the former got loose rein it led him into anatomical extravagancies of composition; whereas the latter, however incomplete in manual realisation, magnetises the spectator by its inherent greatness of conception. Festus told Paul much learning had made him mad. All insight into highest truth meets with similar accusation before the current mind rises to its level. This happened to Blake, aggravated by his independence of the world and occasional artistic carelessness and incoherency.

Nevertheless, Blake is a unique master of the spiritual sublime. He alone would serve to redeem English Art from the reproach of overweening materialism and deficiency of exalted motives. His place in the school is the antipodal extreme to Hogarth's. He revealed the frightful secrets of earth's hells as a warning. Blake let in light from heaven to console, and opened to mortal eyes vistas of happier homes beyond the grave. Had he been a Roman Catholic, his mind would have been pre-occupied by a defined mythology which would have governed his pencil; but born where the bounds of religious thought are less fixed, he rose to heights, and penetrated to depths, before unknown. He was the first to graphically embody the consoling truth of the immediate resurrection of the soul, which, although exemplified by the Saviour, seems never to have been generally comprehended by Christians. I refer to his sublime composition of corruptible putting on incorruption, in the form of decrepit age tottering on crutches into the tomb, reluctant to enter, but the next instant seen as a perfect spiritual being in the figure of immortal youth, rising from the top of the sepulchre, gazing upwards in rapture at the celestial light that electrifies his new-found existence.

What Art, before or since, has been so transfigured by the dearest of all divine truths to humanity! What we fain would believe here bursts on our consciousness as a beneficent law of nature, taking that sting out of death, which, before Blake, Art loved to heighten rather than assuage. How beautifully, also, in his illustrations of the "Grave," he shows the release by death of the soul from the body: its brief amazement and curiosity at the glorious change; the preliminary experiences of the new-birth; and final joy at rejoining friends! By artistic *clairvoyance* of this sort, Blake opens to the human heart fresh fountains of hope. The illustrations of Job most completely evince his range and power of the sublime. "I do not behold the outward creation; that to me is an hindrance, and not action." "All things exist in the human imagination." And, again, he exclaims, "Mere natural objects always did, and do, weaken and obliterate imagination in me." How unlike Raphael's and Leonardo's theories and practice in relation to their ideals! They studied natural objects with cool heads and clear eyes, to find in living men and women, and the creation around them, models for their Art. Blake virtually, fanatically, despised them. The core of his philosophy ran through his imagination, more sublimated in a spiritual sense than was ever before given to a painter. Material things did not exist to him when the inspiration was on him. "Instead of the sun, a round disc of fire, I see an innumerable company of the heavenly hosts, crying, 'Holy, Holy is the Lord God Almighty.'" Further he

adds, "I question not my corporeal eye any more than I would a window on seeing a spirit." To appreciate his Art, we must go to him to learn its informing motives; for any less a guide would lead astray. That becomes intelligible, which otherwise might be regarded as a mystic craze. We are prepared to find Blake designing the Almighty as if, like Job, he had seen Him riding in the whirlwind, which covers the Lord as with a mantle of wrath. There is an imaginative probability to his conception that almost reconciles the mind to the attempt to incarnate the unrepresentable. His Ancient of Days is more majestic,—grave, *old* in the light of venerable authority,—than the mediæval effigies; a Being who actually appears as the centre of life and light of all things. How human *He* seems, as if comprehending all that man suffers and enjoys! See how mournful God looks, as if half-repenting him of his inscrutable purpose in commissioning Satan to vex Job. He even pities Satan as He casts him headlong into the pit; but the angels rejoice at being rid of their arch-enemy, who *falls* in a sheet of flame, as only Blake could make a fiend fall.

With what fatherly love God blesses Job in the end, triumphant over his tormentor! Note the general resemblance between their figures. Blake not only sees that man was created in his Maker's image, but attaches a peculiarly spiritual meaning to the likeness, as if Job impersonified the God in man on earth, and his victory was that of the eternal right which made them one for ever, blessed evermore.

What terrible repose in the spirit that made Job's hair stand on end as it passed like a vapour before him, glorifying the firmament, and dazzling the mountain summits with an effulgence which turns the light of the sun into blackness! Those beautiful supernal beings which represent the Sons of God, and the morning stars in the highest empyrean shouting for joy, are as exquisitely as originally conceived. None other, even so majestically, and so substantially, brought down to human ideas by symbolic creation, the essences of the divine forces that surround and uphold the great white Throne.

The Book of Job lifts Blake far above the mundane standard of men and things. Nevertheless his types are stupendously real, devoid of coarse exaggerations of physical attributes; supernal characterizations of the sublimest invention, vitalised by a dramatic power of mind and hand, as wonderful as new in Art, and which fits equally well men and spirits. What cowering fear affects the wicked! What profound sorrow and humility the mournful! Seeing, as it were, emotions and passions, he invests them in forms that disclose their deepest natures. The angels *shrink* from Satan, who comes into their midst. He is the evil force; not incarnated ugliness, but grand in stature, physical strength, and sinful ambition; a dark sun of the morning; demoniacal in attributes rather than figure, which is swarthy, muscular, and natural; the evil being internal, and reflected through the external, not changing its original heroic outline. There is nothing of the vulgar, gloating, sensual diabolism of the ordinary devil in Blake's creation, which is a truly conceived infernal potency in the likeness of man-evil, as the Saviour is of man made spiritually perfect. Perhaps the grandest example of Blake's sublimity, is Satan going out from the presence of God to afflict Job. There is a disturbed, concentric, spasm of the heavenly hosts, like

the swing of a universe trembling on the brink of an awful cataclysm, but held in secure check by the central Almighty repose, which contrasts marvellously with the astonishment and forebodings of the Sons of God, whose graceful, rapid movements are in no less striking contrast to the supernatural velocity of Satan, as he exultingly descends head foremost amid flame and smoke to the earth. Although his figure is only one inch long, it embodies more colossal grandeur than the latest Italian fresco of man or devil. Raphael's Ezekiel is child's play in sublimity beside the best of Blake's tiny compositions, which bring together, in artistic unity, the powers of heaven, earth, and hell, in a space of a few square inches.

Vehement action would seem to be Blake's chief success, if one did not regard with equal attention those designs in which the lyric takes the place of epic movement. With what quiet simplicity and naturalness Job's happiness and prosperity, both before and after his suffering, are delineated: no self-congratulation on account of wealth and position, but the devout, humble worshipper; the repose of true piety being the law of the great man. The mystic grandeur of the coloured design of the 'Crucifixion' displays his capacity of effecting much by sparse means. It has a Rembrandtish emphasis of light and shadow, joined to purity of design and sentiment foreign to the Dutchman. The infinite sweetness, tenderness, and spirituality of Blake, are more especially discernible in his "songs." Of his strange, visionary portraiture, it is needless to speak, as it has no direct connection with his absolute merits as an artist.

It is comparatively easy to criticize talent, for its tendency is to orderly shape and classification. Talents group into families; genius stands apart: but this isolation is one element of its greatness. Whatever be the cause, there is something inexpressibly mournful in the reserve which forbids human communion. Yet the solitude of Jeremiah, Dante, and Michel Angelo was the result of this intense yearning to ennoble humanity. Such men stand out in the darkness of nations, like lighthouses, irradiating gloom, and flashing warning on sea-shino and breakers. They love their species overmuch, not too little. Nevertheless, there are rare men through whom common minds receive precious fire-gleams of divine beauty, and hints of immortal truths, but whose moral consciousness is of a very different quality. Some even are grossly earthy, gritty, showing contempt of fellow-beings instead of being stirred by an infinite compassion to guide them into higher ways of life. No savageness of egoism, satiro, or coarse instincts, can utterly pervert genius; though it fails in its own salvation, it is not permitted to it wholly to shirk its obligations to the world. Blake's visions of a nobler existence than the present, caused him to be indifferent to ordinary mundane satisfactions, and inspired him to work miracles of Art. The joy and independence which his faith fostered were incomprehensible to those whose horizon of enjoyment was bounded by material things. An incapacity of a higher belief is the saddest event that can happen to any man: of tenfold sadness to genius; more fatal to contentment than the mournfulness born of want of faith in humanity in mass; for no evil can equal the disbelief in one's own soul. Believing in his, Blake's spirit was invulnerable to poverty or neglect. Turner disbelieving, insensible to religious hope, dreading the

logical annihilation of his cheerless materialism, that awful phantom of eternal nothingness which stalked before his reason, devoted his powers to accumulating a fortune: gaining it, he grew only the more solitary and embittered. At his death, greedy, neglectful relatives contrived to filch it from the chief purpose of his long toil and privation. If there could have come to him in the grave one additional pang of unhappiness, this was it.

It is wholesome to put in contrast the interior lives of Blake and Turner. In the world's judgment Blake was the more unappreciated and disappointed of the two. He had scarcely a taste of that intellectual recognition which is as precious to the humble as the proud. Few comprehended or cared for his works or words—none, except his lovely wife, for his habits or his visions. Of money, patronage, fame, in one word, success, he had next to nothing. Sensitive to sympathy and encouragement, he kept himself as pure and unworldly in spirit as a little child. "I live in a hole here, but God has a beautiful mansion for me elsewhere." "Lawrence pities me, but 'tis he, and the prosperous artists like him, that are the just objects of pity. I possess my visions and peace; they have bartered their birthright for a mess of pottage." To a friend he says: "May God make this world to you as beautiful as it has been to me."

Would you exchange the spiritual riches of Blake for the heavy guineas of Turner? As an artist, Turner is to be approached with diffidence; for it is as difficult to adequately understand as to copy him. Yet the oftener one goes to his works, as to nature herself, the more profound the revelation. Turner believed in the landscape; it was his *alpha* and *omega* of a world. But his intercourse made him unhappy, because his eyes must in a few years close on it for ever. Beyond nature there was that portentous eclipse which shut out heaven from his soul; consequently he concentrated in what his eyesight took in the extraordinary powers of his observation and imagination with a degree of success that entitles him to be called the one complete master of landscape.

Others have had special successes; they have excelled in certain phases or qualities, and rested content therewith. But Turner was the first to raise landscape-Art out of the partial, common, or conventional, into the same complete, sympathetic basis of truthful treatment as the human figure; imparting to it a variety of expression and profundity of feeling commensurate, so far as Art-vehicles permit, with its divinely derived functions. Before him great artists had treated landscape in a great manner, but with all of them it was a secondary motive: I speak of Titian, Correggio, Rubens, Velasquez, Rembrandt. The lesser landscapists, men of the calibre of Claude, Salvator, Domenichino, and Poussin, though skilful in rendering separate features or details, were never imbued with its real spirit, or observed it closely and surely; they were electric idealists, more intent on creating a landscape according to their notions of what it should be, or subjected to a central motive foreign to itself, than of studying nature from actual life. Dutchmen and Germans had painted clever pictures of local effects and familiar scenes, but seemed most ambitious of fine finish and mechanical dexterity. Theirs was an eye-service no way truer of heart than the common run of lip-responses in religion. Now Turner did

not profess to see God in anything; talked not even about the landscape; but he silently and solitarily threw himself bodily into it. By sheer force of native sympathy with his motive he steered clear of the entanglements and shortcomings and contracted ideas of the old men, and after mastering all that they knew, got to interpenetrate its moods and catch its likeness, as if it had a soul of its own whereby to reflect the mind of its Author.

I do not think Turner had any spiritual consciousness of this, because without a religious sense this is impossible. It was the instinctive sagacity of genius, after he had consecrated himself to nature, that gave him the clue to her secrets, and drew him into close communion with phenomena heretofore unobserved. Turner, in his way, was as much of a hermit as most of the old mystics; only instead of tying himself to a rock in a wilderness and looking inwardly on a cramped soul, he went to and fro untraceable and unknown over the earth, companionless, with his eyes searching everywhere for the material truth and beauty of creation. How could nature refuse its confidence to one who so unreservedly gave his life to her? Assuredly it was a serious misfortune to his soul not to have been led by its agency into a spiritual comprehension of its being. But his eyesight was none the less keen nor his hand less dexterous at stopping short of this revelation. His unrivalled faculties of observation were directed to effects, not causes; while his memory and imagination developed and disciplined in the phenomenal school of nature, his brush gaining skill as he detected her ways, enabled him to repeat her facts in infinite detail, and to vary or compose them anew with vital force and suggestiveness.

The æsthetic successes and failures of Turner come from the same deep causes of will, and are analogous to the extravagancies of anatomical composition of Michel Angelo. The Englishman was as imperious over colour as the Italian over form. He wished to enslave it to his caprices of fancy. There is something sublime in his conceptions of the latent forces and meaning of colours: he refused to believe that they could be reduced to scientific law. His daring experiments either affronted the men of rule, or were offensive enigmas to the crowd. Turner flung colour into his canvas with a volcanic brush, bent on resolving ideas or creating forms, as if he had only to say, "Let there be light," and there was light. This over-mastering presumption of thought and hand; for his fiery haste and erratic invention led to a frequent disregard of the qualities and limitations of his vehicles and also of natural laws, although it produced at times great suggestions if not great work, also gave origin to much mad work, not like Blake's spiritualistic visions, but crazy from excessive materialistic purpose. Constant would contemplate with disgust these lawless experiments. Turner, however, was as indifferent to blame as to praise; it sufficed him that he understood himself. He scorned those who could not comprehend him; brother artists above all. His aim was to group the creative-absolute, and master the infinity of nature. Ambition of this character looked with contempt on the seekers of the superficial, pretty, and common. A single truth in his view was only a single letter of the alphabet of the landscape. To attempt its likeness hosts of facts must be brought together in magnificent variety and glow. The strength of Turner is most felt in his

masterly rendering of little as well as great features of nature, suggestiveness of forms and moods, and the essential relations and differences of things, by means of colour. His canvases have minds: they are intellectual rather than emotional appeals. Pictures form within pictures. There is an all-pervading mystery of meaning or expression in his master-pieces, whether in oils or water-colours: nature's infinite self is felt and seen. He recasts the varied splendour of the elements with magical sleight of colour. He is the first to portray the real life of the clouds; to thrill our senses with their magnificent symphonies of alternating gloom and glory, as wrought out by sunlight and shadow in the marshalling of storm-hosts. Turner is too profoundly original to have successful disciples. The benefit he does Art is to manifest its capacities in a new and popular direction. Landscape-Art has not advanced since him, as a whole, any more than figure-painting since Titian. If we gain in particular, we lose in general, aspect. It is easier to denounce his wilfulness and exaggerations than to rival their reserved power and suggestive thought. He never hesitates to sacrifice the little and literal in design, to heighten the eloquence of colouring in mass. Figure-drawing is often limited to splashes of colour. His later compositions particularly are crowded with details which, seen separately, confuse, but as wholes declare a manifest purpose. There are water-colours and notes of effects that seem like bits of nature itself. Turner's first pitch of colouring was after the old masters. He subsequently originated that daring rivalry of key with nature, as far as pigments could go, which has become so disastrously common, making white-lead its chief reliance for atmosphere and light. This is as exhaustive of resources in the outset, as it would be for a general to bring all his reserves into battle at the first.

Unfortunately much of the best work of Turner is the most perishable, owing to his technical recklessness and wantonness of experiment. Each year impairs our means of adequately knowing him. Referring to a few only of his most characteristic works: in audacity of original conception and gorgeous painting, what excels 'Ulysses deriding Polyphemus?' For the imaginative-terrible, look at the 'Dragon of Hesperides;' for the weird, supernal, the 'Angel Standing in the Sun;' for tender sweetness, atmosphere, and poetical feeling, 'Crossing the Brook;' for profound pathos, the 'Old Téméraire;' for picturesque sentiment and solemn association of the sea with the unheadstoned dead, 'The Burial of Wilkie.'

Verily Turner had an immortal soul, whether he recognised its future or not. He is as completely the climax of the English mind in his department of Art as Shakspeare is in his. Each embodies the national feeling for nature as it is: one in man, the others in landscape, with some analogy of creative force and revelation of profound and subtle truths. I do not think Turner proposed to himself any deeper motive than to render what his eye caught, fancy wove, or to produce splendid or involved mysterious effects in rivalry of nature's. However this may be, the fact remains that England enjoys the honourable distinction of having produced the most thorough and varied master of landscape.

J. JACKSON JARVES.

[The works of that eccentric genius are far less known than they deserve to be. The estimate formed of them by Mr. Jarves, an able American writer upon Art, may perhaps direct greater attention to them.—ED. A.-J.]

RECENT IMPROVEMENTS IN MINOR BRITISH ART-INDUSTRIES.

GLASS PAINTING.

SINCE the removal of the Excise duties on glass a new spirit has been infused into the manufacture. Stained or painted glass in some form enters now into the ornamentation of a large proportion of houses of a class in which it was never seen formerly. Conventional patterns are produced in quantity, but for originality of design and composition, recourse must be had to the educated artist. Common florid compositions, adapted to quadrangular or circular forms, may be classed as commercial products; but the public taste is improving up to a standard which demands original and pictorial composition even in the domestic decorations to which glass now so materially contributes. Since the removal of the repressive impost, we are not only surprised at the variety of uses to which glass is put, but also that these uses should not have suggested themselves in countries where the article was not taxed as it was with us. It is not our purpose to speak, however briefly, of the history of glass, our object being to consider cursorily the recent development of the manufacture in the direction of ornament and luxury. Those among us who can look back in remembrance far enough to compare the products of this manufacture before the removal of the excise duties with those of the same manufacture in the present day, are able to estimate the very great advance which it has made. If it were possible to forget the intermediate gradations of improvement and remember only the conditions of the manufacture at the extremities of the long interval, the results of the present day would seem like treasures called forth at the bidding of the magic lamp in the Eastern tale.

However interesting may be the history of painted and stained glass, we have nothing here to do with such a narrative. It is not our purpose to go back to the eighth century and collect evidence either for or against St. Wilfrid, Archbishop of York, as reputed to have introduced stained glass into England; nor are we called upon to speak of Pope Leo III., or the Abbot of Wearmouth, or of him of Dijon, or of any of those who encouraged the Art. We have to consider it here as an article of domestic embellishment which is becoming daily more popular. There is no limit to the application of coloured glass in the production of articles both useful and ornamental; but the colour of the material, however brilliant and beautiful, is as nothing, if elegant form or design be wanting.

Painting on glass bears little relation to any other branch of Art, save painting on porcelain. Both animal and vegetable colours are freely employed in oil and water-colour painting, but in glass and porcelain painting, metals and oxides only are used as colouring-matter, and the manner of conducting the operation is either to embody the colouring-matter with the glass or to fuse it on the surface. Thus colour is communicated by gold, silver, cobalt, and other metals, that not only support well the action of fire, but require intense heat to bring out those qualities which are valuable in glass-staining. When colour is intended to be superficial, it is mixed with a vitreous substance called flux, and so applied to the surface of the glass, where it becomes fused, or vitrified. The *stain* produces a variety of transparent colour; while the latter process, although yielding any tint that may be required, produces glass only semi-transparent.

It is curious that none of the materials employed in making even the finest and most pellucid glass are in themselves transparent, while the result of the mixture is glass of the purest kind. The materials and proportions are carbonate of potash, 1 cwt.; red lead or litharge, 2 cwt.; sand, washed and burnt, 3 cwt.; saltpetre, 14 lbs. to 28 lbs.; oxide of manganese, 4 oz. to 12 oz. These materials, when mixed, and before being submitted to the fire, form what is technically called "batch;" but after having been fused, the mixture is

called "metal." The intensity of the colour may be varied, according to the quantity of colouring-matter used, but it is necessary that this be perfectly pure. Much has been said and written about the superiority of the colours of ancient glass; modern glass-makers, however, produce as fine colours as those of mediæval manufacture, but time having slightly dimmed or decomposed the surface of many of the fine old windows, the result is a mellow and subdued beauty of colourisation which cannot be imitated in new glass. Whereas in the structures of the middle ages the rule was, of necessity, a subdued light under stained glass; the artists of these times led their tints of red, blue, yellow, green, and amethyst, of solid or cased glass, according to the effect required.

Glass-makers generally differ in the proportions they employ for the production of different colours: the following formulae, however, may be accepted as well fitted to produce in stained glass the colours required. It will be seen that the colouring-medium is small in proportion to the mass which is to receive the tint, for glass is susceptible beyond any chemical test that can be applied with a view to discover metallic colouring-matter. Josiah Wedgwood found that one twenty-thousandth part of gold would give a rose-coloured tint to flint-glass. The mass, that is, the six cwt. of glass, or metal, as it is called, will become ruby-red on the addition of 4 oz. of oxide of gold; the same quantity will assume a gold-topaz colour by the addition of 3 lbs. of oxide of uranium. 12 lbs. of iron ore and 4 lbs. of manganese will produce an orange colour. Azure-blue is obtained by the addition of about 6 lbs. of oxide of copper to the same proportion of metal, and emerald-green by 12 lbs. of copper scales and 12 lbs. of iron ore. A beautiful blue is procurable from nickel, but cobalt is generally preferred. The dark, massive, coloured glasses formerly made in flint-glass houses, whether blue, green, amethyst, or of any other colour, for domestic purposes; or in large cylinders for flattening into window-glass, have been superseded—the former, by less dense flint-glass colours, and the latter by crown-glass.

In the process of executing a painted-glass window, the first step is the preparation of the design, which is drawn on large cartoon-paper, and equal in size to the proposed window. Unless it be a figure-subject, it is difficult, at first sight, to understand a drawing of this kind; but when seen as a window, the composition tells its own story, however unintelligible it may have been as a drawing. In order to secure exactitude of form in the various coloured glasses, the glass is laid down on the drawing, the forms are traced on the surface with the diamond, and the superfluous glass is removed. When figures occur in the design, the glass selected for the heads, hands, or any nude portions of the figure is that intended by its tint to represent flesh-colour. On this the drawing and shading is begun and completed, say, in oxide of iron, which is of a brown colour, with a vehicle, which may be simply water, or some compound liquid. For the convenience of painting the figures and seeing the progressive effect, the parts are temporarily joined, so as to represent the window, or a portion of it. The faces may be worked very much as in a water-colour drawing, either by stippling or hatching, but always with an oxide. The draperies and other objects are shaded in the same way, at the discretion of the artist; and when the work has been prepared for the furnace it is subjected to an intense heat, which fixes the painting on the surface without affecting in any great degree the tone or appearance of the markings and shadings.

There is a method of executing figures and groups which is very brilliant in effect. It is called *cameo gris*, from the markings and shadings being very tender, and the whole being little removed from light-grey monochrome. The figure, or group, is thrown out by being set in a dark background, with which it contrasts very forcibly. The leading in, or final composition of the window, is effected much more quickly and commodiously now than formerly. The soldering is performed by means of a metal vessel, like a small vial, attached to a flexible

gas tube. This vessel contains the lead, or solder, which is kept in a molten state by a jet of gas, and applied in nicely-adjusted quantities, where necessary.

With the permission of Messrs. Lavers and Barrard, we visited their establishment in Endell Street, where we had an opportunity of seeing the various means employed for the completion of a painted-glass window which, without entering into tedious detail, may be thus briefly noted:—It is necessary that the artist who makes the cartoon should have cultivated this particular department, and have qualified himself, by the study of architecture, for its appropriate embellishment by means of stained glass. From the cartoon a working drawing is made, that is, a drawing consisting only of the tracery representing the lines of the lead. To these shapes the coloured glass, or pot-metal, as it is called, is cut, no notice being taken of the shadings of the drawing, other than that the workman must have a good idea of cutting his glass to suit the shadings and forms of the cartoon. These glass shapes thus cut out and forming the proposed window, are placed in the hands of the painter, who fastens them to a glass easel, and paints on the pot-metal, with brown enamel, the details of the drawing which are not formed by the lead lines. The whole of the design having been made out as well as can be effected in a first painting, the work is placed in the kiln, and when the first painting has been burnt in, perhaps the whole is again worked upon; and this re-touching and re-firing is continued until the work is perfectly satisfactory. The whole is then put into the hands of the glazier, by whom it is adjusted, soldered, and cemented, and this, in brief, is the most approved method of conducting the execution of a painted-glass window. In connection with the establishment of Messrs. Lavers and Barrard there is a valuable speciality, that is, the exact reproduction of ancient colours, particularly for upright glass.

The most recent and extensive use of painted glass—to which we can refer as exemplifying its effect—is to be seen in the Houses of Parliament. To instance the House of Commons, all the windows were glazed with deep-toned glass, on each of which appeared the arms of one or other of the cities or corporate towns of England. As devices and designs these were brilliant and effective; indeed, every care had been taken to render them so. But the light, by the deep colour of the glass, was so much reduced, as to be an inconvenience to the members. These richly-coloured designs have therefore been removed, and a pale-grey glass substituted. The windows of the corridors presented similar designs, and here the reduced light is injurious to the paintings which enrich the walls of these passages. It is profitless to instance the effect of painted glass in our ancient sacred edifices, whence it was always sought to exclude the glare of broad daylight as unfavourable to holy inspiration. But the dispatch of business in the Houses of Parliament demands the utmost amount of daylight while it lasts, and hence the necessity of a change in the method of lighting. In both houses the lighting is unfavourable to the display of paintings—we feel this especially in the House of Lords, where the decorations are richer than in the House of Commons. The ruin of the frescoes in the Houses of Parliament has suggested inquiry for a means of securing mural painting against the causes of decay which have destroyed those works. On this subject a variety of opinions has been ventilated, but nothing has yet been done to warrant another trial of pure fresco. It was thought that colours rather of a vitreous than an ochrous nature, might aid in the preservation of such works, therefore a series of experiments was made with a view to the production of indestructible colours from deeply stained glass. Samples, therefore, of glass were procured from different establishments and ground in a colour-mill to a powder as fine as that to which colour is reduced in its dry state as an article of commerce. The result, however, was a failure, for the beautiful colours of the glasses were destroyed by grinding. Although it was known that stained glass pounded by a hammer loses its colour, it was yet thought possible that,

under peculiar treatment, sufficient colour might be preserved to admit of the powder being used for painting.

This glass powder has, however, been applied by Messrs. Powell, in Blackfriars, in another direction; that is, in the manufacture of what we may call fused mosaic. For the production of this material the glass powder is laid in patterns or designs on a base or tile, also glass, and having been again coloured, it is placed in the kiln, and the whole—the tile and the pattern on it—become fused together, so forming an ornamental tile or slab. Patterns or designs of any character or size may be executed in this way, and the process is described as more rapid and less costly than painting the designs and burning them in. This manufacture is as yet in its infancy; the examples we have seen have not attained to that nicety of finish of which the process seems susceptible. These ornamental tiles, or slabs, are suitable for every purpose to which mosaic, either in the way of floorings or wall-facings, can be applied. This is, perhaps, the latest of the useful applications of glass; and, as this manufacture is but in its infancy, it is impossible to estimate the extent of its development. We could not, twenty-five years ago, have conceived the great variety of utilities to which glass has been applied during that term, nor can we now conjecture the uses it may be made to serve hereafter.

H. MURRAY.

THE "VALLOMBROSA" RAFFAELLE.

In the South Kensington Museum may be seen a picture which certainly claims more attention from Art-critics than it seems to have done. It is assumed to be a genuine example of Raffaele, and has received from its owner, Mr. Verity, a gentleman of property, residing at South Woods, near Thirsk, the title of the "Vallobrosa" Raffaele, from the history which is attached to it. Authenticated extracts from the account-books of the monastery of Vallombrosa, about twenty miles from Florence, and which are dated in the years 1506 and 1507, state that the brotherhood of the monastery paid to Raffaele at various times—eleven payments, in fact,—sixty gold florins and a cask of wine for this picture. When the monasteries of Italy were suppressed by the French in 1808, it was acquired by M. de la Forêt, a gentleman employed in the service of King Joseph of Naples, who had it transferred from panel to canvas, and from his widow it passed into the hands of its present owner thirty-four years ago.

When a work of this kind comes before the public as genuine, it is, of course, to be expected that not only the hand of the master should be visibly upon it, but also that its pedigree should be satisfactorily traced up; and this Mr. Verity has taken great pains to do. The entries of the payments just spoken of he has shown us; and it would appear that the *Libro di Ricordanze* of the monastery mentions the picture down to the time of its removal in 1808; it is described by Della Valle in his Siena edition of *Vasari*, published in 1792, as being at that time in the sacristy, in a perfect state of preservation with the exception of a crack between the panels. How this crack occurred is ascertained by the following extract from 'The Life of Raffaele,' by Quatremère de Quincy. We should, however, preface De Quincy's remark by saying that Mr. Verity's picture is almost identical with that in the Uffizj Gallery, Florence, and which is engraved in our notice of that collection, on page 187 of the June number. It is to this picture, painted for Raffaele's friend Lorenzo Nasi, and called 'The Virgin with the Goldfinch,' that De Quincy thus refers:—"The picture executed for Lorenzo Nasi represents the Holy Virgin with the Infant Jesus, to whom the infant St. John is offering a bird, a production of grace and beauty. This work, remarkable in itself as the first which distinctly manifests the change of manner in Raffaele, or at least the transition from the Peruginese system to his own, acquired another act of celebrity from the catastrophe which well-nigh

involved it in utter destruction. In 1548 the fall of a portion of Monte San Georgio overwhelmed, together with several other houses, the palace of Lorenzo Nasi, and Raffaele's picture was buried beneath its ruins. The pieces, however, being found and carefully put together, the work now constitutes one of the principal ornaments of the gallery at Florence." To these remarks Hazlitt, in his translation of De Quincy's book, appends the following note:—"By some the picture in the gallery at Florence is regarded as merely a duplicate, or, perhaps, a copy of the original work presented to Nasi." This seems to point to the supposed existence of another 'Virgin with the Goldfinch,' and not improbably to that in Mr. Verity's possession, although there is at the present time in the dépôt of the Palazzo Vecchio, a similar picture ticketed on the back, and numbered 2,500, as having come from Vallombrosa: it is mentioned by Passavant, as having been removed thence, in 1812, to the Academy at Florence, but was found on examination not worthy of a place in the gallery, and so was consigned to the "dark hole" in the Vecchio palace. This picture, we are informed, contains similar cracks to the one now at South Kensington; but that in the Uffizj shows none.

And now comes the difficulty of reconciling these discrepancies so as to establish the fact of Mr. Verity's picture being a true example. Raffaele was in Florence, from 1504 to 1508, with the exception of the time when the death of his parents called him to Urbino; and in 1505 he was engaged on the frescoes in the churches of Perugia. The picture painted for Nasi was probably executed during his first stay in Florence, and he subsequently made a duplicate of it for the brethren of Vallombrosa during his latter residence in Florence, before he set out for Rome, in 1508, by invitation of Julius II. To account for the copy now in the Vecchio palace, it may be remarked, that before the authorities of the monastery disposed of their original work to M. de la Forêt, they had a copy of it made to occupy its place in the sacristy—a proceeding often adopted in all times by monastic communities when parting with their Art-treasures; but this duplicate was so indifferently executed that the Academy of Florence would not give it house-room, especially as there was already in the gallery an undoubted original of the same subject. Upon this theory a verdict in favour of the picture at South Kensington may be permitted to stand. The fact of its having remained in the possession of a private continental family from 1808 to 1834, will account for its having escaped the notice of Mrs. Jameson and other writers upon Italian Art, particularly if they were aware of the existence of the inferior picture in the Vecchio palace, which might be taken for a copy of that in the Uffizj.

An examination of Mr. Verity's acquisition will scarcely fail to convince the connoisseur that it is the work of a master, and a very beautiful one; it has all the appearance of an original painting; and certainly has never undergone the cleansing and repairing process. A comparison of it with the Uffizj picture shows it to be an advance on the latter; the limbs of the Infant Christ and his companion are more delicately modelled, and the head of the former is more thrown back, while the face gains in elevated expression. The flowers, moreover, strewn on the ground are not quite so numerous.

We have gone at some length into this matter in order to invite attention to it. The probability of a new Raffaele having found its way hither should not be ignored without due examination. Why the owner of the picture should have kept it so long without submitting it till now to the judgment of critics we do not presume to say. It is true that it was hung in the Leeds Exhibition; but it seems scarcely to have been noticed, possibly because it belonged to a private individual unknown in the Art-world, and, further, because, as we believed, no pains had been taken to test its authenticity. We give the history of the work just as Mr. Verity detailed it to us, commenting upon it, and drawing our conclusions, from researches into the writings of others.

THE
STATELY HOMES OF ENGLAND
(OCCASIONALLY OPEN TO THE PEOPLE.)

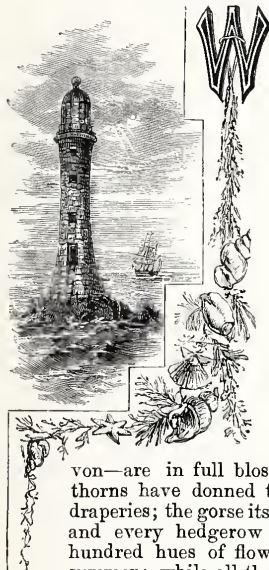
"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."

HEMANS.

BY S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

No. V.—MOUNT EDGCUMBE.



E cannot say in what month these details will be read, but they are written on a morning of May, in one of the loveliest spots of the fairest of our English shires: a mild and genial day of mid-spring—

"The soote season
that bud and blome
bringes;"

when the apple orchards—
prides of Devon—

are in full blossom; the hawthorns have donned their snow-white draperies; the gorse its garment of gold; and every hedgerow is rich in the hundred hues of flowers that herald summer: while all the hill-slopes and meadows, "in verdure clad," seem rejoicing over the prospective abundance that Nature promises to healthy toil. We have passed through the fifty-three miles that separate Exeter from Plymouth. It would be hard to find in any part of the world, in equal space, a road so lavishly endowed with gifts of the fertile and the beautiful. Part of the way by the open sea, then by estuaries, then by the banks of broad rivers, then by narrow and rapid streams, then under the shadows of tree-clad hills, green from base to summit, with frequent views of prosperous towns and happy villages, with venerable churches continually showing their tall spires above the tree-tops—in thoroughly rural England, far from the tall chimneys and dense atmosphere that betoken manufactures and their results—the railway runs through many scenes of surpassing loveliness, any one of which might tempt the traveller who is in search of either health or pleasure, with assurance of an ample supply of both.

The GREAT WESTERN conveys us from Paddington to Exeter. We leave Exeter by the South Devon Railway (proverbially well managed, in all respects): it may take us to Penzance; but its great station is midway, at Plymouth, where has been recently erected for the especial accommodation of railway travellers and tourists, an admirable hotel (the Duke of Cornwall)—there is none more comfortable in the kingdom.* Here we arrest the tourist, in order to visit the promontory of Mount Edgumbe, that occupies one side of the famous harbour.

* The architect is C. F. Hayward, F.S.A. It is a handsome building, immediately fronting the Terminus, of a style which may be described as a free treatment of Gothic architecture, without any of the special characteristics which refer to one particular date—in fact, it is a modern design, well adapted to its purposes and position, and of substantial build, being of granite and limestone—combined with lightness and even elegance in certain details of terra-cotta work, from the well-known manufactory of Blashfield, of Stamford.

From the lantern tower of the hotel, rising far above the buildings near, and also from some of the windows in the upper floor, is to be obtained a magnificent view of the Sound, with the near Breakwater, and the Eddystone Lighthouse, "far out at sea;" while the grassy slopes of lovely Mount Edgumbe and its tree-capped heights are seen to rise in front, over-hanging the land-locked harbour, called the Hamoaze.

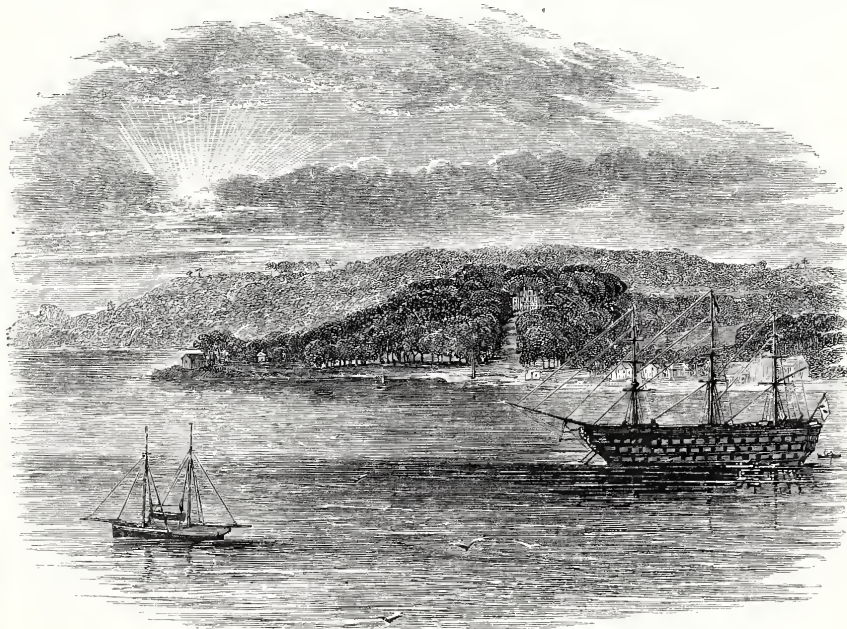
First, however, let us glance at the several points of interest that claim our attention *en route*. Leaving Exeter and its many attractions other than its renowned Cathedral, we first reach the marine village of Starcross, opposite to which are old Topsham (full of memories of our own boyhood, when "a stranger yet to pain"), and young Exmouth; stately villas and pretty cottages occupy slopes of the hill range. Then, at Dawlish, a graceful village, we front the sea, and pass some singular rocks of red sandstone, that stand like sentinels along the shore. Teignmouth and Shaldon come next, towns on both sides of the river Teign, connected by a narrow wooden bridge more than a quarter of a mile in length. We next arrive at Newton Junction, where a railway branch conducts to Torquay and Dartmouth; soon afterwards Totnes is reached, an old town on the Dart, one of the most beautiful of all the rivers in Devonshire, whence a steambot issues daily to visit Dartmouth. Here we have left the sea, and have only in view rich pasture land—ever green, the hills tree-clad to their topmost heights. Passing Brent and Kingsbridge Stations, Ivy Bridge next comes in sight, a deep dell, over which a viaduct passes: a dell of singular beauty, one of the finest in all Devonshire. Soon we pass Cornwood and

Plympton,—the latter famous as the birthplace of Sir Joshua Reynolds,—and, skirting the Plym, enter Plymouth.

The eye is at once arrested by a sylvan spot, running out into the sea, beyond the docks, and their manifold adjuncts; a mass of greenery, unbroken except by trees of varied foliage, that rise continually in groups, from all parts of the promontory that, thus seen, seems an island.

The admiral of the "Invincible" Armada had taste, at least, in fixing upon Mount Edgumbe as his dwelling-place, when settled in the country he was "about" to conquer. God's providence gave the invader a different locality; and the beautiful domain continues to be, as it was then, the home of the family of the Edgumbes, now earls of "that ilk."

Mount Edgumbe is in Cornwall; but until recently it was a part of Devonshire; the Act of Parliament that removed it from one county to the other dating no further back than 1854. But Acts of Parliament have done other wonders in this district, for it is only about forty years ago that an Act was passed giving to the town of "Plymouth Dock,"—or, as it was then generally called, "Dock,"—the new and more pretentious name which it now holds of *Devonport*. The "Mount" is



MOUNT EDGCUMBE: FROM STONHOUSE PIER.

about half a mile across the bay which divides it from the now "united," towns of Devonport, Stonehouse, and Plymouth, which, together, contain a population of 150,000 "souls." From any of the adjacent heights, especially the Hoe at Plymouth, we obtain a glorious view of the roadstead—fortified everywhere. In mid-distance is seen the Breakwater,* one of the marvels of engineering art; and, far off, yet within view, the famous lighthouse—the Eddystone,† some four-

teen miles from the nearest shore. Between these objects and the port are, at all times,

them. The rocks themselves are completely covered at high tide. The first attempt to erect a lighthouse on these rocks was made by Mr. Winstanley in 1696. This was completed in about four years, but was washed away in a hurricane. In 1706 a new lighthouse, for which an Act of Parliament had been passed, was begun to be erected by Mr. John Rudyerd, silk mercer, of London, who was of the famous family of Rudyerd, of Rudyerd, in the county of Stafford, and a man of considerable engineering and architectural skill. He, wishing to profit by experience, determined that as the former lighthouse had been angular, his should be round, and that as it was mainly of stone his should be of wood. In 1709 Rudyerd's lighthouse was completed, and gave promise of being a great success. Years passed on, storms rose, the waves dashed over and around it wildly, but it remained firm and unshaken even through the dreadful tempest of 1744. What wind and water could not do, was, however, soon after fearfully accomplished by fire—the lighthouse being burned down in 1755. Immediately after this Mr. Smeaton undertook the task of erecting a new lighthouse of stone. This, the present Eddystone Lighthouse, was commenced in 1756 and completed in 1759. In construction it is the most complete example of architectural and engineering skill. The lower part is solid throughout, being simply as firm as the rock itself, on which it is immovably and permanently fixed. The stones are all dovetailed together, so that, in reality, it becomes but one stone throughout. In the upper portion, which is equally strong, the rooms and staircase take up the hollow centre. The lantern is octagonal. This building, which has given to the name of Smeaton an imperishable fame, bears on its granite cornice the truly appropriate inscription:—"Except the Lord build the house, they labour in vain that build it" (Psalm cxxvii. 1); and over the lantern, "24th August, 1759. Laus Deo."

* The Breakwater, one of the most gigantic works in the kingdom, lies in Plymouth Sound, where it forms a line between Bovisand Bay on the east, and Cawsand Bay on the west. It is about three miles from Plymouth, and is a mile in length. In form it is a straight line, with a kant or arm at each end, branching off towards the shore. At its eastern end a clear passage between it and Bovisand shore of about a mile in width is left for ships, while at the western end the passage is about a mile and a half in width. The idea of the Breakwater originated with Earl St. Vincent in 1806, and Mr. Rennie and Mr. Whidbey surveyed the Sound for the purpose. In 1811 the plan was decided upon. The first stone was deposited on the birthday of the Prince Regent (afterwards George IV.), 1812. In 1817 much damage was done to the progressing work, and again in 1824. The quantity of stone used in its formation is estimated at about four millions of tons, exclusive of above two millions and a-half of tons of granite and other stones used for paving, facings, &c. At the east end is a beacon, and at the west end a lighthouse 60 feet high.

† The Eddystone Lighthouse, in the English Channel, is fourteen miles from Plymouth, from which town its light is distinctly visible under favourable atmospheric circumstances. It is erected on one of the Eddystone rocks, probably so called from the eddies, or whirls, which surround

many ships of the navy: they rule the waves of ocean in the seas that encircle earth; and Plymouth will be especially glorified when the triumphs of British sailors, from the admiral to the able seaman, supply subjects of discourse.

But we have a theme that demands all the space we can give—MOUNT EDGUMBE, and that other seat of the ancient family, COTHELE.*

For Mount Edgcombe Art has done little; but it was here unnecessary for Art to do much: like some women, whose charms of expression and perfect "loveliness" do not seem to require beauty, this delicious peninsula has been so richly gifted by nature, that, perhaps, efforts to enhance its attractions might have lessened instead of augmenting them. Hill and dell, heights and hollows, pasture slopes and rugged hillocks, succeed each other with a delicious harmony we have rarely seen elsewhere. On one side of the bay are the three busy towns, active with energetic life; on another are the cultivated hill-sides of productive Devon; on another is the open sea, with the two objects we have noted—the Breakwater and the marvellous Eddystone. Everywhere Nature has had its own sweet will; even the laurel hedges have risen thirty feet in height; the lime trees grow as if they had never been trimmed; while the slopes, from the hill-heights to the sea-rocks, appear as shewn as if the scythe had been perpetually smoothing them. Here and there, pretty and pleasant shelters have been provided for visitors who throng hither for health and relaxation;† "look out" seats are provided on many of the hill-tops; and the deer and the rabbits have free pasturage in the noble Park that occupies a space of many hundred acres between the harbour and the sea. Nor may we forget the "defences" of the peninsula: the battery that would here, as elsewhere, "keep the foreigner from fooling us," and that battery called "the Salute," in which the huge "Armstrongs" are hidden, but where may be seen, by all on-lookers, twenty-one mounted cannon—"prizes" from ships of "the enemy" taken during the war with France.

All, therefore, is not left to Nature. Nor must we forget the gardens: prettily laid out; enriched by rare trees, with vases and statues judiciously intermixed; and, especially, a grove of orange trees, with several summer-houses in pleasant nooks, where cedars, magnolias, cork trees, and other trees, supply shade and shelter from rain and sun. Art has here been aiding Nature, but its influence is felt rather than seen; those to whom the "grounds" owe much seem to have been ever mindful that their profuse and natural luxuriance needed few checks of the pruner and trainer. The name of one of these benefactors is recorded—a votive urn contains a tablet to the memory of that countess "whose taste embellished these retreats, herself their brightest ornament"—Countess Sophia, who could not have found on earth a home more lovely than that which, in 1806, she was called to leave for one still more perfect and more beautiful.

The great charm of Mount Edgcombe, however, consists in the five-mile drive through the Park, along a road that everywhere skirts the harbour or the sea. It is perpetual hill and dell: a mimic ruin, intended as a view tower, and answering its purpose well, is the only object remarkable on the higher grounds, if we except the church—Maker Church—neither venerable nor picturesque, but containing many

* There are, of course, photographs in abundance of Mount Edgcombe, the adjacent scenery, and objects of interest in and about Plymouth, indeed, of all the attractive places in Devonshire and Cornwall: they will be found at the establishment of Mr. William Heath, optician, George Street, Plymouth, and are principally executed by Mr. Yeo, of Union Street, in that town; an artist of considerable ability and of great skill in the art of photography. To both these gentlemen we are indebted for courteous aid and co-operation. The drawings on the wood have been made by Mr. E. M. Wimperis and Mr. W. J. Allen, and are engraved by Messrs. J. and G. P. Nicholls.

† The grounds are on Mondays freely open to all comers; but on any day visitors will be admitted to them by application at the Manor Office, Stonehouse, near the ferry by which passengers are conveyed across. There is, however, a road for carriages; but that implies a drive of twelve miles there, and twelve miles back, besides the drive of five or six miles round the Park.

interesting memorials of the Edgcombe family;* but down in the dales (in nearly all of them) are the pretty "lodges," where the keepers and gardeners reside, and where simple "refreshments" of milk and hot water are provided for the crowds who are weekly visitors to the domain. One of these we have pictured.

Lady Emma's cottage—Lady Emma being the first countess of Mount Edgcombe, wife of George, first Baron and Earl of that title—is charmingly situated in one of the most lovely of the dells of this domain, surrounded by soft grassy turf, and overhung by lofty trees; the cottage itself is completely embosomed in creeping plants, and has a rustic verandah exquisitely decorated with fir-cones and other natural productions, so disposed as to give considerable richness to the effect of the building. The little valley in which it stands, hollowed out with great regularity by nature, and sloping gently down towards the sea, is one of the sweetest spots on the whole estate. The footway winds round the upper part of the valley, and at the head of the dell is a spacious alcove composed of Gothic fragments, called the "Ruined Chapel," from which a glorious view is obtained.

In the grounds the most famous points for the attraction of visitors are "Thomson's Seat;" the "Temple of Milton;" a recess called the

"Amphitheatre;" a charming alcove, the "White Seat," which commands a splendid prospect; "the Arch," which overlooks the Sound; and the "zig-zag walks," which lead down along the cliffs and through the woods, and are the favourite resorts of visitors.

The gardens are three in number, and called respectively the "Italian," the "French," and the "English" gardens, in each of which the special characteristics of planting and arrangement of those countries are carried out—the conservatories, fountains, orangeries, terraces, &c., being, in each instance, built in accordance with the tastes of the three kingdoms.

Indeed, it is difficult to convey an idea of the grandeur, beauty, and interest of the views from every portion of the Park; they are perpetually varied as the eye turns from sea to shore, and from shore to sea; each one of them enhanced by ships at anchor or in full sail; while boats of all forms and sizes are continually passing to and fro.*

We turn our backs on the Breakwater and distant Eddystone, to mark the steamer passing under the most remarkable effort of engineering skill in England—one of the legacies of Brunel—the viaduct that crosses the Tamar from Devonshire into Cornwall; and long to visit (which we may easily do, for a steamboat runs there daily in summer) the beautiful river Tamar and its



MOUNT EDGUMBE: THE MANSION.

grand tributary, the Tavy. A drive of a mile, and before us is a continuation of the promontory, still charming; and a little farther on, but across the river Lynher—and adjacent to the ancient borough of St. Germans, with its venerable church, once the cathedral of the See of Cornwall—is Port Eliot, the residence of the noble family of Eliot, Earls of St. Germans. In a word, a hundred points of deep and exciting interest, picturesquely beautiful and historically interesting, may be seen and "taken note of," from the several points to which a drive through the Park conducts.

We give an engraving of the mansion: parts of it are as old as the reign of Henry VIII., but its outward signs of remote age are few; it seems built for comfort; it is thoroughly a domestic house; the rooms are neither large, lofty, nor stately; but all of them are made to live in—so many parts of a home. We may except the Hall, however; that is "grand;" there is a minstrel's gallery, and it is often used for music. The house is full of family and historic portraits: some of them by the great old masters, many by Sir Joshua, "dear Knight of Plympton," while ten or twelve Vander-

veldes grace the several apartments. Of these some are stated to have been painted by the artist at Mount Edgcombe. Of one, which formed the subject of correspondence between Sir Richard Edgcombe and the artist, the original and amended sketches hang beside the picture. The portraits by Sir Joshua Reynolds are of individuals of three generations, and those by Lely are in his best style.

It is needless to add that delicious views are obtained from the windows of all the leading chambers, not only on the upper but on the ground floors, as well as from the several terraces by which the dwelling is, on all sides, environed—occupying as it does an elevation on the side of one of the hill slopes.

Before we visit COTHELE—the other mansion of the Mount-Edgcombes—we give some ac-

* Especially must we make note of Drake's Island; an island in mid-channel between Plymouth and Mount Edgcombe; it appears on the map, however, as St. Nicholas Island, its original name, but it has, in later times, been occasionally called Drake's Island, after the great admiral—one of the many sea-heroes of whom Plymouth is justly proud. This island is connected with the shore at Mount Edgcombe by a submarine ridge of rocks, called the "Bridge," which renders the passage, on that side, dangerous to ships of even moderate burthen. On the island was formerly an ancient chapel, dedicated to St. Michael, which was converted in the fifteenth century into a bulwark. The island contains about three acres of land, and is strongly fortified.

* The date of the erection of Maker Church is not known. It was originally dedicated to St. Julian, and there is a well near the church still designated St. Julian's well.

count of the ancient and long-honoured family, who have been their lords for many hundred years.

The family of Edgcumbe, or Edgcomb, is one of the most ancient and venerable in the county of Devon, the name being derived from their original possession of Eggescomb, Egecomb, or Edgcumbe (now called Lower Edgcumbe), in the parish of Milton Abbots, in that county. From this family and this place, the noble family of the Earls of Mount Edgcumbe is descended as a younger branch.

In 1292 Richard Edgcumbe was Lord of Edgcumbe, in Milton Abbots, and he was direct ancestor, both of the present representative of the main line, who is twentieth in direct lineal descent, and of the present ennobled family, as well as of the branches settled in Kent and elsewhere.

In the reign of Edward III., William de Eggescombe, or Edgcombe, second son of the House of Edgcumbe, having married Hilaria, sole daughter and heiress of William de Cothele, of Cothele, or Coteel, in the parish of Calotock, in Cornwall, a fine old Cornish family, became possessed of Cothele and the other estates, and removed into Cornwall. Here, at Cothele, he and his descendants resided for several generations.

Richard Edgcumbe,* great grandson of William de Edgcumbe and Hilaria de Cothele, is said to have built the greater part of the grand old residence of Cothele as it remains at the present day: of this singular mansion we shall furnish some details. At Bosworth Richard Edgcumbe received the honour of knighthood from his victorious leader, Henry VII., was made comptroller of his household, and one of his Privy Council, and had the castle and lordship of Totnes, in Devonshire—feoffed to the crown on the attainder of John Lord Zouch for high treason—conferred upon him by that monarch, with many other honours and dignities, and large extents of land, including those of Sir Henry Bodrugan, who had likewise been attainted for high treason. He also held, as he had previously done, the offices of recorder, and constable of the castle of Launceston, and constable of Hertford, &c. In 1488 Sir Richard was sent into Ireland, as Lord Deputy, by his royal master, to take the oaths of allegiance of the Irish people, embarking at Mounts Bay in the *Anne of Fowey*, and attended by other ships, and a retinue of five hundred men. He died in 1489, at Morlaix, while holding the appointment of ambassador to France. He married Joan, daughter of Thomas Tremaine of Collacombe, by whom he had issue.

His son, Piers Edgcumbe, was sheriff of the county of Devon, 9th, 10th, and 13th Henry VII. and 2nd Henry VIII. "At the creation of Prince Arthur he was one of the twenty individuals who were made Knights of the Cross of St. Andrew." He, with others, was "appointed to review and array all men at arms, archers, and others, who were to accompany Sir Thomas D'Arcy in his expedition against the Moors and infidels." He was one of the expedition into France, 5th Henry VIII., and for his distinguished gallantry at the sieges of Tournay and Thurovenne, and at the battle of Spurs, he was created a knight-banneret. Sir Piers Edgcumbe was married twice: first to the daughter and heiress of Stephen Durnford, by his wife the heiress of Rame; and second, to

* This Sir Richard, was, as Fuller says, "memorable in his generation for being zealous in the cause of Henry, Earl of Richmond, afterwards King Henry VII. He was, in the time of King Richard III., so hotly pursued, and narrowly searched for, that he was forced to hide himself in his wood, at his house, in Cuttall, in Cornwall. Here extremity taught him a sudden policy, to put a stone in his cap and tumble the same into the water, whilst these rangers were fast at his heels, who, looking down after the noise, and seeing the cap swimming therein, supposed that hee had desperately drowned himself, and deluded by this honest fraud, gave over their further pursuit, leaving him at liberty to shift over into Brittany. Nor was his gratitude less than his ingenuity, who, in remembrance of his delivery, after his return built a chappel (which still remains) in the place where he lurked, and lived in great repute with prince and people." After thus cleverly misleading his pursuers, Richard Edgcumbe crossed the channel in a small ship, to the Earl of Richmond, in Brittany, with whom he afterwards returned to England, and was engaged in the battle of Bosworth Field, in Leicestershire, where King Richard was killed."

Katherine, daughter of Sir John St. John, and widow of Sir Griffith Ap Rys, by whom he had no issue. By the first of these marriages, Sir Piers Edgcumbe acquired the manors and estates of the Durnfords, including that of West Stonehouse (now Mount Edgcumbe). He had issue by her, three sons, Richard, John, and James, and three daughters, Elizabeth,

Jane, and Agnes (or Anne). Sir Piers Edgcumbe died in 1539, and was succeeded as heir by his eldest son, Richard Edgcumbe, who was knighted in 1536.

This Sir Richard Edgcumbe built the present family mansion, on a part of the estate which his father had acquired by marriage with the heiress of the Durnfords (who had inherited it



MOUNT EDGCUMBE: LADY EMMA'S COTTAGE.

from the ancient family of Stonehouse or Stenhouse), and gave to it the name of "Mount Edgcumbe." He was sheriff of Devon 35th Henry VIII. and 1st Queen Mary. He married first a daughter of Sir John Arundel, by whom he had no issue; and, second, Winifred Essex, and by her had, besides other issue, a son, Piers,

or Peter, who succeeded him. Sir Richard Edgcumbe, who kept up a fine establishment, and at one time entertained at Mount Edgcumbe the English, Spanish, and Netherlands admirals, died in 1561. Piers (or Peter) Edgcumbe, who was member of parliament, and was also sheriff of Devon 9th Elizabeth, married Margaret,



MOUNT EDGCUMBE: IN THE GARDEN.

daughter of Sir Andrew Lutterell, by whom he had five sons and four daughters, and was succeeded by his eldest son, Richard.

Piers Edgcumbe died in 1607, and on his tomb his honours are thus set forth:—

"Lief Tenant to my Queen long Time,
And often for my Shire a Knight;
My Merit did to Credit climb;
Still bidinge in my Callinge righte;

By Loyalty my Faith was tryede,
Peacefull I liv'd, hopeful I diede."

His son, Sir Richard Edgcumbe, knighted by James I., was member of Parliament for Totnes, for Grampond, and for Bossiney; he married Mary, daughter and heiress of Sir Richard Coteele, or Cottle, of London, and by her, who died eighteen years before him, had issue, two sons, Piers and Richard, by the eldest

of whom, Piers Edgcombe, he was succeeded. This gentleman distinguished himself by his devotion to the royal cause; he "was a master of languages and sciences, a lover of the king and church, which he endeavoured to support in the time of the civil wars to the utmost of his power and fortune." Sir Alexander Carew and Major Scawen, for holding connection with Piers Edgcombe, who held a colonel's commission in the king's army, were beheaded. He married Mary, daughter of Sir John Glanvil, and died in 1660, being succeeded by his eldest son, Sir Richard Edgcombe, who had been knighted during his father's lifetime. He was also a member of Parliament. He married Anne Montague, daughter of Edward, Earl of Sandwich, by whom he had issue, two sons, Piers, who died young and unmarried, and Richard and six daughters. He died in 1688.

To this time, for several generations, it will have been noticed, the inheritors of the estate alternated, in name, between Piers (or Peter) and Richard. This succession of name was now broken by the death of Piers, the eldest son.

Richard Edgcombe, soon after coming of age, was chosen M.P. for Cornwall, and continued to sit for various places until 1742. In 1716 and 1720 he was one of the Lords Commissioners of the Treasury, and in 1724 was Vice-Treasurer, and Paymaster of the Taxes, &c. In 1742 he was created **BARON EDGECOMBE** of Mount Edgcombe, and was afterwards made Chancellor of the Duchy of Lancaster, one of the Privy Council, and Lord-Lieutenant of Cornwall. His lordship, by his wife Matilda, daughter of Sir Henry Furnese, had issue, three sons, Richard, Henry (who died an infant), and George; he died in 1758, and was succeeded in his title and estate by his eldest son,

Richard, second Baron Edgcombe, member in Parliament for various places, one of the Lords of the Admiralty, was afterwards appointed Comptroller of his Majesty's Household. He was a man of great talent, and is thus spoken of by Horace Walpole in his "Royal and Noble Authors":—"His lordship's skill as a draughtsman is said to have been such as might entitle him to a place in the "Anecdotes of English Painting," "while the ease and harmony of his poetic compositions give him an authorised introduction here." . . . "a man of fine parts, great knowledge, and original wit, who possessed a light and easy vein of poetry; who was calculated by nature to serve the public, and to charm society; but who unhappily was a man of pleasure, and left his gay associates a most affecting example how health, fame, ambition, and everything that may be laudable in principle or practice, are drawn into and absorbed by that most destructive of all whirlpools—gaming." His lordship, dying unmarried in 1761, was succeeded by his brother George as third baron. This nobleman who had sat in several parliaments, and held various public offices (among them the Lord-Lieutenancy of Cornwall), and was Vice-Admiral of the Blue, married Emma, only daughter and heiress of John Gilbert, Archbishop of York, by whom he had issue an only son, who succeeded him. His lordship was, on the 17th February, 1781, created, in addition to his title of Baron Edgcombe, *Viscount Mount Edgcombe and Valletort*; and in 1789 he was further advanced to the dignity of an earl, by the title of *Earl of Mount Edgcombe*. Dying in 1795, he was succeeded by his only son, Richard, as second earl, who also held the office of Lord-Lieutenant of Cornwall. This nobleman married Lady Sophia Hobart, daughter of John, second earl of Buckinghamshire, and by her had issue, two sons, Ernest Augustus, and George, and two daughters. His lordship died in 1839, and was succeeded by his eldest son, Ernest Augustus, as third earl, who (born in 1797) was Aide-de-Camp to the Queen and Colonel of the Cornwall militia. He married Caroline Augusta, daughter of Rear-Admiral Charles Feilding, who still survives him, and is an extra Lady of the Bedchamber to the Queen. By her his lordship had issue two sons: viz., William Henry and Charles Ernest, and two daughters, of whom Ernestine Emma Horatia is still living. The earl died in 1861, and was succeeded by his eldest son as fourth earl.

The present nobleman, William Henry, fourth earl of Mount Edgcombe,* the noble owner of Mount Edgcombe and of the large estates concentrated in the family, was born in 1832. He was educated at Harrow, and at Christ Church, Oxford, where he became B.A. in 1856, and sat as M.P. for the borough of Plymouth from 1859 to 1861, when, by the death of his

father, he entered the Upper House. His lordship is an extra Lord of the Bedchamber to H.R.H. the Prince of Wales; is Lieutenant-Colonel of the 2nd battalion and Captain Commandant of the 16th corps of Devon Rifle Volunteers; is a Special Deputy Warden of the Stannaries, &c., &c. He married in 1858 the Lady Katherine Elizabeth Hamilton, fourth daughter of the



MOUNT EDGECOMBE: THE RUIN, THE SOUND, DRAKE'S ISLAND, ETC.

Duke of Abercorn, and has by her issue one son, Piers Alexander Hamilton, Viscount Valletort (born 1865), and three daughters, Victoria Frederica Caroline, Albertha Louisa Florence, and Edith Hilaria.

From the ancient mansion at Mount Edgcombe we proceed to that which is still older and more venerable—**COTHELE**.

It is difficult to imagine a house continuing—

and but little changed—to be inhabited by the same family, or, indeed, inhabited at all, during a period approaching three centuries: yet that is the case with **COTHELE**, pride of the beautiful river Tamar, and one of the "gems" of Cornwall;* its gigantic oaks and chestnuts are obviously so old; but it is requisite to examine the exterior, and especially the interior, to obtain conviction that the mansion dates



MOUNT EDGECOMBE: THE SALUTE BATTERY.

from the reign of the seventh Henry; while its present lord is the lineal representative of the

knight who built it—Sir Richard Edgcombe—

* The arms of the Earl of Mount Edgcombe are—*gules*, on a bend *ermine*, cottised, or, three boars' heads, *argent*. Crest—a boar, stantant, *argent*, gorged with a wreath of oak, *vert*, fructed, or. Supporters—two greyhounds, *argent*, gatté de poiz, and gorged with a collar, dove-tailed, *gules*.

* The name of Cothele is conjectured to be hence derived: "coit being a wood in ancient Cornish, and hel a river: the wood by the river, or, in a mixture of British and old English, the hall in the wood, *healle* being a hall or manor-house." The name occurs in many very ancient records, *temp.* Henry III., "William Cothele engages to defend by his body, *in duel*, the right of Roger de Wanton and Katherine, his wife, to lands in Somerset against William de Deveneys."

whose house it is we see, nearly as he left it;* but, also, we may examine the armour he wore, for it still hangs in his hall; the table at which he feasted (the worm of time only has touched it); the chairs on which he and his dame sat, the very bed on which they slept, while the tapestry, woven by fair hands that have been dust for three centuries, still cover the old walls. Charles I. certainly slept in one of these rooms, and it demands no great stretch of imagination to believe that the illustrious Sir Walter Raleigh was often its honoured guest. We may have been seated in the very chair in which the great knight recounted his adventurous exploits against the hated Spaniards under his cousin's roof-tree. Memories haunt every room; every hole and corner, so to speak, has a tale to tell of the long past.

The house is one of the finest remaining examples of the period to which it belongs, and, with Haddon Hall, in Derbyshire, which it closely resembles in general plan and in some of its details, is one of the best existing specimens of mediæval domestic architecture in England. Although, doubtless, the greater part of the building was erected by Sir Richard Edgcumbe, it is evident that the whole was not built by him, but that he added to, and enlarged the then family residence of the Cotheles, many portions of which exist at the present time.† The buildings surround two courtyards, or quadrangles, the entrance being surmounted by an embattled tower; the main buildings and large tower are also embattled.

The banqueting-hall is a noble apartment, 42 feet long by 22 feet wide. It has a remarkably fine timber roof, with intersecting arches in its compartments. At the upper end, to the left, the lord's table stood beneath the bayed window, and opposite to it a doorway leads to the principal staircase. At the bottom of the hall are three doorways, one of which led to the great kitchen, and the other two to the buttery and the cellar. On the walls are suits of armour, helmets, breastplates, warders' horns, gauntlets, matchlocks, cross-bows, shields, battle-axes, halberds, pikes, swords, pistols, gisarnes, petronels, and two-handed swords and spears that may have

* Bathed in gore
On the plains of Azincourt."

In the windows are the royal arms, the arms and implements of Edgcumbe, Cothele, Holland, Tremaine, Trenchard, Durnford, Rame, Cotterell, Raleigh (for Sir Walter Raleigh's grandmother was Elizabeth, daughter of Sir Richard Edgcumbe of Cothele), Trevanion (Sir William Trevanion married another daughter of Sir Richard Edgcumbe, and fought by his side at Bosworth Field, and accompanied him in his pursuit of the mutual enemy, Sir Henry Bodrugan), Carew, of Anthony (of the family of Carew the historian), St. Maur, Courteney, Bigbury, Fitzwalter, &c.

The dining-room is a charming tapestried apartment, with mullioned windows and a fine old fire-place. The tapestry is highly interesting, one of the subjects being the story of Eurydice, another Diana and Apollo, and the others rural scenes, equestrian figures, &c.

Adjoining the dining-room is an anteroom of surpassing interest. "The tapestry in this room represents the Sciences, and might be called the school of Athens, from the similarity of the subject to the celebrated picture of Raphael." In this room, as in others, has been collected together a fine assemblage of old earthenware and other interesting matters relating to the life of the inmates in times of old.

* It is now the residence of the Dowager Countess Mount-Edgcumbe, who, we rejoice to know, cherishes every portion of the venerable mansion, with its decorations and contents. It is made thoroughly comfortable, yet without in the slightest degree impairing its "natural" character; scarcely, indeed, displacing a single relic of antiquity, of which every room contains some singular, interesting, and often beautiful, examples. The people are admitted freely to the woods and grounds; and parties visit there nearly every day—a steamboat running daily, in summer, up the Tamar from Plymouth.

† Carew describes the building as "ancient, large, strong, and faire;" he was born in 1555, and wrote before 1600; and would scarcely have described a building as "ancient," which had been erected only a century before his time. He describes also the chapel as "richly furnished by the devotion of times past."

The chapel, which is in the corner of the courtyard, contains a pretty open-work oak screen, and an arched roof, at the intersections of which are carved bosses. The bowl of the original font is preserved. In the east window, in stained glass, are considerable portions of full-length figures, probably of saints, but the names do not appear, while in the upper light is represented the Annunciation. The angel is red with green wings, and on a label, in black letter, the words "Ave Maria gracia plena, Dñs tecum." The Virgin is on the other side, near a building resembling a church, with a label also, on which once was "Ecce ancilla Dñi; fiat mi scdm verbū-tuū." In the lower compartment of the window will be noticed three shields of arms: the first being Edgcumbe, quartering Tremaine (or Trenchard); the second, first, and fourth Edgcumbe, second Holland, third Tremaine, impaling first and fourth Durnford, second Fitzwalter, and third, now blank but probably originally containing Bigbury; and the third which contained Edgcumbe and several quarterings, much injured. In the south window are two female saints, St. Ann and St. Katherine. "An ancient altar-piece has the date 1589, and in the centre the adoration of the Magi; while on one door is the portrait of a man with 'æt suæ 38,' and on the other of a

female, with 'æt suæ 28,' and on each door a shield with *or*, an arrow, *sable*." The chapel is entered from the dining-room as well as from the courtyard and domestic offices. It has a small bell turret.

The bedrooms—"the white room," the "red room," the "best room," "King Charles's room," and "Queen Anne's room"—are all hung with fine tapestry, and furnished in a style strictly in keeping with the place itself. The ceiling of the first of these is of geometric design. The carved furniture in these rooms is of the most interesting character, and among the decorations are many shields of arms of the Edgcumbes and their alliances. The tapestry is of the finest character, the furniture grand as old furniture well can be, the hangings rich in material and hoary with age, and the ornaments of the most veritable *vertu* character—each room in this grand old mansion offers subject-matter enough for a separate volume.

The drawing-room is also a fine tapestried apartment, furnished with massive ebony chairs, ebony sofa, and ebony carved cabinet, and all the appliances *en suite*. The kitchen and the other domestic offices are each and all of the most interesting character, and convey to the mind a vivid picture of the life of the inmates in days gone by. It is impossible,



COTHELE: THE MANSION.

indeed, to conceive anything better than Cothele as an illustration of the home-life of our mediæval ancestors; for the building, the furniture, and the appliances, as they are to day, so were they three hundred years ago. As it was in the days of Henry VII., so it is in those of Queen Victoria; and so, thanks to the preserving spirit of the Edgcumbes, it is likely to remain for centuries to come.

In an earlier part of this article, mention is made of Sir Richard Edgcumbe's escape from his pursuers, and of his founding a chapel on the spot of his deliverance. This little chapel still stands to mark the spot, and to bring back to the mind the circumstances of his escape, and of the discomfiture of his pursuers. The chapel is built on the edge of the rock overlooking the water, and from the east window the view is wonderfully grand. In this east window is a figure of St. George in the centre, with the Annunciation and the Crucifixion on either side. It also bears the arms of Edgcumbe and Tremaine. In the other windows are also figures in stained glass, and on the altar is a triptych. Among other interesting features in this chapel—and they are many—is a fac-simile of the ancient tomb of Sir Richard Edgcumbe, at Morlaix.

The grounds are charmingly wild, yet graceful. Nature is in a great degree left to have her

own way; the trees are of magnificent size (one of them indeed measures 28 feet in girth), ferns and wild flowers grow in rich luxuriance: every now and then glimpses are obtained of the bountiful river, and, on the opposite side, of the hills-steeps and thick woods of Devonshire. A pretty landing place for boats is among the most picturesque points in the landscape; a lesser river here flows into the Tamar; a waterfall adds to the interest of the scene; and a neat little inn, close to the bank, gives refreshment to the wayfarer; above all its attractions is to be counted this—it is distant a dozen miles from a railway, and the shrill whistle never breaks the harmony of the song-birds who "cannot help but sing" in every bush, brake, and tree of the demesne. The scenery on the river in the neighbourhood of Cothele is extremely beautiful, and in many places thickly overhung by skirting woods. Danescombe, a deep hollow in the woods, is a charming spot, as are the Morwell rocks, and many other places.

We have thus pictured two of the most ancient, and certainly the most interesting, of the Stately Homes of England; and have shown that both are but a day distant from London. Surely we may induce some to visit them who have calculated how most pleasantly and most profitably a month of summer or autumn may be spent.

Yet we have directed attention to but one of a hundred attractions in Devonshire and Cornwall: Devonshire is rich in the picturesque at all seasons; and the wild grandeur of the Cornish coast has, for centuries, been a theme of special laudation. Here and there, no doubt, other countries may supply us with finer examples of the sublime and beautiful in scenery; but they are to be reached only by sacrifices, such as the HOME TOURIST is not called upon to make; our own Islands have been gifted by God with so much that is refreshing as well as exciting to the eye and mind, that he or she must be fastidious, indeed, who fails to be content with the beauties that Nature presents so "near at hand"—accessible at comparatively easy cost of time, toil, and money.

Between Exeter and Plymouth there may be a tour for every day of a month.

Among the more delightful trips, where all is so beautiful, and where it is impossible to turn in any direction without finding some delightful place or some interesting object, may be named as especially within the reach of visitors, those to Ivy Bridge, with its abundant charms of hill, dell, wood, and river; to Saltram, the seat of the Earl of Morley, on the banks of the Laira; to the Beacon and

Moors of Brent; to the picturesque and pleasant dingles and combs of Cornwood; to Plympton, with its historic sites and its pleasant associations; to Bickleigh and its poetical vale; to Dartmoor, with its gloomy waste, its wild and romantic "breaks" of scenery, and its endless antiquities; and to scores of other delicious spots. The trip up the river Tamar to the Weir-head is one which ought to be taken by every visitor, embracing, as it does, besides hundreds of other points of interest, the dockyards, gun-wharf, Keyham steam-yard, Mount Edgcombe, Torpoint, Thanekes, Gravesend House, the mouth of the sweet river Lynher by which St. Germans is reached; Saltash, whose women are proverbial for their dexterity and strength in aquatic exercises, and who often carry off regatta prizes; St. Budeaux, with its conspicuous church; the junction of the Tavy with the Tamar; Warleigh, Beer Ferris, and Maristow; Cargreen and Landulph, in whose churchyard Theodore Palæologus, the last male descendant of the Christian emperors of Greece, rests in peace; Pentillie Castle, with its romantic love stories and tales of change of fortune; Cothele, of which we have spoken; Calstock, with its fine old church situated on a promontory; Harewood House, the seat of the Trelaw-



COTHELE: THE LANDING PLACE.

neys, and the scene, in Mason's *Elfrida*, of the love of Ethelwold and of the misfortunes consequent on his marriage with the daughter of Ordgar; and the sublime and beautiful Morwell Rock.

Staddon Heights, Mount Batten, Penlee Point, Hooe, and many other places, are within short distances of the Hoe, at Plymouth, and can be easily reached. Trematon Castle and St. John's are also near at hand, and pleasure trips are frequently made in steam-boats round the Eddystone.

For those who make a longer stay in South Devon, visits may well be made to Tavistock, to Totnes, to Berry Pomeroy Castle, to Torquay, with a long *et cetera*. Besides the trip up the Tamar, there are other rivers in South Devon whose charms are of a totally different, but perhaps even more exquisitely beautiful character. Thus the Dart, the Lynher, the Plym, the Yealm, the Erne, and the Tavy, all present attractions to the tourist.

It cannot fail to augment the enjoyment of those who visit this beautiful county—the fairest, the brightest, and the "greenest" of all our English shires—to recall the many "worthies" to whom Devonshire and Cornwall have given

birth; men renowned in art, in science, and in letters: and the gallant men, the "adventurers," who carried the flag of England into every country of the world, braving the battle and the breeze in all the seas that surround earth in the four quarters of the globe. It is a long list—the names of Drake, of Raleigh, and of Davy; of Reynolds, Northcote, Haydon, and Eastlake; of Carew, of Hawkins, and of Gilbert; of Kitto, of Bryant, and of Hawker, being not a tithe of the eminent men to which this district has given birth—of whom the western shires are rightly and justly proud.

Shame be to those who seek in other lands the enjoyment they may find so abundantly at home—who talk freely of the graces and grandeur of far-off countries, and do not blush to acknowledge entire ignorance of those that bless and beautify their own.

England, Ireland, Scotland, and Wales, are, each and all, rich in "the picturesque;" to the artist and Art-lover they present attractions second to none they will find in any country of the Continent: that is the truest "patriotism," which inculcates, as a first duty, a full appreciation of

"Our own, our native land!"

SELECTED PICTURES.

L'ANGE GABRIEL.

P. Delaroche, Painter. A. Blanchard, Engraver.

If Paul Delaroche may be placed among the foremost of modern French painters, Augustus Blanchard takes rank among the first of modern French engravers: so that in this print we have the combined efforts of two men, each most distinguished in his special art. True, it is only an ideal portrait; but how exquisitely beautiful is the face, how full of majestic reverence, realising the archangel's own words as related by St. Luke, "I am Gabriel that stand in the presence of God." It is evident the painter worked his subject from this passage of scripture. Mark, too, the rich yet simple elegance of the costume, the bands of pearls, and the vast sapphires and emeralds distributed around the shoulders; and the graceful disposition of the flowing hair, on the edges of which the nimbus throws a glory. It is altogether a conception that the greatest of the old masters could not have excelled in poetic beauty.

Gabriel, according to a writer in Kitto's "Bible Cyclopaedia," signifies the mighty one, or hero, of God. In the Bible we read of him as the heavenly messenger sent to Daniel to explain the vision of the man and the he-goat, and to communicate the prophecy of the seventy weeks. Under the Christian dispensation he was employed to announce the birth of John the Baptist to his father Zechariah, and that of the Messiah to the Virgin Mary. Both by Jewish and Christian writers Gabriel has been denominated an archangel. The scriptures, however, affirm nothing positively respecting his rank.

In a fragment of a Greek writing, "The Book of Enoch," the four great archangels Michael, Raphael, Gabriel, and Uriel, are described as reporting the corrupt state of mankind to the Creator, and receiving thereupon their several commissions. Gabriel is ordered to destroy "the sons of the watchers from among the sons of men." In the Rabbinical writings he is represented as standing in front of the throne of the Deity, near the standard of the tribe of Judah. The Rabbins also say that he is the Prince of Fire, and is appointed to preside over the ripening of fruit; that he was the only one who understood the Chaldaic and Syriac languages; and that he taught Joseph the seventy tongues spoken at the dispersion of Babel. According to them, he and the archangel Michael destroyed the hosts of Sennacherib, and set fire to the temple of Jerusalem.

The Mahomedans regard Gabriel with profound veneration. They affirm that to him was committed a copy of the whole Koran, which he imparted in successive portions to Mahomed. He is styled in the Koran the "Spirit of Truth" and the "Holy Spirit." In his hands are to be placed the scales in which the actions of men will be weighed at the last day.

The angel Gabriel is frequently spoken of, in reference to his visit to the Virgin Mary, in Old Christmas Carols: one of them commences thus:—

"The Angel Gabriel from God,
Was sent to Galilee,
Unto a Virgin fair and free
Whose name was call'd Mary.
And when the Angel hither came,
He fell down on his knee,
And, looking up in the Virgin's face,
He said 'All hail! Mary!'"

Chorus. Then sing we all, both great and small,
Nowell, Nowell, Nowell!
We may rejoice to hear the voice
Of Angel Gabriel."



PAUL DE LA ROCHE, PINX^t

AUGUSTE BLANCHARD, SCULP^t

L' ANGE GABRIEL.

THE BOW CHINA FACTORY,
CALLED
NEW CANTON.

RECENT discoveries have brought to light many important particulars relative to the Bow porcelain manufactory, both as to its history and the description of ware made there. It was situated in the parish of Stratford le Bow, commonly called Bow, in the county of Middlesex, and is supposed to be coeval with that of Chelsea, having been established about 1730. Our first notice of it, however, does not commence until the year 1744, when Edward Heylin, of Bow, merchant, and Thomas Frye, of West Ham, painter, took out their first patent for the manufacture of porcelain from an earth called *Unaker*, obtained from the Cherokee nation, in America, which promised "to equal, if not exceed in goodness and beauty, China or porcelain ware imported from abroad." The second patent was taken out in November, 1749, by Thomas Frye, painter, *alone*, for further improvements in making porcelain "not inferior in beauty and fineness, and rather superior in strength than the earthenware that is brought from the East Indies, and is commonly known by the name of china, japan, or porcelain ware."*

In the "Lives of Eminent English Painters," we read that "Thomas Frye was an eminent painter in oils, crayons, and miniature; he was for some time employed to superintend a manufactory of useful and ornamental China established at Bow, but which has long since been dissolved. He died in 1763, aged 52."†

In 1750 the concern was evidently of considerable importance, and had doubtless been gradually increasing its business for some years previously; until the works were taken by Messrs. Weatherby and Crowther, at the period referred to in the following documents.

From 1753 to 1763, we find in "Kent's Directory" their names occurring every year as potters, at St. Catherine's, near the Tower. This was the warehouse for China intended for the London market, but a retail shop was subsequently opened in Cornhill.

In Aris's *Birmingham Gazette* for November, 1753, appears the following advertisement:—

"This is to give notice to all painters in the blue and white potting way and enamellers on china-ware, that by applying at the counting-house at the china-house near Bow, they may meet with employment and proper encouragement according to their merit; likewise painters brought up in the snuff-box way, japanning, fan-painting, &c., may have an opportunity of trial wheroin if they succeed, they shall have due encouragement. N.B.—At the same house a person is wanted who can model small figures in clay neatly."

There is a very curious document accompanying a Bow china punch-bowl in the British Museum, which we give, as having been hitherto, almost solely, the only authentic account of the Bow works; it serves to corroborate many allusions and statements that occur in the documents to which we shall presently refer:—

"This bowl was made at the Bow china manufactory, at Stratford le Bow, Essex, about the year 1760, and painted there by me, Thomas Craft; my cipher is at the bottom; it is painted in what we used to call the old Japan taste, a

taste at that time much esteemed by the then Duke of Argyll. . . .

"The above manufactory was carried on many years under the firm of Messrs. Crowther and Weatherby, whose names are known almost over the world: they employed 300 persons, about 90 painters (of which I was one) and about 200 turners, throwers, &c., were employed under one roof. The model of the building was taken from that at Canton, in China; the whole was heated by two stoves on the outside of the building and conveyed through flews, or pipes, and warmed the whole, sometimes to an intense heat, unbarable in winter. It now wears a miserable aspect, being a manufactory for turpentine, and small tenements, and like Shakespeare's baseless fabric, &c. Mr. Weatherby has been dead many years; Mr. Crowther is in Morden College, Blackheath; and I am the only person of all these employed there who annually visit him. "T. CRAFT, 1790."

Lady Charlotte Schreiber, whose enthusiastic and unceasing attention has been for some years devoted to the task of elucidating our English Ceramic history, especially the porcelain manufactories of Bow, Chelsea, Plymouth, and Bristol, and whose interesting collection of specimens, or rather a selection from it, is now to be seen at the South Kensington Museum, has recently acquired several books formerly in

use at the Bow works, including books of designs, memorandum-books, diaries, and some account-books relative to the business; these she has kindly placed at our disposal, for the purpose of eliciting information as to the early history of this manufactory, even before she has found an opportunity of examining them herself.

These documents are from the library of Mr. Bowcocke, of Chester, whose brother, John, was one of the managers of the works at Bow, and to whom all these books originally belonged.

The first contains the accounts from January 1750—1. O.S., in which year the partnership of Messrs. Crowther and Weatherby commenced, up to December, 1755. From these it appears that a branch establishment was opened in London in 1753, which, no doubt, was that of St. Catherine's, near the Tower, although the place is not mentioned. An account is given in separate columns of the value of the *biscuit* and *glazed-ware* taken into the warehouse at Bow, and sold out of the warehouses at London and Bow, in each year.

A statement for the year 1754 is here given to show the extent of the business transacted.

A WEEKLY ACCOUNT OF TRADE, &C., AT LONDON AND BOW.

1754. Jan. 5.	Goods Credited with Discount.	Credit without Discount.	Retail Cash, London.	Cash, per Journal.	Cash Recd. at Bow.	Goods Returned.
5	134 15 5	1 1 0	20 4 3	11 1 6	28 17 9½	9 15 0
12	174 6 1	25 5 6	29 4 8	138 9 3	16 14 8	4 13 0
19	192 13 6	24 16 10	50 16 0	153 18 9	28 15 10½	15 5 0
26	115 14 4	1 0 0	59 6 2	94 13 0	20 8 9	16 16 3
Feb. 2	50 16 11	15 19 3	26 2 6	86 15 0	30 9 6½	1 6 6
9	69 8 7	9 14 7	42 3 9	40 5 4	21 6 1	62 1 5
16	51 16 8	3 7 6	32 17 5	71 18 5	24 14 7½	7 16 6
23	48 9 11	71 1 8	38 12 8	58 17 7	22 10 7½	2 19 3
Mar. 2	67 1 3	13 9 6	56 4 3	83 2 5	26 3 10	17 14 6
9	89 12 7½	8 9 4	44 11 9	145 14 2	35 5 1½	
16	136 17 0½	9 5 6	27 11 5	70 12 6	33 16 4	2 0 6
23	41 7 5	13 6 0	36 8 10	55 9 6	14 7 0	1 9 0
30	104 11 0	14 10 6	41 18 3	90 16 2	21 9 9	
	1277 10 9	211 7 2	506 1 11	1101 13 7	325 0 0	141 16 11

ANNUAL ACCOUNT OF THE PORCELAIN COMPANY'S TRADE FOR THE YEAR 1754.

	Sold with Discount.	Sold without Discount.	Cash received, London.	Cash received, Bow.	Debts come in
1st Quarter ..	1277 10 9	211 7 2	506 1 11	325 0 0	1101 13 7
2nd Quarter ..	2222 11 8	200 0 3	569 3 11	299 10 4	1434 10 1
3rd Quarter ..	2647 18 1	385 2 2	381 18 11	150 4 0	2184 6 11
4th Quarter ..	1982 3 8	189 0 0	353 5 8	77 8 11	2429 10 9
Total ..	8130 4 2	985 9 7	1810 10 5	852 3 3	7150 1 4
Disct. 10% ..	813 0 0				
	7317 4 2				
				Cash received Bow	852 3 3
				" " London ..	1810 10 5
				Sold without Discount ..	985 9 7
				Sold with Discount	7317 4 2
				Total	18,115 8 9

The following extract will show the actual cash receipts at Bow and London, 1751 to 1755, exclusive of the book debts received during the year, which, as will be seen in the preceding account for 1754, amounted to upwards of £7,000.

This statement gives us an idea of the steady increase of the business, which had nearly doubled itself in five years.

O.S. 1750—1	£6,573 0 8
N.S. 1752	7,747 4 8
" 1753	10,114 11 6
" 1754	10,965 6 3
" 1755	11,229 15 2

The next entry gives us the weekly ac-

count of biscuit china made at Bow in 1754, and is interesting, as it distinctly informs us that the name of the Bow factory was *New Canton*; the china, which Thomas Craft says, being on the same plan as that of Canton; it also enables us to appropriate with certainty the china inkstand now preserved in the Worcester Porcelain Company's museum, painted with the favourite and well-known Bow pattern of the daisy; it is inscribed on the upper surface, "Made at New Canton, 1750," corresponding with the first year of Messrs. Weatherby and Crowther's partnership.*

* An engraving of this relic will be found in "Chaffers' Marks and Monograms," second edition, p. 329.

* These patents are given at length in "Chaffers' Marks and Monograms on Pottery and Porcelain," second edition, p. 327.

† Frye was also a mezzotint engraver of some reputation.—Ed. A.-J.]

A WEEKLY ACCOUNT OF BISKET WARE MADE AT NEW CANTON.

1754.			
Jan. 5	No Kilns	.....
12	Do	.....
19	Do	.....
29	Do	.....
Feb. 2	Do	.....
9	Do	.....
16	Do	.....
23	2 Kilns	.....	128 15 2
Mar. 2	2 Do	.....	126 8 11
9	2 Do	.....	134 9 10
16	2 Do	.....	147 18 6
23	2 Do	.....	129 0 6
30	2 Do	.....	132 14 10
			799 7 9

1754.			
Apr. 6	2 Kilns	.....	109 4 3
13	2 Do	.....	140 13 3
20	2 Do	.....	128 8 6
27	2 Do	.....	115 3 6
May 4	2 Do	.....	121 13 3
11	2 Do	.....	115 16 6
18	2 Do	.....	128 5 0
25	3 Do	.....	184 13 8
June 1	3 Do	.....	177 0 8
8	3 Do	.....	177 17 6
15	3 Do	.....	181 14 5
22	3 Do	.....	177 3 0
29	3 Do	.....	169 9 1
			1927 2 7
			799 7 9

Amount one week with another for 19 weeks is £143 10 0 each week.....£2726 10 4

There is a cash-account book for 1757 and 1758, of receipts and payments of a London branch of the Bow factory, either at St. Catherine's or in Cornhill. It is balanced weekly. The monies received are principally from customers, whose names are given, and ready money taken daily, cash received from St. James Street, &c., averaging about £120 per week. The bulk of the money was paid to Mr. Crowther every week, occasionally to Mr. Weatherby.

Mr. Frye frequently received sums varying from £15 to £30, possibly for expenses at Bow; Mr. Heylin's name occurs once or twice only for small sums. Other payments are for powder gold and for grain gold for Bow; freight of clay; weekly wages—to Mr. Brown, 18s.; Mr. Sandy's, 12s.; Hugh Williams, 12s.; Stephenson, 12s.; Burnett, 10s.,—which average about 60s. per week.

The book we now refer to contains memoranda made by John Bowcocke, in 1756: he was one of the managers, or perhaps traveller, for the Bow works. In it we find orders from customers, and many interesting notes relating to the business. We shall have occasion to quote largely from this manuscript, as the items throw considerable light upon the various descriptions of ware made there, among which many will be identified by the curious reader.

"1756. Insure £450 on board the *Antelope*: John Cowling.

Mr. Crowther paid Thos. Osborne for an anchor for the ship *Antelope* £12 1s. 0d.
2 doz. crimson buttons for Mr. Frye.

Jan. 29. Mr. Fogg: a sprig'd sallid vessel, 12s.; 1 pair sprig'd boats, 6s.; 16 cooks, 2s. each, abated; a swan; two harlequins (returned), 7s.

March. Mr. Fahy: 9 gentlemen and ladies, at 9s., £4 1s. 0d.

Mr. White: 1 small fluter white; 3 pair boys and girls; 1 pair small fidler and companion; 1 pair tamberines; 1 cook.

Mr. Fogg: 2 doz. odd cups and 2 doz. imag'd small; 2 pair image ewers; 6 swans; 6 white boars; 6 sprig'd handled cups and 6 cans; 1 pair sauce boats, Mr. Vere's pattern, 4s.; 1 pair large ribbed boats 4s.; 1 large dragon milk-pot; 12 dragon breakfast cups and saucers with good deep colour; 1 sprig'd upright tea-pot, 3s.; 1 sprig'd cream ewer; 24 octagon nappy plates, partridge pattern; 1 vine-leaf milk-pot.

March 27. Mrs. Ann Howard, the Lamb, in Broad Mead, Bristol. 10 round dishes; 2 of each size from the smallest to the largest, both included; 1 largest octagon dish; 1 next less size dish; 36 table plates; 12 soup plates; 2 pair rib'd boats; 3 pair flatt salts, without feet; they must all be the bordered image, blue and pale, as you please.

She has it greatly in her power to serve the factory. I hope they will be very neat and charged reasonable; I have not told her any price. Add 1 soup dish, 13, or not above 14, inches over; 12 table plates. Imaged pale blue.

Quy. What's to be done with white bud sprigs; what quy. of Cupids and B is wanted white; white floras, &c.

March 30. Lent Mr. Frye, cash £8.

April 22. Colol. Griffin, Brook Street: 4 small upright pint mugs to be painted to the very fine landscape pattern, as soon as possible.

April 22. 4 doz. blue plates, Newark pattern; 8 doz. mosaic do.

April 28. Lord Southwell: Mr. Heylin has promised him to make an oval tureen, the image pattern, and to be done in 6 weeks without fail. Think of the Chinese head for Mr. Weatherby.

May 4. Mr. Vanderkist: an enamelled partridge coffee-pot, 9s. Mr. White: 1 imag'd cup and 7 sprig'd chocolates. What is meant by 36 white men with salt-boxes? Mr. Hunter desires to have some mustard ladles as the cream ladles, only small boles and long handles; 6 enamelled roses; 2 pr. green leaf candlesticks; 4 white leaf candlesticks.

Mr. Kentish: mandrill coffee-pot.

Mr. Fogg: 2 swans, wings open.

Mrs. Whitfield to have 1 pr. white branch candlesticks. Mr. Williams, 1 pr. sporters; 1 enamelled pero, 6s.; 1 shepherd, imperial, 7s.; 1 shepherdess, 9s.

May 7. Quy. whether any Windsor bricks were received at the glass house, which is charged to the porcelain compy.

Paid Mr. Heylin, Minshull's draft, £10 10s. 0d. J. B. paid Sir Joseph Hankey for Messrs. Weatherby and Crowther, £348 18s. 0d.

Mr. Fahy: 1 pr. of the new shepherd and compn.; 1 pr. Dutch dancers, 9s.; 1 gentleman and lady, 18s.; 1 cook, 7s.; 1 boy and girl, 12s.; 1 Paris cries, 6s.; 1 woman with chicken, 7s.

Whether any *bucks* is wanted? There was 5 pair sent down, and only 1 pair came back.

Send down what *does* there is in town, and send down the Bow books.

May 28. Patterns received from Lady Cavendish: a Japan octagon cup and saucer, lady pattern; a rib'd and scollop'd cup and saucer, image pattern; a basket bordered dysart plate; a Japan bread and butter plate.

Mr. Williams: 12 setts blue teas, at 2s. 10d.; a sett compleat of the second *printed* teas.

May 15. Reed. a pair of birds on pedestals, to be painted for Mr. Legg, corner of Birchen lane.

Lady Stairs: a compleat sett Dresden sprig, the canister top; partridge octagon plates.

Mrs. Whitfield to have 1 pr. white biscuit candlesticks.

May 20. Duchess of Leeds: 2 square enamd. and sprig'd desst. 15s.; 1 blue dolphin pickle stand, 5s.; 1 white basin and cover, 3s.; the Duke of Argyle's acct., £20 5s. 0d.

The Duchess of Portland's acct. to be made out, and wait on the steward, Mr. Guidon, in Privy Gardens, Whitehall, and will be paid when her ladyship returns.

June 18. Mr. Fogg: 1 pint *printed* mug, 5s.; 1 half-pint do., 3s. 6d.; 1 fine plate, 4s.; 1 partridge handd. cup and saucer, 3s. 6d. Allowed Mr. Fogg. In a Pero's broken hat, 1s. (Pierrot); in two Turks 3s.; octagon dysart partridge plate 3s. 6d. Mr. Fogg to know the price of the best cock plates; 4 pair rib'd boats, at 4s., good; 2 pr. small imag'd boats and plates; 6

squirrels; butter tubs; 2 small dragon milk-pots; 2 do., a little larger; 1 dragon sugar dish.

Mr. Morgan lent me a leaf for the roses; 4 vauses; 1 pair Minervas of each size.

2 double doz. of lase and 2 double doz. dysart rose pattern knife handles; to be mounted and sent in Baxter's parcel.

July 24. Mr. Fogg to have 1 pair of coloured squirrels.

The knife-handles; how many sold of Dresden flowers? and to have a double doz. mounted.

Has Mrs. Bernardeau had what she ordered of the wheatsheaf?

To buy a partridge either alive or dead. To bring down the Chelsea cabbage leaves and bason.

Reed. and gave Mr. Beswick receipt for £107 12s. 0d. in full to Sept. 1755, for Weatherby and Crowther. J. B.

Mr. Coleman: harliquin, columbine, and Pero (Pierrot). 1 small sprig'd round tea-pot.

Goats, swans, and every other sorts of toys to be sent in Baxter's order, flatt drawers to be made on purpose, and each kept separate.

A plate of the Princess Wales' pattern, good.

Aug. 30. Paid Mr. Heylin's draft on Mr. Crowther for £13, and charged Mr. Crowther's cash acct. with it: quy. how is Mr. Heylin made Dr. and J. C. Creditor?

Nov. 29. J. Bowcocke borrowed of Mr. Crowther for Bow £30.

Mr. Fogg: caudle-cups, white sprig'd and saucers; 3 pr. image cream ewers full blue; 4 white leaf candlesticks, 2s. 3d.; 1 set large sprig'd teas handled; 2 pr. rib'd boats, at 4s. 6d.; 1 sprig'd tea pot, 4s., good.

Patterns received from Lady Cavendish; a Japan octagon cup and saucer, lady pattern; a rib'd and scollop'd cup and saucer; a basket bordered dysart plate; a Japan bread and butter plate. To be returned in a month, May 28th, 1756."

On analysing these memoranda, although they are but imperfect and necessarily curt, being written only for the writer's guidance, we are made acquainted with many facts not before disclosed; for example—it has never been suggested that *printed china* was produced at Bow, yet it is evident that china was decorated with transfer engravings as early as the year 1756, as appears from the following entries:—

"One pint *printed* mug,

One half-pint, do.,

A sett compleat of the second *printed* teas."

The patent which Messrs. Sadler and Green of Liverpool proposed taking out as inventors of the process is dated 1756, but they had brought the art to perfection several years before, and had kept it a profound secret. Transfer printing on enamel was in vogue at Battersea before 1755, and the process would be the same on china as enamel. Horace Walpole, writing to Richard Bentley in Sept. 1755, says, "I send you a trifling snuff-box, only as a sample of the new manufacture at Battersea, which is done with copper-plates." Mr. Binns, of Worcester, has a Battersea enamel watch-case with the tea-party from the same plate as the impressions on china. The *Liverpool Guide* of 1799 says, "copper-plate printing upon china and earthenware originated here in 1752, and remained some time a secret with the inventors, Messrs. Sadler and Green. The manner in which this continues to be done here, remains still unrivalled in perfection. As late as 1783, Wedgwood constantly sent his ware to Liverpool to be printed."

The proprietors of the Bow works availed themselves of assistance by occasionally sending their china to Liverpool to be printed. All the pieces decorated with transfer engravings, have, without discrimination, been erroneously assigned to

Worcester, owing to the want of a thorough investigation of the quality of the body.

Lady Charlotte Schreiber has a teapot with a transfer portrait of the "Prussian Hero," the handle and spout ornamented in relief with the enamelled flowers peculiar to Bow; a bowl with prints of the well-known tea-party, and garden scenes; and two plates, part of "a sett of the second printed teas," before alluded to, with poultry and leaves. All these are undoubtedly of Bow body, probably decorated at Liverpool.

Large quantities of blue-painted ware issued from the Bow works, and there are frequent allusions to them in the order book, for cheap services. On examining the blue pieces, which can be safely assigned to Bow from the nature of the body, there is a peculiarity in the glaze which arises in this way: blue being at that time the only colour that would bear the intense heat of the kiln (*au grand feu*), it is always painted on the biscuit before being dipped in the glaze; consequently, portions, however slight, are apt, while the glaze is in a fluid state, to spread over the surface, giving it a blue tinge, especially on large surfaces; the other colours, as well as the gold, are painted *over the glaze*, and set in a kiln of lower temperature, called the reverberatory or muffle kiln. Hence the blue, being *under the glaze*, is imperishable, but the other colours, from frequent use, get rubbed off.

The following extract from Frye's patent of 1744 shows the exact method adopted at Bow:—

"The articles are 'put into a kiln and burned with wood' called *biscuiting*; if they are very white, they are ready to blue with 'lapis lazuli, lapis armenis, or Zapher, highly calcined, and ground very fine;' they are then dipped in the glaze, and burnt with wood until the surface is clear and shining, and, when the glaze runs true, let out the fire. They are not to be taken out of the kiln till it is thorough cold."

We find in the order book the blue Newark pattern; blue dolphin pickle-stand; "setts of blue teas." A dinner service was ordered to be "blue and pale as you please," &c.

Among the patterns noticed in the same book are white bud sprigs, sprigged tea sets, and Dresden sprigs; partridge services, imaged services, and dragon services were in great demand; Chelsea cabbage leaf, the lady pattern, and the Princess of Wales's pattern, white men with salt boxes, mugs painted to the fine landscape pattern, &c.

Of the figures and groups, only a few are mentioned, such as:—Minerva of two sizes, Flora, imperial shepherd and shepherdess, the new shepherd and its companion, Cupid, gentleman and lady, boy and girl, fluter, fiddler, harlequin, columbine, and pierrot or clown, tambourine player, sportsman, cook, Dutch dancer, woman with chicken, Turk and companion female figure, birds on pedestals, swans, boars, squirrels, buck and doe, goat, and toys of all sorts.

These short notices of Bow figures, although far from being important examples, will remind many of our readers of similar pieces which have been classed as Chelsea.

Several eminent artists were employed at Bow on these figures, but we have no record of them except incidentally, as in the following conversation between Nollekens and Betew (*Nollekens and his Times*):—

"Nollekens. Do you still buy broken silver? I have some odd sleeve buttons, and Mrs. Nolle-

kens wants to get rid of a chased watch case by old Moser, one that he made when he used to model for the Bow manufactory.

"Betew. Ay, I know there were many clever things produced there; what curious heads for canes they made at that manufactory! I think Crowther was the proprietor's name. There were some clever men who modelled for the Bow concern, and they produced several spirited figures—Quin, in Falstaff; Garrick, in Richard; Frederick Duke of Cumberland striding triumphantly over the Pretender, who is begging quarter of him, John Wilkes, and so forth.

"Nollekens. Mr. Moser, who was keeper of our Academy, modelled several things for them; he was a chaser originally."

Bacon and Crisp executed several groups for the Bow manufactory.

We may also refer to the pair of white china figures of Woodward the actor, and Mrs. Clive, in the costumes as given in Bell's Collection of Plays. A pair of these in the white Bow china, exquisitely modelled and finished, bear the date 1758 stamped in the clay: they are in the possession of a lady whose family has retained them ever since they came from the factory.

Memorandum book of John Bowcocke for 1758.

There is very little to interest us in this book. Bowcocke was at Dublin for the first eight months, receiving consignments of glass and china from the works, which were sold principally by auction. The money taken was remitted weekly to the company.

"Feb. 9, 1758. Dublin. I went to see Sheridan, in Hamlet.

April 19. Lady Freik shew'd me two turcens she brought from France, moulded from a full grown cabbage.

(A sketch is given).

Aug. 22. At Nottingham. Called on Mr. Rigley; he says he was used ill about some figure Thorpe sent, not to order, and has done.

Sept. 24. At Bow. Went to hear Mr. John Crowther preach his first sermon.

Oct. 16. Bought a china figure for Mrs. McNally, 4s.

Painting do., 1s. 3d.

Treating Mrs. McNally, wine, 1s.

Went to see her home from the play, 1s; purl, 2d.

(This lady was a good customer of the firm: on referring to the cash-book, we find she paid, on Oct. 16th, £18 13s. 9d.)

Nov. 27. At Bow. Observed in the burning of the bisquit ware that dishes and plates should be burnt in new cases, and only one in each case, as when two are burnt in one another it is certain that one is always bad.

All handled chocolates and coffees and handled teas to be burnt with covers.

Dec. 26. Dined with Mr. H. Frye and family at Stratford."

In the front of this book is a note in pencil, written in 1866, stating that—

"One hundred years since, John Bowcocke died, Tuesday, Feb. 26th, 1765, at 6 o'clock in the evening, of lockjaw. He was brother to William Bowcocke, of Chester, painter, my mother's father.—THOS. BAILEY."

In the same collection are two books of pencil sketches by a French artist named De la Cour, of plants, trees, festoons of flowers, rococo scrolls, cane handles, frames, chimney-pieces, landscapes (among which is a view of London), figures, single figures for statuettes, &c. Another book contains coloured engravings by Martin Engelbrecht, of Nuremberg, of a great variety of subjects suitable for painting on china: costumes of various nations, ladies and gentlemen splendidly attired, shepherds and shepherdesses, garden scenes and summer-houses, palaces, birds, animals and insects, hunting scenes, musicians,

Chinese figures and scenery, interlaced ornaments, &c. A fourth book, published by Edwards and Darley, 1754, consists of engraved subjects,—Chinese interiors, vases, figures, pagodas, bridges, animals, exotic birds, insects, &c. The Chinese designs are mixed up with rococo scrolls and other ornamental work.

Having now carried our readers through the books referring to the Bow works, we will take up the thread of the history which we have brought down to the time when it was evidently in a most flourishing state, in the year 1758. We have no positive information how long it remained so, but it could have been only a few years before symptoms of decay became apparent. However, we find in "Kent's Directory" that the firm of "Weatherby and Crowther, potters, St. Catherine's," was continued down to the year 1763, when the catastrophe we are about to relate took place.

The year 1763 was a most disastrous one for the Bow works: Mr. Thomas Frye—under whose management and by whose talents as an artist, and by his practical knowledge, the china had been brought to that perfection for which the manufactory had become so celebrated, and who had for more than twenty years devoted his exertions to this end—died at the age of fifty-two. The event must have proved a great blow to the concern, and may have been one of the causes which hastened its dissolution; for in the same year, viz., in 1763, the firm was broken up, and we find, gazetted as a bankrupt, "John Crowther, of Cornhill, chinaman."

His partner seems to have held out a little longer; but in the following year, 1764, among the list of bankrupts occurs, "Benjamin Weatherby, of St. Catherine's, merchant."

Mr. Crowther, however, still retained the works at Bow, but his name alone appears in the concern. We know nothing of its prosperity under the new directory; but it is probable, with Mr. Crowther's knowledge (who seems to have been essentially the working partner), that it still maintained its position.

In the Directory 1770—1775, it is stated, that John Crowther of the Bow china warehouse had a warehouse at 28, St. Paul's Church Yard, but it is very likely that the firm of Benjamin Weatherby & Co., potters, which existed in the same interval was connected with him.

It was about 1775 or 1776 that the works were disposed of to Mr. Duesbury, and all the moulds and implements transferred to Derby.

Mr. Weatherby died about this time; but Mr. Crowther was, according to Thomas Craft's account, an inmate of Morden College, Blackheath, in 1790.

There are several marks, well known to collectors, that have not hitherto been assigned to any particular *fabrique*; but from the nature of the paste on which they occur, and their peculiar make, as well as from comparison with fragments recently discovered on the site of the Bow works, we may, with some degree of certainty, attribute them to that manufactory.

Lady Charlotte Schreiber possesses three soft paste statuettes of Bow china, representing an actor in the costume of a Turk or Russian, with turban and fur collar, all of the same model. One of these, has this mark graved in the clay before glazing (fig. 1): it consists of a crescent at top, then a ring and stem in form of a cross; the second figure, which is painted, has underneath an upright dagger and anchor pencilled in red, and a sword in blue placed

horizontally (fig 3); the third figure is of white china, unmarked, but the man holds a scimitar in his right hand, the point resting on the ground. The companion figure to this is an actress with high head dress, both these are well-known to collectors.

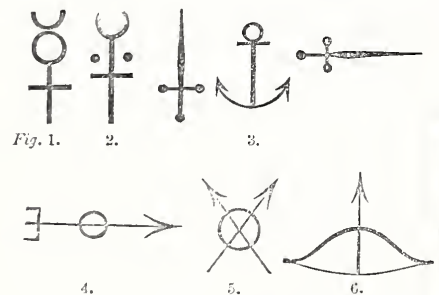
The first mark (fig. 1) has never before been attributed to Bow; but we are, for many reasons, justified in doing so. Lady Charlotte Schreiber has a pair of white china pug dogs with a similar mark, but the crescent at top is unconnected. The triple mark (fig. 3), sometimes with the dagger and sword only, is frequently seen on china figures, but it has never yet been satisfactorily assigned; some call it Early Chelsea, others Worcester, although they differ essentially from the known examples of these *fabriques*: we may therefore, with greater propriety, place it as a Bow mark.

The next mark (fig. 2) is also seen on Bow china; it is a variation of fig. 1, having no crescent at top, but a dot on each side: it is given by Marryat as belonging to Bow.

Another mark frequently seen on blue-painted and embossed china of Bow, especially on the sauce-boats, is an arrow with a ring in the centre of the stem. This, Marryat says, is a Bow mark (fig. 4).

A similar mark, but with crossed arrows and an annulet, is on a Bow china saucer in the possession of a Mr. Temple Frère (fig. 5).

The next mark is a bow and arrow (fig. 6); it is pencilled in red on the back of



an octagon plate, painted with daisies and two quails—a favourite Bow pattern—being part of a service in the possession of the Duke of Northumberland, at Stanwick.

The old Bow works were situated just over the bridge, on the Essex side of the River Lea. The buildings, after the disposal of the goodwill and the removal of the implements to Derby, about 1776, were turned to an entirely different purpose.

About twenty years since the site was purchased by Messrs. Bell and Black as a manufactory of vesta wax lights or matches. The houses opposite are still called China Row

Towards the end of the year 1867, nearly a century after the extinction of the china factory, and when even the nature of the ware made there was problematical and scarcely known or remembered, a mere accident brought to light some of its long-hidden relics. Useless as these would appear to some people, and the merest fragments, fit only for the dust heap, or to be immediately immured again, yet a gentleman (Mr. Schreiber) thought the discovery of sufficient importance to mention it from his seat in the House of Commons. However, in trenching a drain from the manufactory into the sewer, the workmen, at about 8 or 10 feet from the surface, came upon the *débris* of the old Bow china works.

Mr. Higgins, jun., who is attached to the match-manufactory, received his first intimation of the *trouville* from perceiving

fragments of delicate biscuit china in the hands of some children, who had picked them up as playthings. This led him to keep strict watch over the excavation, and by permission of the proprietors, the ground remained open for a few months, and, as leisure permitted, he examined the earth for some distance immediately round the spot. Limited as the space was, he found a great quantity of specimens, which he and his sister, Miss Higgins, have taken the pains to arrange carefully in trays, and through their kindness we are enabled to



Fig. 7.

describe some of the more interesting examples.

Although fragmentary, they are particularly interesting, as showing us the various descriptions of ware made at Bow, verifying its products, and enabling us to identify, not only the paste and glaze, but the methods of ornamentation.

The spot where the excavations were made is supposed to have been where one of the kilns formerly stood; this is borne out to a certain extent by the presence of a quantity of bricks cemented together, the inner surface having become vitrified by the heat of the kiln; and also by a vast number of broken saggars, or cases of baked earthenware, used to contain the china, and protect it from the flame and ashes in the kiln. One of these saggars of cylindrical form, measures 10 inches in diameter by 8½ inches in height; it had three rows of holes pierced through the sides, at equal



Fig. 8.

distances from top to bottom, into which clay pegs (like large clout nails) were inserted, to support the circular platforms within, at convenient distances, on which the china articles rested while baking. The cocks spur, or point, used to separate the china is a simple cone of baked clay, not the usual form, which is like the *calltrop*,

having always three points below and one only uppermost. Large pieces of china clay were found, some in a soft soapy state, others hardened; bones of animals, which entered into the composition of the paste, as well as calcined flints and pieces of quartz, used in making the frit or glaze; a number of circular medallions of baked clay from 2 to 6 inches in diameter—one was



Fig. 9.

marked on each side with H and M cut into the clay.

All the fragments of vessels discovered are of porcelain biscuit: not a piece of Delft or common earthenware was found among them: some few are glazed, but these form the exceptions.

The first we shall notice, and probably the earliest manufacture, are the pieces decorated with blue painting: the designs are



Fig. 10.

painted, in mineral colour, on the biscuit, and have not been glazed or burnt in.

These designs are principally of Chinese landscapes, flowers, figures, and birds. A few examples are here given to show their general character: figs. 7, 8, 9, 10, 11.

A very frequent pattern of simple character in the blue ware is three hanging branches of willow leaves. Among the rest is a mottled ground plate with white angular medallions of light blue scenery.

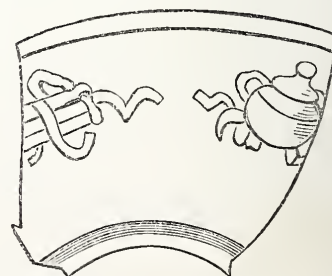


Fig. 11.

The only variations in colour are a cup with green leaves and lake flowers, and a fragment painted in lake *camaïeu* , with a castellated mansion, of high finish: these two are glazed. Not a single specimen of blue-printed china was discovered: all are painted with a brush. This is not at all surprising, for it must be remembered they are all unfinished pieces, which have never been out of the factory; and when this decoration

was required, they were sent to Liverpool to be printed.

The next division consists of biscuit china, fragments of services ornamented in relief, the favourite pattern being the May flower. The hawthorn is represented quite after nature with its thorny branches and blos-

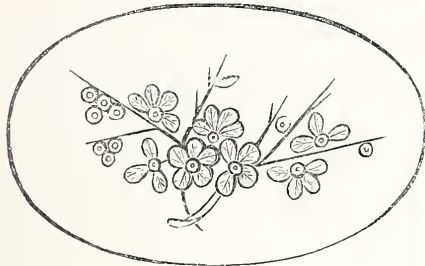


Fig. 12.

scm. About a dozen of the moulds for stamping these flowers were also found quite perfect; they are of biscuit, 3 inches by 2½ diameter. Fig. 12 is interesting, being the original mould of a biscuit cup which has its exact counterpart glazed. These pieces form a history in themselves.

Another mould is of two roses and leaves



Fig. 13.

on a stalk, fig. 13. The raised figures on the biscuit are remarkably sharp, but the application of the glaze fills up the spaces.

The other decorations in relief are the basket pattern, overlapping leaves, vertical bands overlaid with scrolls, ribbed cups and basins, a biscuit candlestick in form of a vine leaf, another of different pattern painted

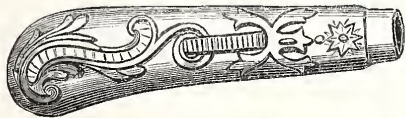


Fig. 14.

blue. In this extensive collection we find milk-pots, cups, cans, and saucers, open-work baskets, octagon plates, cup-handles, lion's-paw feet, small pots for colour or rouge; but not a single piece has any mark which can be assigned to the *fabrique*. One of the cups has the name of "Norman" written on it in pencil, perhaps the



Fig. 15.

name of one of the painters. Among other relics are pieces which have been injured in the kiln by falling into ugly and distorted shapes, plates and saucers that have inadvertently gone in contact with each other and could not be separated.

There is a great variety of china biscuit knife-handles, some plain, others with

rococo scrolls in relief heightened with blue; two specimens are here given, figs. 14 and 15.

Some few pieces of an ornamental character are among the *débris*. The foot of a salt-sellar beautifully modelled in biscuit, formed of three shells with smaller shells and seaweed between; the upper shell, to



Fig. 16.

hold the salt, is wanting. A sketch of it is here given, fig. 16. To these may be added the foot of a large centre ornament of the same character as the last, to hold sweetmeats, also modelled by hand in shells of all sorts, rock-work, coral, sea-weed, &c., with three scallop shells: this has had one or more tiers above, but broken off at stem.



Fig. 17.

Some natural shells were found which served as copics. There are two pug-dogs nearly perfect, with collars, on which are roses.

Two handles in form of female heads in high relief, for treens and other large bowls, fig. 17; and a man's head with a high cap and feather, nicely modelled, fig.



Fig. 18.

18; also the body of a female figure in biscuit, with laced bodice.

The Bow paste is exceedingly hard and the fracture very close and compact, consequently the pieces, as a rule, are very heavy for their size, but many of the cups and saucers are almost of egg-shell thickness. The colour is a milky white.

It is desirable that this collection should be preserved intact in one of our public museums, to show by observation the quality of the porcelain produced at Bow, as well as the decoration, which cannot be conveyed by mere description alone.

W. CHAFFERS.

THE SCENERY OF THE STAGE.

THE PRINCESS'S THEATRE.

To this theatre we are more indebted than is generally believed for the establishment of that accuracy in dress and properties which now prevails at the best houses, in placing the historical drama on the stage. Still vivid in public remembrance must be those scenic splendours which acquired for the Princess's a unique reputation, and presented to the play-going public realities and proprieties for which it had not been prepared by any previous representations; and we may render homage to the memory of Charles Kean. It is scarcely necessary to say that we allude to the manner in which *Henry IV.*, *Henry VIII.*, *Macbeth*, and others of Shakespeare's plays were brought out under the management of that gentleman. Much learning was exercised in determining the equipage and appointment proper to these spectacles—a circumstance which stimulated the criticism of the time. But it was found that everything had the warranty of authority—indeed, the search into military and civil fashions of past times may be said to have been carried even to pedantry. These representations were almost too much for the simple-minded student who desired only to hear an interpretation of our great dramatist. To him the ancient accessories of the incidents set forth might have no interest, nevertheless two books were open before him, that of the "history," and that of the old fashions pertaining to it. The pomps of the latter might strike no sympathetic chord in the sensibilities of such a spectator, but there was present on these occasions a throng of other students who were attracted by the pomp and circumstance of the situations represented. To artists the accuracy of these plays in their costume and appointments offered the advantages of a school which painters had never before enjoyed, and whatever anachronisms may have prevailed before, in respect of the fashions of the past, we have of late had little to complain of on that score. It may be thought that the illustration of the story of Sardanapalus, from Mr. Layard's book, was a thought too remote for professors of popular art, but we have had opportunities of judging that, in book illustration and other directions, Sardanapalus was a most profitable lesson.

It must be more than a quarter of a century since this theatre was built. It was first proposed to call it The Bijou, but the name ultimately determined on was that it now bears. The decorations may be described as "gorgeous," and the chandelier was such a triumph in cut glass as up to that time had never been seen. With respect to gas, the rule of the London theatres of that day was the utmost amount of light, and as certain of the noble and wealthy patrons of the drama had subscribed to the enterprise, the night of the opening showed an audience which, for brilliancy, is rarely equalled in a small theatre. The subdued light, which is now the rule of most houses, is economical, both to the management and the audience. On the one hand there is a saving of gas, on the other, ladies will not dress to spend an evening in protracted twilight; and men believe that this justifies them in passing direct from the club-room to their box or stall. With a subdued light proprietors and lessees need not trouble themselves much about the freshness of their decorations. The ornamentation of the Princess's now looks dusty and stale, but there is yet in it somewhat of its pristine pretension. *Marie Antoinette*, which has lately had a run here, is prolific of picturesque suggestion. So thought Mr. E. M. Ward, who has painted from the story of the unfortunate queen some of his most effective works. Whatever praise may be due to the personal dispositions of the piece, it would seem that the most telling points of the scenic department have been overlooked. To show that a greater attention has been paid to the personal than the material properties of the piece, it is only necessary to allude to the scene in which Marie Antoinette appears among the officers of the Swiss Guard, which is the most

picturesque point in the play. In short, the excellence of the impersonations is worthy of better scenery. Yet for this the artists are not responsible, for we cannot suppose that they have had a *carte blanche* to carry out their conceptions. The scenery is the work of the joint labours of Mr. F. Lloyds, Mr. Dayes, Mr. Matt Morgan, with numerous assistants. To give space to the "Salon in the Palace" the ceiling of the room is divided by a succession of arches, and the walls, columns, and vaultings present a monotony of gilt arabesque, such as might have been suggested by a fairy tale. "De Fersen's Lodgings" was a subject which might have been enriched with allusion to the tastes of the courtier and the soldier, keeping in remembrance always the fashion of the time,—that is, of that of Louis XVI.,—but there is an entire absence of furniture or any distinctive characteristic. On their attempted escape from Paris, the royal family was arrested at Varennes, and the gate of the town, with a view of the main street, forms a principal subject in the scenery. The gate itself is a low structure, pierced by one arch which is surmounted by a tement covered with tiles; and on the left of the gate is the inn at which the travellers alight, and where they are discovered by the landlord, who recognises the king. There is a much more interesting scene than this, presenting a view in Paris, with the multitudinous gables of its old houses, surmounted by the distant towers of Notre Dame. The buildings in this composition are overcrowded, but in effect, it is the most successful picture of the series. In "The Gardens of the Priory of the Temple" there is no opportunity for pictorial display. A simple locality is described, and nothing more. The place may be very like what it was towards the end of the last century, but it is scarcely thus that such subjects are commonly dealt with for the stage. It is here that we see Marie Antoinette, now meanly dressed, occupied in repairing one of her husband's cravats, and at the same time subjected to the brutal insults of the cobbler Simon; and here it is that the Marseillaise is sung, and the Carmagnole is danced, by Simon and an itinerant vendor of the song written on "Madame Veto," the latter of whom contrives to pass to the queen, instead of a copy of the song, a communication of a plot for the escape of the royal family from the Temple. The "Place de la Révolution" might have been made very imposing, but not from the view presented. The objects of the composition are indistinct and even shapeless—a result which may arise from an imperfect command of the means of lighting the painting.

The decorations of the Princess's remind us of the pretensions of former days—everything has a dusty and faded look. The painted valance draperies of the proscenium are singularly heavy, and in disadvantageous opposition to any light scene that may be placed upon the stage. The more modern frieze, with its figure composition, is an excellent substitute for any heavy valance, which should never be of a dark colour. Here it is intended to harmonize with the drop-scene, but if it were of a middle tone it might harmonize both with the back-scenery and the drop-scene, and a judicious arrangement of this kind would give space, which in all theatres, but more especially in small houses, should be a primary object of study. The drop-scene is a red curtain open in the centre, so as to show a statue of Shakespeare, which is so white as to appear to have been repainted, while the curtain has been left in its fading hues. The panels of the principal tier of boxes are scrolled outwards and bear in the centre a carved ornament in relief. These panels are surmounted and supported by mouldings, having an arabesque design in relief. The second tier has much less of moulding and ornament in relief, and the third tier yet less, and of the three, the last is in the best taste. It is no fault of the present, or any late management, that the quasi-embellishments of this theatre should all tend to the diminution of its space. For stage accessory and historical truth, this house has had a reputation which, it may be presumed, has not been enjoyed by any other theatre in Europe.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

THE MILL-DOOR.

C. J. Lewis, Painter. J. C. Armytage, Engraver.

THIS is not the kind of picture we are ordinarily accustomed to see from the pencil of Mr. Lewis, whose speciality is landscape-painting. Whether or not he is a trout-fisherman, we do not know, but he certainly loves to hover about the spots "where the trout lies," by swift-running streams, by mill-races, and mill-tails; and it is therefore scarcely matter of surprise that he should, during some one or other of these expeditions, have been tempted to see if there chanced to be anything inside the mill worth transferring to his canvas. Hence, it may be presumed, is the origin of this picture, which, when exhibited at the Royal Academy, in 1867, arrested our attention by the novelty of the subject, as well as by the clever manner in which the painter had rendered it. No title was appended to the work, but two lines from Tennyson gave a clue to the composition:—

"The very air about the door
Made misty with the floating meal."

Knowing something of the Kentish water-mills and mill-streams—out of the latter of which we have taken many a brace of richly-spotted trout, before railways had bridged over the silent and verdant valleys watered by the Cray, the Darent, and other tributaries of the Thames or Medway, disturbing the pleasant solitudes with the shrill whistle of the steam-engine, and tending to make the angler's occupation almost nugatory—we fancied, in looking at the picture, that the place was of Kentish character; and Mr. Lewis tells us he sketched the scene at a small village near Sevenoaks. By the way, the heraldic shield, somewhat rudely constructed, and the device a *little* "out of drawing," is, we presume, intended for "The White Horse of Kent," the armorial emblazonment of the county.

The picture is an unaffected transcript of such a scene as it purports to be. Leaning on the half-door of the mill is the miller's young wife, holding in her hand a bunch of cherries, gathered, in all probability, from the adjoining orchard or garden, which she holds up as an alluring bait to her toddling infant, whom an elder sister has in charge. Through the open window, in the far end of the mill, we catch a glimpse of the stream that turns the wheels which set the huge grindstones into motion, and converts the hard grain into "floating meal." A flour-mill is always capital foraging quarters for poultry and other domestic birds; and here we have fine pigeons dotting the ground and the thatched eave; the diversified colours of their plumage making an agreeable variety in the painter's palette.

As a rule, the occupations of rustic life offer so little of novelty to an artist's notice, that we are pleased to meet, as in this case, with something which breaks the monotony of what is ordinarily set before us in our exhibition-rooms. Both in the subject and its treatment we have an attractive work: the introduction of the mother and her children gives animation to the scene, while they do not appear forced in for the sake of effect; they express only a domestic incident natural enough in their daily life.

ART IN PARLIAMENT.

LORD ELCHO having asked "Why the brick and terra-cotta buildings of the South Kensington Museum, in Exhibition Road, were not progressing; and if any ultimate saving would be effected by this stoppage of work," Mr. W. E. Forster replied, on the part of the Government,—"That it was true these works had been stopped for the last three months; the simple fact being that it was thought necessary, on account of the necessities of the revenue to reduce the vote for building by £8,500 this year, and it had been determined to proceed at present only with what required immediate completion."

In committee of supply a sum of £34,026 was proposed to complete the amount required for the buildings of the Houses of Parliament. Mr. Monk moved to reduce the vote by the sum of £1,221, being the increase on the charge for gas above that made last year.—Mr. L. King inquired if divine service was to be regularly performed in the crypt. Mr. Layard said it would be for the House to decide. Mr. Kinnaird said anything more monstrous than the expenditure upon the crypt could not be conceived, and for no purpose whatever. An attempt was made to negative the vote, £500, for completing the crypt; but the House granted it, after a remark from Lord John Manners that last year the House was pleased to vote a sum for the decoration: the work had been always going on, for year after year a grant had been made towards its complete restoration and decoration. His lordship apprehended this would be the last vote for the purpose, and he did not think the House would grudge it.—The restoration of this beautiful example of ancient architecture is one of the most commendable works undertaken by Government. Mr. Bentinck called attention to what he was pleased to call, "some absurd statues lately placed in the Queen's robing-room and other parts of the palace. One of these represented Henry VIII., the fattest man of his age, as a very slight personage; another made William III. a tall man, though it was well known that he was short and small." Such "mistakes" as these, assuming the hon. member's allegations to be correct, ought not to occur.

Mr. Alderman Salomons inquired when Mr. Herbert's "Judgment of Daniel" would be ready for the robing-room: to which Mr. Layard replied that the artist was still at work upon it, but he was unable to specify a date for its completion. We may add that when it is finished, the character of the picture will be found fully to justify the time spent on it.

Though not coming within the discussions of Art-subjects in Parliament, we may be permitted to allude to the reception given by the Chancellor of the Exchequer to a large number of gentlemen, the representatives of nearly all the scientific societies of England, who waited upon him with the view of obtaining aid from Government for the erection of a statue or some other object, in memory of Faraday. One might suppose, from the cavalier style in which the keeper of the public purse met and dismissed the deputation that he had scarcely ever heard of the great philosopher; certainly, it may be assumed that he knew but little of Faraday's attainments and doings. Can anything be more absurd than the argument adduced by the right honourable gentleman?—"That it is not the practice to appropriate public money towards the monuments of private citizens, however illustrious." It was well said in allusion to this remark, by one of the daily journals,— "A feebler or more contemptible sophism was never resorted to by a Government in evasion of a public demand." In spite, however, of Mr. Lowe's official niggardliness, the "grand, old, simple-minded philosopher" will be duly honoured, and will thus, in the pages of the world's history of great men, be remembered long after even the name of the Chancellor of the Exchequer is forgotten. The man who represents in Parliament a University should be the last to discourage any effort made for the purpose of dignifying those distinguished in science or literature.



C. J. LEWIS. PINX'T

J. C. ARMYTAGE. SCULPT.

THE MILL DOOR.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

PICTURE GALLERIES OF ITALY.—PART VIII. FLORENCE, THE UFFIZI GALLERY.



GIORGIONE.



BRIGHT amid the galaxy of Venetian painters shines the star of Giorgio Barbarelli, of Castelfranco, surnamed GIORGIONE, whose portrait appears above; he was born in 1477, and died in 1511, when he had scarcely reached the prime of life. But it is not in Florence we must look for the finest examples of this great colourist. His grand frescoes in Venice have long since disappeared, while his historical works, few in number, and his more numerous portraits—which, it has been said, seem to represent “an elevated race of beings, capable of the noblest and grandest efforts”—are scattered over Europe, England coming in for her share of the treasures. Florence possesses some, yet not of his highest class of works, though his ‘Concert,’ of which mention was made in noticing the Pitti Gallery, and the portrait of a warrior, assumed by some to be that of the old Florentine soldier, Gattamelata, attended by his page, are worthy specimens of the artist. The latter picture, which has lost much of its original beauty of colour, is in the Uffizj Gallery.

In our preliminary remarks on this collection, we ventured to offer some brief observations on the Florentine school of painting down to the time of Michel Angelo. As a master, his style was less followed than that of Andrea del Sarto. A distinguished scholar of the latter was Jacopo Carrucci, commonly called Pontormo (1494—1556). Though belonging to the school which Mr. Wornum, in his “Epochs of Painting,” styles, “The Anatomical Mannerists,” because influenced in some measure by Michel Angelo, it is presumed he was far more governed by the manner of Del Sarto. His portraits, especially, are well worthy of Florentine school, even at that comparatively early period of portraiture. In the Uffizj Gallery is one of his compositions, ‘JOSEPH TAKEN TO PRISON,’ engraved on the next page. The

interest that attaches itself to the work refers rather to the period in which it was painted than to its merits as a truthful and impressive representation of a passage of sacred history. Certainly the customs and architecture of the ancient Egyptians were quite unknown to the old Italian painter. Of this picture and its companion, ‘Joseph presenting his Brethren to Pharaoh,’ a long and curious story is related by Vasari, and other writers; we append the version of it given by Messrs. Crowe and Cavalcaselle, as the most recent and the briefest. “Pie’r Francesco Borgherini was betrothed to Margaret, daughter of Ruberto Accaiuoli, and his father Salvi had conceived the idea of preparing for the young pair on their wedding-day, a room entirely decorated with panels, and a nuptial bed painted by the best artists. The taste with which his orders were carried out was so remarkable that Vasari never lets an occasion pass without mentioning the master-pieces which the place contained; and he dwells with complacency on the carved work of Baccio d’Agnolo, and the subjects introduced by Del Sarto, Granacci, Pontormo, and Bacchiacca. But the most striking testimony to their value is afforded by the fact that during Pie’r Francesco’s absence, at the time of the siege of Florence, Giovambattista della Palla, an agent of the King of France, persuaded the Florentine government to let him have the spoils of the palace situated in the Borgo S. Apostolo, his intention being to strip the walls and send the confiscated pieces to Francis the First. He was met with firm countenance in the precincts themselves by the wife of Pie’r Francesco, who loudly addressed him with the volubility of her sex:—‘Vile broker,’ she said, ‘paltry twopenny tradesman, how dare you come to remove the ornaments of gentlemen’s rooms, and deprive this city of its richest treasures, that they may embellish the houses of strangers, our enemies? The bed you have come for was made for my wedding, in honour of which my husband’s father, Salvi, prepared all this magnificent and royal furniture, which I am fond of, and intend to preserve and defend in memory of him with the last drop of my blood.’ With this, and much more, the worthy descendant of the Accaiuoli received the dealer of the King of France, and to such purpose that he retired crestfallen and empty-handed to his own lodgings.”

Thus by the courage and presence of mind evinced by this noble lady, the furniture and pictures escaped the hands of the "broker." But in process of time the vicissitudes which so frequently overtake even the wealthy and ennobled, caused the dispersion of the Borgherini Art-treasures, and for a long period all traces of them were lost. At length, according to what a modern French writer says, two "precious morsels" from the hand of Bacchiacca were discovered at the house of Signora Luisa Nerli, of Siena; the Pitti Gallery made the acquisition of Del Sarto's work; and the gallery of the Uffizj, animated by a noble emulation, secured the *tablette* whereon Jacopo Pontormo painted Joseph led to prison for the pretended outrage on the wife of Potiphar.

Piero di Cosimo (1462—1521) is another Florentine painter contemporary with Pontormo, and had the honour of being the first instructor of Del Sarto, who, when a youth, was recommended to Cosimo as a draughtsman and colourist. "He kept him for several years, allowing him spare hours for outside study,

especially at the cartoons of Michel Angelo and Leonardo da Vinci, and delighted to hear that among all the striplings his *garzone* was one of the ablest." The father of Piero, a goldsmith of the name of Lorenzo di Cosimo, perceiving a lively genius and a strong inclination to the art of design in his son, entrusted him to Cosimo Rosselli, an artist of good reputation, who stood in the relation of godfather to him. Rosselli, says Vasari, "accepted the charge more than willingly, and seeing him make progress beyond most of the other disciples whom he had under his care, he bore to him the love of a father, and as his acquirements in Art increased with his years, he constantly treated him as such." The same writer, in his biography of Piero, dilates at considerable length on his peculiarities and eccentricities. Mr. Crowe and his *collaborateur* sum them up with comparative brevity in the following passage:—"Piero is said in his youth to have been industrious and clever, but absent, solitary, and given to castle-building. At a later period he became a misanthrope; would not admit any one to his



JOSEPH LED TO PRISON.

(Pontormo.)

room either to clean it or to see his pictures; never had a regular meal, but if hungry, ate of hard eggs, which he cooked half a hundred at a time. He was an enemy to all artificial cultivation, of men as well as of plants. His eccentricities increased with age, so that in his latter days he was querulous and intolerant, subject to fits of fright if he heard the distant growl of thunder, impatient of ordinary noises, such as the crying of children, the coughing of men, ringing of bells, chanting of friars, and buzzing of flies. During a paralysis, which made his last hours burdensome, he would inveigh against all doctors, apothecaries, and nurses, suspecting them of starving their patients; and he was heard to contrast the melancholy nature of death by prolonged sickness with the happy and speedy one of the criminal who goes to his end in fresh air, surrounded by the sympathies, and comforted by the prayers, of the people." Vasari's account of this latter state of feeling is most amusing. He describes Piero as saying:—"It must be such a fine thing to be led forth to one's death in that manner;

to see the clear, bright, open air, and all that mass of people; to be comforted, moreover, with sugar-plums and kind words; to have the priests and the people all praying for you alone, and to enter into Paradise with the angels." Happy, indeed, must have been the Florentine criminals of that period who made their *exceunt* from this life under such comfortable and pleasant circumstances, and with a sure passport to the realms of eternal bliss. "Living thus peculiarly," says Vasari, "in the midst of these eccentric fancies, he brought himself to such a state that he was found dead one morning at the foot of a staircase," at about the age of sixty, not eighty, as his biographer intimates. Vasari gives the date of his birth 1441, but subsequent researches place it at 1462.

Di Cosimo, who has the reputation of being a greater genius than his god-father and master, Rosselli, accompanied the latter to Rome, and painted the landscape—a branch of Art in which he particularly excelled—in his 'Sermon on the Mount,' in the Sistine Chapel. In the Uffizj collection he is chiefly represented

by the picture engraved on this page, 'THE TRIUMPH OF THE VIRGIN,' or, as some writers designate it, 'The Virgin among Saints,' which, according to Vasari, originally formed the altar-

piece of the Tebaldi in the SS. Annunciata de' Servi. It is painted in oils on wood, and is regarded by a modern French critic as one of the earliest examples of oil-painting by a Florentine.



TRIUMPH OF THE VIRGIN.
(P. di Cosimo.)

The Madonna is elevated on a pedestal, gazing fixedly on a dove. The four standing figures are those of the Saints John, the Evangelist; Philip; Antonio, Archbishop of Florence; and Peter:

the kneeling figures represent St. Margaret and St. Catherine. The landscape portion of the picture is a veritable curiosity of its kind, regarded as a "bit" of scenic composition. The work

passed from the gallery of Leopold de Medicis into that of the Uffizj. In this latter collection are also, by him, several small pictures representing the history of Perseus, rich in fancy, but of the strange and gloomy kind which characterised the works of his latter time. A bust portrait of a man in a black cap, with a dark dress and a frill, is an excellent specimen of Di Cosimo's portraiture. There is scarcely to be found in any collection a better example of this master than his 'Death of Procris,' in our National Gallery.

Giovanni Battista Salvi (1605—1685), commonly called Sassoferrato, from the place of his birth, scarcely belongs to any special school; though, as a follower of Domenichino, he would rank, if anywhere, with the school of Bologna. Yet he appears to have

endeavoured to imitate some of the old masters of a century earlier than his own. His best-known and most esteemed works are his Madonnas, with whom he sometimes grouped the infant Jesus. One of these *Matres Dolorose* is engraved here. The face of the Virgin is very sweet and unaffected, the hands are well drawn, and the draperies, though of nun-like character, are graceful in arrangement.

In 1508, when Raffaele was about twenty years old, he was invited to Rome by Pope Julius II., to aid in decorating the state apartments of the Vatican. While there he painted a portrait, in oils, of his holiness, of which several copies were made, either by himself or, as some writers affirm, by his pupils. One of these is in the Uffizj Gallery, one in the Pitti Palace—it is



MATER DOLOROSA.
(Sassoferrato.)

somewhat doubtful which of these two is the original, but the general opinion inclines to the latter—one is in our National Gallery; another is, we believe, in Berlin. The picture is a grand portrait, certainly, of this celebrated successor of St. Peter, whose apostolic character was almost lost in that of the military commander, and who replied to Michel Angelo, when the latter asked whether he should place a book in the hand of the statue of him, for which he had received a commission:—"No; a sword would be more adapted to my character: I am no book-man." He is represented half-length, seated in a high-backed chair, resting his arms on its elbows, and habited in the ordinary pontifical robes: in his left hand he holds a pocket-handkerchief. The face is rather pleasing than otherwise, the small, piercing eyes are deep set under the open,

projecting forehead; they are quiet, but full of unextinguished power: the nose is prominent and of Roman form; the lips are firmly compressed, the light moustache above them mingling with a full beard which flows over the chest.

Among the large number of portraits of painters which line the walls of three spacious apartments—the pictures respectively are assumed to have been painted by the artists themselves—is one of Raffaele, at about the age of twenty-three. The head is very beautiful; the hair of a rich chestnut brown, the eyes dark and brilliant. Some writers affirm that these were not the original colours, and that restoration has transformed flaxen hair into brown, and blue eyes into black; this opinion, however, is not generally entertained.

JAMES DAFFORNE.

ART-RELICS FROM JERUSALEM.

It would be difficult to collect materials for an exhibition more profoundly interesting than that which the committee of the Palestine Exploration Fund have opened in the Dudley Gallery of the Egyptian Hall, Piccadilly. As to the number of objects displayed, we must regard the present collection rather as the nucleus of a museum, than as the ultimate result of exhaustive research; in fact, the toil is only just commenced. It is but here and there that shafts and galleries have been pierced in that vast *débris*, in some places nearly a hundred feet thick, which covers the site of the city of David. The ruins of the successive buildings, running backwards in the order of time, of Turk, and Saracen, and Latin, and Persian, and Roman, are piled over the foundations of the work of Herod the Great. Before the time of that magnificent king date the erections, the excavations, and the demolitions, of the Asamonean princes, of the Greek kings of the house of Seleucus, and of their rivals and contemporaries the Ptolemies, filling up a period of 540 years from the great destruction wrought by Nebuchadnezzar. Regal Jerusalem, going back from the fall of Zedekiah to the early period when David captured the stronghold, has its own distinct periods of grandeur and of extension. And even earlier than David himself, tradition, and relics of colossal magnitude, point back to the giant founders of the Holy City.

A dozen cases and tables of specimens and relics, and 350 photographs, appear to promise but a faint and inadequate illustration of the history of 2,500 years; a history, moreover, intimately connected with so many of the most important events in the progress of the human race; but those who will spend in the museum, not minutes, but hours, and who, bringing with them some correct idea of what they come to see, give adequate attention to what is actually set before them, will find this long stretch of history to be illustrated in a manner to which it would be hard to find a parallel.

We cannot at present afford adequate space to treat the subject with the detail which it deserves. We propose, therefore, to approach it from the point of view more particularly adapted to our pages. The localities and the depths at which the archaeological relics now exhibited were found, give indications of the period of Jewish history to which such objects may probably be referred. The comparison between the artistic character of the objects themselves, and the date and origin ascribed to them, is the subject to which we now call attention.

Physical Jerusalem is brought before us almost in tangible reality. We have photographs of each most celebrated spot. We have an excellent ordnance survey, on a scale of some 200 feet to the inch. We have models, in relief, of the features represented by the survey. We have large and detailed plans of various imaginary restorations of the temple and the city; of the more than problematical value of which, however, we warn our readers. The same remark applies still more strongly to the very pretty and ingenious model in which battering-rams hammer, and tiny catapults throw mimic stones, by the turning of a winch. Let no one confuse these ideal representations with the accurate fidelity of the survey and the photographs. The latter tell us how Jerusalem now looks. The force of the impression thus conveyed is aided by the display of geological specimens. We have samples of the dry rocks on and out of which the city was built; specimens of its walls, of its concrete, of its mosaics and of its plaster. We have sections of the wood of the country—the olive, the cedar, and the acacia; pine cones from Lebanon; olives and raisins; bitumen from the Dead Sea; reeds from the Jordan; specimens of the fauna of Palestine, down to the locust and the scorpion. No person acquainted with the varying aspects of nature can fail to form a very distinct idea as to what sort of country is thus represented by picture and by specimen.

Then as to human life and habit, which change so imperceptibly in the East, we have

the ornaments of the Syrian women of the day; the silver horn of the Maronite matron; necklaces, and bracelets, and girdles, and veils, personal ornaments, and implements, down to the seal of Hagai, the son of Shebaniah, of whom it is modestly said, that *perhaps* he was no other person than the prophet of that name. The form of the incised letters, indeed, seems to indicate a period not very far removed from that of the close of the Hebrew canon as the date of incision.

Looking back from the present period of Mahommedan rule to that of the Latin kingdom established by the Crusaders, the neighbourhood of the Muristan has yielded relics of terra-cotta, and fragments of enamelled pottery, of a character that demands a chapter to itself. The delicacy and richness of the ornamentation, as well as the peculiar style of incision, that distinguish these objects, at a glance, from the remainder of the collection, are worthy of minute attention. We have here fragments of a distinct chapter of European history; the repeated ruin of Jerusalem having preserved much which, in the absence of sudden catastrophe, died a natural death, so to speak, elsewhere. Thus the relics of the Hospitallers, to whom the Muristan belonged, have great European value.

The dominion of Saladin and the Saracens is brought to mind by the Moorish enamelled tiles which adorned the mosques of those graceful builders. There is but little of this Moresque ware, but what there is shows, both in pattern and in colour, unquestionable marks of its origin. Some mosaics in small, regular *tesserae* must be attributed to the same period, although a single specimen composed of blocks of a larger size and rougher finish is less easy to date.

The Roman rule, baptised or unbaptised, is chiefly marked by architectural relics and representations. A small head of Jupiter Serapis must date between Titus and Constantine. As to the earthenware lamps, their simple and slightly varying form may have been unaltered for many centuries. Some of them bear an ornament which seems to be a conventional representation of a branched candlestick; though the branches generally number nine. Others bear inscriptions, some of them, apparently, in Asamonean characters: one commencing with $\phi\omega\epsilon$, in uncial Greek, followed by a cross, ought to be hunted down to a distinct date.

The famous siege of Jerusalem by Titus is attested in the collection before us by well-rounded catapult balls. A few Roman coins—one of Nero, and one bearing a standing figure with a Victory in one hand, a staff, and a serpent, and clearly defined Roman letters OVI COERVATOR—are there. To these are added coins of Sidon; coins apparently of the Seleucidae, of the Maccabees, of the Latin empire of Constantinople, and of the Crusaders. The arms of Bavaria, impressed with a round stamp on a square piece of brass, and those of Constantinople, date from the thirteenth century. The glass found throughout the excavations is remarkable for opalescent colours of the greatest beauty, the result of slow chemical action. A few lachrymatories and other vials, and one or two sepulchral lamps, are perfect. The fragments are numerous and lovely.

Two large vases, which are described as lamps, and which consist of thin transparent glass, only iridescent in a few places, offer a curious puzzle to the antiquary. They are of an ordinary form, a bell, or rather trumpet, mouth, with an ovoid bulb beneath. In the centre stands a glass tube, fused to the bottom, and broken across at the level of the constriction between the upper and under portion of the vase.

But the most interesting relic of all is a fragment of cedar, carved with bold scroll-work and flowers, charred and decayed, indeed, but bearing indubitable marks of its origin. That it formed a portion of the Temple of Herod, probably of that noble cloister on the south face of the Haram which Josephus describes, there seems no room to doubt. On the surface of that honeycombed relic, covered it may be by gilding, fell, in all human probability, the actual, living, loving, glances of Him who came suddenly to His temple; yet the worshippers knew not how, in His blood, they quenched the light of Israel.

F. R. C.

THE SOUTH KENSINGTON MUSEUM.

CHAPTER VI.

ORNAMENTAL IRON-WORK.*

SECTION VII.—LOCKS, KEYS, AND BOLTS.

THE ingenuity of the locksmith in the construction of the internal mechanism of the lock was always more or less supplemented in past ages by the skill of the artist; and it would not be difficult to trace, in the earlier efforts of the English lock-makers, at least, the foundation of several of the Art-manufactures in metal for which Wolverhampton now, as 300 years ago, and for which Birmingham during the last century, at least, has been famous. Certainly, in the seventeenth and eighteenth centuries, locks, bolts, latches, and keys, always partook more or less of a decorative character, because in all instances they were placed, like hinges, upon the surface of the door; and therefore it became a matter of importance to render them more or less ornamental. The modern construction of doors, in which it is now sought to conceal both locks, bolts, and hinges, by embedding them in the wood-work, has destroyed altogether this branch of decorative and industrial Art; and its revival can only be expected to arise out of a complete change being effected in this direction by the architect seeking again to place these adjuncts of a door on the surface, and in doing so, to render them ornamental as well as useful. Of late years it has been sought to render keys more ornamental than formerly, and with marked success; since these objects need not partake of the ultra plainness of the locks to which they belong.

The locks and keys collected in the Museum form in themselves a curious and interesting subject of study. Allusion has been already made to the decorative character of the internal mechanical construction of the locks affixed to the iron and steel chests and coffers: locks, keys, and bolts in their capacity as distinct works of Industrial Art, are not less interesting.

Among the larger specimens for external use, a gate-lock of Flemish work, 2,636—'55, of about 1600, is an illustration of the elaboration of detail bestowed even upon outside fastenings. The central ornament is divided into two compartments. In the upper are two lions rampant, supporting a scroll; and in the lower, two dolphins support and mingle with the ornamental details which surround the keyhole. This keyhole has a projecting, or porch-like protection, surmounted by a cross in high relief. The sides are decorated with terminal pilasters of excellent design and workmanship. The effect of the whole is suggestive of strength and security, while it is elegant in detail.

Another large example, 301—'54, is of English work of the sixteenth century, brought from Somersetshire, although it is by no means probable that it was made there. This is of a highly decorative character, and an admirably suggestive specimen of its class. It is especially worthy of study from the character of the design and the workmanship of the hasp. This hasp works on two staples driven into the wood, the ends of the hinge-bar being decorated with wrought rosettes. The hasp is of a curved V-shape, with a *repoussé* rosette in the centre of the upper portion. The lower angle is charmingly decorated with chiselled and pierced work of elegant design. The whole is incised or engraved with scroll-work, boldly and somewhat rudely executed; a quaint border running round the edges. The lock-body is similarly decorated, and a broad perforated, or pierced, border, with a rosette at each of the four angles, completes the ornamental portion. The key which accompanies the lock is also of a quaint and decorative form. This is one of the most interesting specimens of locks in the Museum.

It is exceeded, however, by one taken from a coffer, 4,393—'57. This closes with, and is secured by, a hasp on which, in a sunk panel, is a most elaborately-chiselled representation of the Crucifixion, in very high relief.

* Continued from p. 222.

A figure of the Virgin, at the foot of the cross, is chiselled upon a flap which closes the keyhole. On each side of this sunk panel is the figure of a saint, under a canopy. The sun, moon, and stars are represented above the tracery, exquisitely chiselled. Beneath, is an inscription in decorated capitals of fifteenth-century design, "Salva nos Criste." The workmanship and design are worthy of careful study alike by the industrial artist in metal and the Art-student.

Another elaborately decorated lock, or rather escutcheon of a lock, and a hasp, 3,576-'56, is dated 1617. The escutcheon is elliptical in form, with lily trefoils at the points of each diameter, the keyhole being near the centre. The hasp is of a spade-form, the shaft falling over the elliptical plate. The whole is decorated with incised, or engraved, work, as if prepared for damascening; but it is rather rudely done. The effect produced, however, is very rich and artistic, from the details having been well and carefully considered.

A draw-bolt lock, 1545-'56, with the knob of the bolt in the form of a fleur-de-lis, is a very suggestive object, from the simplicity of the treatment in perforated Gothic tracery of fifteenth-century design. It is a singularly skilful adaptation of decoration to a given object and material. A lock and catch-bolt, 1,213-'55, of French work, date 1680, is an interesting specimen of the locks used on interior doors during the seventeenth century, especially in France. The lock-case is surmounted with a chiselled figure of a hound, the front of the lock and catch being decorated with chiselled ornaments in relief, very highly finished with the chasing-tool, and elegantly designed. The ornament on the catch is especially successful in the latter respect, and the whole is an example of high finish and skilful manipulation in iron.

The same may be said of a German specimen, dated 1649, formerly in the Bernal collection, 2,066-'55. The front is decorated with a wreath in a small panel, surrounded by a portico, consisting of two columns and a pediment, exquisitely wrought in steel. On each side is an arabesque of rich design in pierced work. The perfection with which this example is finished is a lesson to all modern workers in steel and iron.

There are other locks of great interest and worthy of careful examination and study, containing, as they do, many suggestions which might be utilised for modern purposes. Space, however, will not permit of their being particularised. For this reason, too, the keys must be dismissed with a very general notice.

The specimens of this class of iron and steel work illustrate the extent to which decoration was applied to the production of these necessary adjuncts to a lock, and as they were frequently carried or worn about the person, it would appear that at times no skill or labour was too great for their embellishment. Frequently they were the symbol of some special office in courts, and public employments, and in those instances the elaboration of detail alike in bow, shaft, and wards, became analogous to the work of the jeweller in our day. One specimen of this class, a recent acquisition to the Museum, 181-'69, may be quoted. It is an example of French seventeenth-century work. The bow is of elegant and elaborate design. This consists of an earl's coronet, and a complicated cipher, interlaced with decorative adjuncts, which make up the necessary form adapted to the hand for use. The shaft is of chiselled details, the quantities being skilfully proportioned; the principal space is fluted. The workmanship and finish are very perfect, and it is scarcely possible to conceive a more elegant object of its class.

The bolts are not numerous. Among the best is a sixteenth-century specimen of French make, 2,557-'56. The escutcheon-plate is ornamented in high relief, with interlaced strap-work of suggestive design, but the finish is not of a very high character. Another, 1,507-'55, dated about 1530, is of chiselled iron. The decorations consist of scrolls and terminal figures. They are worthy of study from the style of treatment. The lion's head which forms the knob is admirably chiselled. The bolt, 2,622-'55, date about 1550, is also a suggestive

specimen, less for the beauty of the work, which is rude and unfinished, than for the general treatment of the interlaced arabesques in low relief that decorate the plane of the escutcheon. This also has a lion's head for the knob, which is boldly treated with the chisel.

SECTION VIII. — BRAZIER-STANDS, BOWL-STANDS, LAMP-PENDANTS, AND CANDLESTICKS.

The habitual use of braziers for the purpose of warming rooms and other domestic purposes during the period of the middle ages, gave abundant employment to the artist-smiths of the period, and the examples which have been preserved show that a very large amount of skill, and considerable mechanical ingenuity, must have been exercised upon them, for they were, in a measure, as necessary as stoves are in our own time. Stands of very similar construction, but frequently of a much more ornamental character, were made for the purpose of carrying bowls of earthenware as well as of metal, and the contrast in colour which resulted between the highly painted and semi-polished iron and the rich tints of majolica vessels which they supported, for use or for display, must have added greatly to the artistic effect of the rooms in which they were placed.

The stands were mostly of a tripod character, sometimes with a ring at the top, within which the brazier, or bowl, was placed; at others arms spread out horizontally, corresponding to the base, and upon these the vessel rested, the bottom being made flat for that purpose. Most of the examples in the Museum are very interesting as illustrations of this class of mediæval domestic articles. One of the most primitive, alike in construction and decoration, is an Italian brazier-stand, of the fifteenth century, 7,362-'61. The tripod base is very plain and simple, but the upper portion on which the brazier, which was flat bottomed, rested is formed of a triangular crosspiece, each end of it being decorated with a very rude representation of the head of an animal, and an iron pendant ring hung in a staple. Each arm is supported by a spandrel-like bracket, within the frame of which is decorative pierced-work of every suggestive design.

A smaller one, 7,809-'62, is smaller in general treatment, but with more detail in the stem and tripod. The three arms to support the brazier are curved for the reception of a semi-concealed brazier, about 12 inches in diameter, the ends having rudely wrought heads in forged and chiselled work and pendant rings. The main or lower stem is of twisted iron, the upper stem being square, and decorated with chiselled zigzag ornament. The accessory details are very primitive, and illustrate in a remarkable degree the adaptation of ornamental forms to the material and mode of production. In this respect they merit the careful attention and study of the student.

Another sixteenth-century brazier-stand, 7,809-'62, of Italian design, is noticeable for the size and construction of the upper ring, which is nearly a yard in diameter. This appears, however, to have been a protection to the brazier itself, the ring and the recess for its reception is not more than 15 inches across, and rests upon a central stem and tripod arrangement of a decorative character, the effect being enhanced by the supports to both the inner and outer ring being of twisted iron. The outer ring might have been intended as a rest for the arms of those assembled round the brazier for warmth.

There are two stands, both fifteenth-century Italian, with vertical supports for lights, rising from one of the three arms on which the brazier rested. One, 1,731-'61, is very decorative in the details of the tripod and stand. These details are of forged and chiselled foliage, arranged in admirable contrast and well-considered proportions. They deserve careful examination and study, from their admirable and suggestive treatment and workmanship. The arms to support the brazier are horizontal, and from one of them springs a species of candelabrum. This consists of a spiral of flowers, skilfully arranged and executed; and below this, from the main stem, issues a branch on each side, bearing a candle-

stick. The two purposes of a brazier-stand and candelabrum are thus combined in the one construction. The other, 7,362-'61, is much plainer in the tripod base; and the arms, which are horizontal, are supported by spandrels; within each of the latter is a shield surrounded by ornamental details. The ends have rude but very effectively-formed heads of animals, in the mouth of each is a pendant ring. The vertical stem rising from one of the arms is quite plain, but a horizontal bar, terminated with a hook to support a lamp, is sustained by a spandrel of similar character to that which supports the lower arms.

The two most artistic stands were both originally used to support majolica bowls or basins. They, too, are constructed as tripods supporting a ring on which the bowl rested, and are both seventeenth-century Italian. They were purchased from the Bernal collection. The smallest and most elegant, 1,747-'55, is of wrought steel, finished with a semi-polish. The tripod support is composed of scrolls of sheet and hammered steel, clamped upon the main curvilinear stays, which are forged square. Rosettes of sheet brass are introduced, also brass rivets as decorative adjuncts. The effect of the whole is light and elegant. The other, 1,758-'55, is arranged for a deeper basin, or bowl, than the last, or one which would go within the ring, and rest upon a triangular base, that forms the top of the tripod support. The steel supports and scrolls are not so elaborate as the last quoted example, but the lines are equally well arranged. The tripod is fixed to a base of wood of a decorative triangular form, and an admirably carved figure of a satyr, also in wood, of varied design and pose, is seated upon the main scroll of each leg.

Both those examples are very suggestive of suitable decorative works in metal for modern use, such as flower-stands, card-tray stands, &c.

There are only two examples of lamp-pendants, but both are of a high class alike in design and execution. An early specimen of seventeenth-century German work, 870-'68, is one of the most suggestive and decorative pieces of wrought-iron work in the collection. It is between 7 and 8 feet long, and from 3 to 4 feet wide in the centre. The main stem is twisted in four strands, so to speak, of square iron. This is crossed at right angles by a foliated bar, the angles being concealed by a boldly executed rosette in *repoussé* iron. Scrolls of symmetrical arrangement start from the centre thus formed, and from these spring admirably wrought flowers also in *repoussé*. The most remarkable decorative feature of the work, however, is the result produced by a series of spirals of iron forged round and running inside the groove of the foliated scrolls. Thus the effect is given of a small and continuous spiral running along, and at right angles to, the main line of a larger spiral. By this means great strength and decorative effect is gained in one operation. The hook from which the lamp would hang is a swan's head and neck in forged and chiselled iron.

A very similar treatment is found in 170-'65, also a German example of seventeenth century. The decorative effect, however, of this specimen is enhanced by gilding the smaller spirals, and painting the scrolled foliations a greyish blue: possibly at one time the blue may have been of a bright tint. The flowers and rosettes are also gilt, and relieved in certain points with red. The result, though more ornate, has not the simplicity and elegance of the first-named example, which it is only right to say was presented to the Museum in 1868 by Mr. George Weeks, of Isleworth.

There are only two candlesticks requiring special notice, and these are of a rude and primitive character. The design, however, of both has been carried out with skill and considerable ingenuity of adaptation. They are of the same date, about 1600, and are of German workmanship. The most decorative, 4,269-'57, has a trefoil flat base decorated with an imperial eagle in *repoussé*. From this an ornamental pillar issues, having a finial and scroll at the top, from which a subsidiary scroll depends to serve as a handle. The socket for the candle is supported by an elaborately forged and chiselled scroll ornament of excellent design. The socket

itself is simply a flat ring in the centre of which a spring rises out of the scroll ornament below, and the candle would be inserted between the ring, which is concave on one side, and the inner curve of the ring. The other candlestick, 4,270—'57, is much less ornamental; a wrought-iron pillar, forged square, rests upon a base formed of a sheet of iron wrought in the shape of a leaf. This is supported on three legs. To the pillar a scroll is attached, and thus supports the socket by a sliding arrangement, the lower end of the scroll acting as a spring to tighten the action of the sliding socket as it moves up and down.

These two candlesticks are worthy of study by painters of sixteenth and seventeenth-century historical subjects, as throwing considerable light on the use of candles for artificial illumination at those periods.

SECTION IX.—TOMB DECORATIONS.

The extent to which decorative iron-work was employed in the construction of the external embellishment of tombs during the fourteenth, fifteenth, and sixteenth centuries can only be understood and appreciated by those who have made it a special business to note objects of this class in connection with the art and architecture of that period. There is only one example, however, at present in the South Kensington Museum; and the acquisition of others will be difficult, from the fact that when such works have been removed from the cathedrals and churches to which they originally belonged they have been hid away in crypts, and out-of-the-way places; thus perishing from damp and decay, or becoming so defaced by oxidation as to render them worthless as examples of decorative Art. Since the period at which the value of this class of mediæval Art-work was more recognised, it has been deemed a species of sacrilege to remove them from their original positions, and when restoration has not injured them, they have, at least, been cared for to the extent of an occasional cleaning, and preservation by oil or varnish. It is not likely, therefore, that many will, in future, find their way into public museums.

The specimen, 47—67, now at South Kensington, was brought from Snarford Church. It consists of one side of a hearse, or frame, for supporting the canopy over a tomb, and nine fragments of other portions of the same work. Three of the latter are buttresses in forged iron; and another fragment is a column, evidently from one of the angles, forged square, with a twisted finial and ball. The other fragments are decorative details of the sides and the end.

The side of the hearse, which is so far complete as to show the character of the whole design, is formed of a balustrade of twisted iron, that is, of bars forged together as a rope. Along the base runs a tracery of charming design and execution, and along the top is a brass plate with a Latin inscription in raised fifteenth-century English letters. Above are a series of admirably-designed and skillfully-forged ornaments, in the manner of finials, rising from a trefoil tracery in forged iron.

We here conclude the series of articles on the decorative iron-work of the South Kensington Museum. In addition, however, to the objects noticed in the respective sections, there are a considerable number of miscellaneous examples of a high class, the examination of which will well repay the students of decorative Art in its application to metal-work, but which space will not allow of mention in detail.

GEORGE WALLIS.

PRIZE DRAWINGS AT SOUTH KENSINGTON.

A COLLECTION of selected or prize drawings, by the pupils of the various schools connected with the Department of Science and Art, has been exhibited at South Kensington, in the Gallery over the Meyrick Armour Collection. It is impossible to examine this series of drawings without becoming aware that

a very powerful and wholesome impulse has been given to the study of the arts of design among us. It does not require a very long memory to recall the appearance of drawings, on the walls of the Royal Academy, far inferior to some of those which are now produced by pupils of different provincial and metropolitan schools. The competition is not confined to drawing alone; it includes painting in monochrome and in colours, in oil and in water-colour. Nor have the directors of this competition shrunk from a yet more severe test of the capabilities of their pupils—a test, indeed, which no pupil can be expected satisfactorily to undergo. In the ante-chamber to the gallery is a group of casts, at which the visitor gazes with a feeling of puzzle. They are, it would at first seem, well-known figures: the Venus of Milo (a statuette), the head of the Belvidere Apollo, Seneca, the torso of Laocoon, and similar subjects; and yet there is a something about them inexplicable. It is not carelessness in casting, for the figures come out sharply from the mould. What is it that broadens the nose of Apollo, and smooths the thoughtful wrinkles of Seneca? When you find that these casts are taken from prize models, copies of the antique, the affair is intelligible enough. Nothing could be better for the education of the pupils. As to the other branch of the subject, the education of the public, we suggest that when the prizes have been allotted the casts should be destroyed.

The instruction given in the Schools of Design is divided into twenty-three stages, the first being that of simple mechanical drawing with the aid of instruments. It is characteristic of the object kept in view by the Department, that portraiture from life, anatomical studies, and figure-drawing in general, only rank as inferior, or intermediate, steps, in a course of which the highest stage is that of Art applied to design. Thus the fine bearded face of a man wearing a shadowy hat, which Miss Maria Thorp sends from Cork, and the charming head of a young woman, by Miss Donkin, from Oxford, receive only local competition prizes. The same distinction is awarded to a child's face—painted (according to the title) in sepia—from Dundee, a copy of a photograph, which is a work of rare merit. But a national gold medal (of which two only are offered) is awarded to a set of designs for cups and saucers. Very delicate they are, no doubt, and in very correct keeping, but the Art which is thus cultivated is, after all, rather a handmaiden than a goddess. One cannot but feel that to postpone a portrait to a tea-cup has a tendency to teach the pupil to look at Art as merely a commercial furtherance of the manufacturer, rather than as the ennobling genius which presides over the inspiration of the poet, no less than over the works of the painter, the sculptor, and the architect.

The gold medals offered were ten: one for study from the antique; one for modelling from the antique; one for painting still life from nature in oil or water-colour; six for the best designs in the three classes of architectural drawing, surface decoration, and plastic art; and one for a class not included in either of the above: twenty silver and fifty bronze medals are added.

The architectural class is, as might be expected, the weakest, the prize design being rather commendable for execution than for idea. Lincoln sends the best architectural drawing (not original), a compartment of the arcade in the aisle of the choir, which has received a bronze medal. A gold medal has been given for a dead pigeon and thrush, from South Kensington School. The same school has well earned a silver medal for a most characteristic drawing of the Venus of Milo. A colossal head of Minerva, only rewarded with a local prize, is the boldest drawing in the exhibition. Designs for silk and for lace, for papering and for carpeting, for book-binding and for jewelry, for carving and for porcelain, complete a series of efforts which are creditable, in a very high degree, to both pupils and masters. Most of the prizes seem to be borne off by the gentler sex.

OBITUARY.

THOMAS ORLANDO SHELDON JEWITT.

THIS admirable engraver, whose works have for more than half a century been so familiar to the world, and whose signature of "O. Jewitt" has been well known for so long a time, died at his residence, Clifton Villas, Camden Square, London, on the 30th of May, in the seventieth year of his age.

Mr. O. Jewitt, who was born in 1799, was the second son of the late Mr. Arthur Jewitt, of Duffield, in the county of Derby (of the Yorkshire family of Jewitt), by his wife, Martha Sheldon, and author of the "History of Lincoln," "History of Buxton," and many other works, including some standard Manuals on Perspective, on Geometry, &c.; his eldest brother being the late Rev. A. G. Jewitt, author of "Wanderings of Memory," and other works; and his youngest—very many years his junior—being Mr. Llewellyn Jewitt, F.S.A., whose name is known as a contributor to the pages of the *Art-Journal*, and as an antiquarian writer.

Mr. Orlando Jewitt was entirely a self-taught engraver. In his earliest boyish days he evinced considerable taste and skill in drawing; a taste in which he was, fortunately, much encouraged by his father, himself an amateur artist of no mean skill, and a man of faultless taste, and who himself attempted wood-engraving along with his other accomplishments. Sixty years ago wood-engraving was, with the exception of those produced by Bewick and some of his pupils, an art but little practised, and that little without much artistic success. While quite a boy he attempted this art, with such tools as he could get made, and with such materials as his own resources could supply, studying the art entirely from prints, and using his own inventive genius, and the aid of his talented father, to produce such effects as he desired; for he never in his early life saw an engraver at work, and never received the smallest instruction from any one. Many of his early wood-cuts were engraved upon pieces of pear-tree wood, apple-tree wood, and some even upon holly, being the closest grained woods he could get until he procured box-wood. In 1815, when only in his sixteenth year, he illustrated with many wood-engravings his eldest brother's—himself only a youth of twenty—"Wanderings of Memory," which was published in that year. These illustrations, which would now be considered extremely rude, evinced considerable skill as being the productions of a mere boy, and of one who had "picked up the art" in so unaided a manner; and from this time forward he continued to devote himself untiringly and assiduously to the art; practising also, as did his father, etching on copper, and aqua-tint engraving.

Fifty-two years ago his father, Mr. A. Jewitt, who had previously published several topographical works, projected and published the *Northern Star*; or, *Yorkshire Magazine*—a monthly magazine devoted to the arts, biography, topography, literature, antiquities, &c., of Yorkshire and the adjoining counties—and this was mainly illustrated by him (O. Jewitt, then in his eighteenth year) both with etchings, aquatints, and wood-engravings. Having determined upon making the art his profession, and being repeatedly asked to undertake illustrations for various works, &c., he from this time forward devoted himself entirely to wood-engraving, in which he ultimately

became not only a proficient himself, but taught four of his younger brothers, besides other pupils, among whom was Professor P. H. Delamotte, of King's College.

In 1818 the family removed from Yorkshire, where they were then residing, to Duffield, near Derby; and here the young artist continued his profession, gradually extending his connections, and working his way up to fame, being sought after far and near to illustrate topographical and other works. Here it was that the connection, which has lasted till his death, between himself and Mr. Parker, the architectural publisher, of Oxford, commenced, and here it was that the illustrations for the "Memorials of Oxford," the first editions of the "Glossary of Architecture," the "Domestic Architecture of England," &c., &c.—works by which the names of J. H. Parker and O. Jewitt will be long known—were executed. In 1838 Mr. Jewitt removed to Oxford, settling at Headington, near that city, it being deemed more convenient for his professional labours that he should be near to the firm with which he had become so closely connected. Here he remained several years, and ultimately removed to London, where he resided to the time of his death.

As architectural engraver and draughtsman, Mr. O. Jewitt had for many years stood at the head of his profession—a position to which he was fully entitled by the fidelity, the beauty, and the delicacy of detail of his work. It were needless to attempt to enumerate the immense number of works which he wholly or partially illustrated. It is sufficient to say that the many architectural and antiquarian works published by Mr. Parker owe a fair share of their fame to the part he took, not only in their artistic, but in their literary preparation; and that among the others of his most successful works may be named Murray's "Cathedrals," Scott's "Memorials of Westminster Abbey," Mr. Street's works on Venice and Spain, and numberless others, published by various firms. The engravings he executed for some of the earlier numbers of the *Building News* are really fine: in delicacy and solidity of work they rival steel-plate work. Two of them we have framed and hanging before us as we write: one of them is "The Grand Entrance to the Inner Court of Burrell House, Northamptonshire;" the other "A Tomb in the Monastery of Farral, Segovia." Mr. O. Jewitt was an active member of the Oxford Architectural, and of other Societies; and was a member of the Archæological Institute, to whose journal he contributed some papers. He also contributed occasionally to other publications.

Mr. Jewitt was an accomplished naturalist, an enthusiastic botanist, and a dear lover of nature. His illustrations to Harvey's "Seaweeds," to Bentham's "British Flora," and to Reeve's "Land and Fresh-water Mollusks," are sufficient to show that he was as much at home in all the details of natural history as he was in those of architecture. In the latter of these works almost all the slugs and snails were captured by himself and drawn by him from the specimens themselves. He had during his life made large entomological and botanical collections. He was a man of the most retiring and exemplary habits, and his loss will be much felt.

[We have several other notices in type, but are compelled to postpone their insertion to the following month.—ED. A.-J.]

THE PORTRAIT-PICTURE OF THOMAS WRIGHT.

'THE CONDEMNED CELL' is the title of a picture painted by Mr. C. Mercier, in honour of Thomas Wright, known as "The Prison Philanthropist," at the request of the committee of a large body of subscribers desirous of commemorating the labours of Mr. Wright in the noble cause which seems to have been the chief purpose of his life. Two copies of the painting have been made; and the three are, or will be, distributed thus:—one in the Guildhall, London; one in Manchester; and the third in Salford, where the movement originated. Mr. W. T. Davey is about to execute a large engraving of the subject, and an impression of the plate is to be given to "every prison, ragged school, refuge, and reformatory in the kingdom." Its value as teaching a great moral lesson has been earnestly advocated by many eminent divines and public writers. Mr. Wright, who in his earlier, and, indeed, in his later days, worked in a Manchester iron foundry, is now in his ninetieth year. During a term long exceeding half a century, he has been occupied in his mission of mercy, and many hundreds of reclaimed wanderers from the paths of rectitude testify to the good and lasting effects of his ministrations. About thirty years ago a public subscription, headed by the Queen with a donation of £200, was raised, and sufficient funds were collected to purchase for him an annuity of £200; but freedom from pecuniary anxieties and manual labour only quickened this modern Howard to greater diligence in his Christian work, which he yet pursues with the enthusiasm of his manhood's prime, if with diminished physical strength.

The picture, presented by the subscribers to the City of London, was accepted by the Lord Mayor and Corporation, at the Guildhall, with forms and ceremonies hitherto unknown in the great capital of the world. It tells well for Art-progress; for Art has had no such honour conferred upon it in England within actual memory. Certainly, the laudation mainly appertained to the good and great old man—the hero of the day—a day labourer for bread, whose life has been spent in acts of mercy, and whose name is high on the list of those who "loved his fellow men." He is not represented as Lord Shaftesbury saw him, "wearing a paper cap and fustian jacket, and besmeared with evidences of his daily toil;" but his hand rests on the head of a condemned prisoner, whose way to eternity has been "smoothed" by the Book which the philanthropist holds in his other hand. The picture, the figures in which are life-size, will hang side by side with portraits of renowned soldiers and statesmen in the Guildhall of London City,—by many, more revered and beloved than "they all;" and London has done itself honour by according honour to one who has fought many battles and won many victories in the cause of his Master, Christ. The event is one that should not be passed over in silence; it may be classed among the most startling, yet encouraging, incidents of our time, and when it is entered in the chronicles of the City, there will be no story there more to its true glory. The artist, Mr. Mercier, obtained also his share of applause: the picture is a work of very great merit: a striking likeness, and is in all respects worthy the high distinction conferred upon it.

THE SONG OF THE SHIRT.

FROM THE STATUE BY MARSHALL WOOD.

MR. TOM HOOD, jun., in his prefatory remarks to the collected works of his father, says:—"The appearance of 'The Song of the Shirt' was, undoubtedly, the first thing that drew attention to Hood as a serious poet of great power. Its success was immediate and immense, and its author was not unnaturally proud of it, and of the good it worked for those on whose behalf it was written." Certainly the sensation caused by this most pathetic poem—pathetic even to sublimity—was universal, and set all classes thinking of the hardships endured by the poor needlewomen; and there is no doubt it led the way to legislative enactments, which, so far as the law can take cognizance of compulsory labour in the workshop, has greatly ameliorated the condition of the employed. But the "shirtmaker," and others of a similar class, such as the "woman-tailor," come not within the range of workers whom the law guards against oppression, even when submission to the yoke is voluntarily yielded to—but, from necessity: their workshops are their own miserable dwellings, and it is to the tenants of half-furnished rooms and attics that Hood's immortal poem especially applies.

Whether or not to perpetuate in marble an ideal type of this miserable class of our fellow-creatures, is a question of taste. To contemplate such an object can never yield gratification, though it cannot fail to enlist in its favour commiseration, resulting, perhaps, in efforts to remedy the evil, of which it stands a lasting rebuke. Art has various missions to fulfil; she has to teach lessons of wisdom, of benevolence, of noble and heroic deeds, no less than to minister to the delights of the eye; and the lesson Mr. Marshall Wood's tearless figure would inculcate, is one of sympathy for the miserable. The success of the sculptor's personification gives additional power to the appeal. It was possibly no mere fancy to exhibit the seamstress as but half-clad: it is more than likely that in her "home" such is her normal condition. Fatigued with her daily toil, she has thrown the work on which she is engaged listlessly across the knees; and with one foot resting on a straw hassock, and leaning her half-crazed head on her hand, realises painfully the woman's soliloquy:—

"Work—work—work!
From weary chime to chime,
Work—work—work!
As prisoners work for crime;
Band, and gusset, and seam,
Seam, and gusset, and band,
Till the heart is sick, and the brain benumb'd,
As well as the weary hand.

* * * * *
"Oh! but to breathe the breath
Of the cowslip and primrose sweet—
With the sky above my head,
And the grass beneath my feet—
For only one short hour
To feel as I used to feel,
Before I knew the woes of want
And the walk that costs a meal!

"Oh! but for one short hour!
A respite, however brief!
No blessed time for Love or Hope,
But only time for Grief;
A little weeping would ease my heart,
But in their briny bed,
My tears must stop, for every drop
Hinders needle and thread."

Were it not that the public exhibition of such a statue would be a disgraceful protest to our social economy, the proper place for this painfully impressive work would be in the neighbourhood of some one of our great "marts of industry."

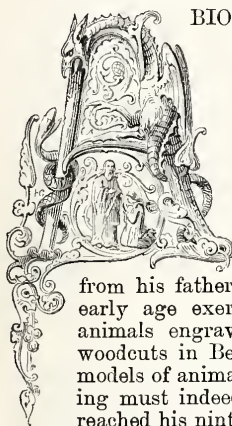


ENGRAVED BY W. ROFFE, FROM THE STATUE BY M. WOOD

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXXXV. EDWARD WILLIAM COOKE, R.A., F.R.S., &c.



BIOGRAPHICAL sketch of this eminent and justly popular marine-painter would necessarily be imperfect if it did not speak of him as a man of science as well as an artist; for his attainments in other pursuits than that in which he is most widely known have gained him admittance into many of the most distinguished learned corporations. He is son of the late Mr. George Cooke, the celebrated landscape-engraver, and was born at Pentonville, London, March 27th, 1811. Inheriting

from his father a feeling for Art, we find him at a very early age exercising his tiny fingers in copying the animals engraved in Barr's edition of "Buffon," and the woodcuts in Bewick's works; and also in making wax models of animals and of boats, &c. His talent for drawing must indeed have been precocious; for before he had reached his ninth year, he was engaged in drawing upon wood several thousand plants from nature, in the nursery grounds of Messrs. Loddiges, Hackney, to illustrate Loudon's "Encyclopædia of Plants;" these were followed by about four hundred drawings in water-colours, which the boy-artist subsequently etched for Loddiges' "Botanical Cabinet." It would naturally be supposed that amid so much laborious occupation the general education of the boy must have been neglected: it was not so, however, for he was sent to school at Grove House, Woodford, a fine old hunting-lodge of Queen Elizabeth, where his pencil was not forgotten among other studies, the "bits" of architecture, the carvings, the decorated

ceilings, quaint fire-places, heraldic arms, &c., &c., affording numerous subjects for the exercise of his talents.

At fourteen years of age these talents, diverse as they had hitherto shown themselves in their development, were concentrated upon ships and boats. The acquaintance of the late Clarkson Stanfield, R.A., led to his making for him sketches of boats, anchors, fishing-baskets, and gear of all kinds: of these objects he produced a vast number of drawings in the year 1825. But in order to render himself thoroughly acquainted with ships and river-craft, he studied under Capt. Burton, of the *Thetis*, West-Indiaman, making many hundred sketches in the Docks, Pool of the Thames, and lower down the river. In the same year (1825) he tried his juvenile hand in oil-painting, the subject being the sign of the 'Old Ship Hotel,' Brighton. This first picture is still in Mr. Cooke's possession. He then took up the study of architecture under the elder Pugin, but which he gave up for boats, commenced a series of fifty etched plates of Shipping and Craft, executed on copper; these were published at intervals during three successive years, and were followed by twelve plates, on copper, entitled 'Coast Sketches,' and by several others, published under the name of 'The British Coast.' All of them found favour with the public, and are yet sought after by collectors of marine-prints for their truth of nature and artistic rendering. A large portion of the summer and autumn of 1826 was passed sketching on the south-east coast of England, and as far north as Cromer, and of views in London and its vicinity. His first oil-picture from nature was painted this year; it was a small work, a view of Broadstairs, and it found a purchaser in the late Mr. James Wadmore, of Stamford Hill, the well-known amateur, at the price of eight pounds. At the sale of Mr. Wadmore's collection, a few years ago, this picture realised seventy-eight pounds. Several others, also painted from nature,—views on the Isis at Oxford, and on the Isle of Wight coast, followed this at intervals during the subsequent three or four years. Between 1825 and 1831, when the new London Bridge was being constructed, Mr. Cooke made, with the aid of the *camera lucida*, seventy drawings of the operations, including the demolition of the old bridge.



Drawn by E. M. Wimperis.]

THE DOGANA AND CHURCH OF STA. MARIA DELLA SALUTE, VENICE.

[Engraved by J. and G. P. Nicholls.

Twelve of the principal of these subjects he engraved on large copper-plates, and published them, with letterpress by the late George Rennie, C.E., entitled "Old and New London Bridges." These plates are held in much estimation. During the removal of the Egyptian Antiquities from the old to the new rooms of the British Museum, he made a series of sketches of the operations and machinery for the late Mr. Edward Hawkins.

In 1830 he started on his first Continental trip, spending several months in Normandy, in making water-colour drawings at Havre,

Rouen, the banks of the Seine, &c.; and in 1832 he executed a series of pencil-drawings of carved figures for the late Earl De Grey. Between 1832 and 1844 his "sketching-ground" was the Channel Islands, Scilly, Cornwall, Scotland, Ireland, Normandy, the coasts of France, Belgium, and Holland. The last-named country he visited sixteen times, and took advantage of the opportunity to make copies of pictures at Amsterdam by Ostade and Van der Velde. In 1845-6 more than a year was passed in Italy, on the Riviera, Rome, Naples, Capri, Calabria, &c., painting

oil-pictures on the spot, and making a very large number of sketches in pencil. Mr. Cooke's more recent trips have been to Venice, where he painted during fifteen seasons; to the Adriatic, the east and south coast of Spain, Gibraltar, Cadiz, Seville, Madrid, also in Morocco, on the coast of Barbary, in Friesland, North Germany, and the Baltic, Denmark and Sweden: and as a member of the Alpine Club, he made numerous drawings on the higher Alps, in Switzerland, Piedmont, &c. Nor must we omit to mention that on the laying down of the first Atlantic cable he spent six weeks on each occasion at Valencia, and on board the *Agamemnon*: here he commenced his series of highly-finished pictures in oil to illustrate the chief geological features of the British coast.

We have entered upon these details—possibly some may think unnecessarily—to let our readers know how industriously this artist has been occupied from his very earliest childhood in qualifying himself for the Art he professes; and also to show the range of country where he has studied. And if it be asked what results have followed all these years of travel by land and by sea, and all the close observation of nature and of marine and land architecture, the reply must be sought in the series of paintings which, scarcely without a year's intermission, have hung on the

walls of the Royal Academy and the British Institution for a period extending to one-third of a century.

It has been already stated that he made his first Continental trip, to Normandy, in 1830, and that two or three years afterwards he revisited the country which gave him the subject of one of the two pictures that were his earliest contributions to the Royal Academy in 1835. This was 'Honfleur Fishing-boats becalmed,' Havre in the distance; its companion was 'A Hay-barge, off Gravesend.' In the three succeeding years he exhibited, among others, 'Mending the Bait-net, Shanklin;' 'French Sloops, &c., off Granville;' 'Collecting Sea-weed in St. Aubyn's Bay, Jersey;' 'Dutch boats on the Y, near Zaandam.' The British Institution, now unhappily no longer in existence, was always considered a kind of nursery for young painters to try their strength; and it was in our notice of the exhibition of 1839, the year in which the *Art-Journal* was established, that we thus wrote:—"Mr. E. W. Cooke exhibits some exquisite landscapes; the most interesting of which are a series of pictures of Rembrandt's Mill, near Leyden, taken under various aspects, within and without; and two cabinet 'bits,' 'Sorting Shrimps' and 'Dutch Boats.'" But in the following year his contributions extorted from us still higher praise:—"No. 44, E. W. COOKE, 'Calais



Drawn by E. M. Wimperis.]

H.M.S. "TERROR" IN THE ICE OF FROZEN STRAIT, APRIL, 1837.

[Engraved by J. and G. P. Nicholls.

Pier—Sloop returning to Port,' one of the best works in the exhibition; a work of which the English school may justly be proud. It is as true to nature as nature is to herself. Mr. Cooke has this year established his reputation; he exhibits largely, and, without an exception, all his pictures are excellent. No. 174, 'Scheveling Sands,' and No. 188, 'A Dutch Fish-waggon,' have both groups of figures exquisitely painted; every part is carefully finished, and the effect of the whole is admirable." To the same gallery he sent, in the year following, four pictures, three of which were sold soon after the exhibition opened: two of these, 'Mont St. Michel—Peasants returning to Ponterson on the Approach of the Tide,' and 'French Herring-boat running into the Port of Havre-de-Grace,' realised 160 guineas each,—a large sum at that date, and for the works of a comparatively young painter: the first of the two named was purchased by the late Marquis of Lansdowne. The directors of the Institution awarded to the painter one of the four prizes offered for works of distinguished merit. 'Shrimpers and Montois on the Sands of St. Michel, Normandy,' exhibited at the Academy in 1843, was, perhaps, the best picture he had hitherto produced.

Referring to the notes appended to our catalogues of the Academy exhibition from year to year we find that Mr. Cooke's

contributions are almost invariably spoken of in highly eulogistic terms. There is a point beyond which an artist, whatever his capacity, can scarcely be expected to go; and when one has reached undisputed excellence, his power of progress has attained its limits. And thus it is, that for the last quarter of a century, Mr. Cooke has annually placed before the public a succession of pictures which, whatever the localities or the objects they represent—and these are sufficiently diversified—manifest powers as a marine painter that have elicited from time to time unqualified admiration even from the most exacting critics. A few only of these can be enumerated here.

Taking first his Dutch and North Sea pictures: 'A Dutch Calm' (1849) is beautiful from the profound tranquillity that pervades every object; the sails of the group of boats on the left hang listlessly, the glassy surface of the water is unruffled by a single ripple, and the very clouds indicate that not a breath of air could be felt in the upper regions. As a contrast to this we may point out, 'A North Sea Breeze on the Dutch Coast—Scheveling Fishermen Hauling the Pinck out of the Surf' (1855), a large composition, wherein everything shows active motion; the wind is off the sea, and the surf is making a breach over the boat forward. The work unites the artist's earlier freshness of style with his matured experience. 'Thunder-cloud passing over

the Dutch Coast—Tide on the Turn' (1857), shows little else than a long stretch of sandy shore, with a fishing-boat and figures, but all painted with masterly effect, and thorough minuteness of detail; this latter quality is strikingly visible in all Mr. Cooke's works. A bright and sunny picture is 'Zuyder Zee—Fishing Craft in a Calm' (1860), painted with great truth, and in most agreeable harmony of colour. To these may be added 'Broekenhaven, a Fishing Port of the Zuyder Zee' (1842); 'Antwerp, from the Scheldt—Morning' (1844); 'Dutch Fishing-boats off the Booms, Amsterdam' (1850); 'Dutch Fishing-pincks of Egmont-aan-Zee hauling off Shore' (1854); 'Dutch Trawlers at Anchor,' and 'Catalan Bay, Gibraltar' (1863),—the latter not only beautiful as a picture, but extraordinary as an example of geological painting; 'Ruins of a Roman Bridge' (1863), and the huge skeleton whale, under the title of 'A Visitor from High Latitudes,' a singular and striking work, with many others.

A noble picture by this artist, 'The Goodwin Light-Ship—Morning after a Gale,' exhibited at the Academy in 1857, was thus spoken of by Mr. Ruskin at the time.—"Very awful, after we have looked at it a little while; at least that bronze vessel is so to me—a ship that is not, and yet is—the true spectre ship, whose sight is destruction; nor less so the skeleton of the boat

with the wild waves sifting through the bones of her, and the single figure waiting on the desolate ship's deck, and saved by its faithfulness."

It is a wondrous change of scenery from the low coast of Holland and the rough waves of the North Seas to the quiet waters of the Adriatic and the picturesque architecture of Venice, of which Mr. Cooke has, during the last twenty years, given us so many beautiful examples. The "Calm sea-glories of Venice," to adopt Mr. Ruskin's phraseology, have found skilful and poetic delineator in the artist whom Backhuysen and Van der Velde would have welcomed in Holland. These Venetian pictures are so numerous as to preclude even a bare enumeration of them without far exceeding our prescribed limits; but what is specially noticeable in them is that Mr. Cooke here shows himself as truthful in representing the architecture of these palatial residences and magnificent ecclesiastical edifices as he does in that of a Dutchman's pinck or an English fishing-boat. Then, too, he has occasionally exhibited pictures of Rhenish scenery, Cologne, Coblenz, Ehrenbreitstein, views on the African coast, and that of Spain: our own has been almost neglected by him.

The three subjects Mr. Cooke has afforded us the opportunity of engraving are very diversified. The first, 'THE CHURCH OF STA.



Drawn by E. M. Wimperis.]

FRENCH LUGGER RUNNING INTO CALAIS HARBOUR.

[Engraved by J. and G. P. Nicholls.

MARIA DELLA SALUTE, VENICE,' exhibited in 1862, is a bright, silvery, daylight scene, clear and transparent in colour. He has occasionally painted the same subject under the effect of sunset. What a contrast to it is offered in the next subject, 'H.M.S. TERROR IN THE ICE OF FROZEN STRAIT, April, 1837.' Here we have a more vivid idea of the awful perils of arctic navigation than any written description can afford: it is a scene of utter desolation, which almost freezes the current of the blood to look upon. In arrangement of materials and truth of execution the picture is a masterpiece. It was exhibited at the Academy in 1860. A contrast to both the above is the 'FRENCH LUGGER RUNNING INTO CALAIS HARBOUR,' exhibited in 1854. Here all is life and motion; clouds, water, and vessels battling with stormy wind. Waves were never painted with more vitality and freedom than here.

It was remarked at the outset of this notice that Mr. Cooke is entitled to be considered as a man of science as well as an artist. In his various journeys he collected a large mass of botanical specimens, and objects of natural history, mostly marine. He has devoted much study to this science, and especially to the growth of ferns under glass, and in "Ward's Cases;" and also to the study of the microscope, inventing the object disc which bears his name, and is well known in the scientific world.

Another of his favourite pursuits has been the collecting objects of Italian mediæval Art, and latterly forming a large and valuable collection of Venetian glass, many examples of which are now on loan to the South Kensington Museum. He was elected Associate of the Royal Academy in 1851, and member in 1864, and a Fellow of the following scientific societies:—The Royal Society, Linnean, Geological, Zoological, Geographical, Microscopical, Edinburgh Archæological, and Graphic; a member of the British Association, the Architectural Museum, at which he delivered the inaugural lecture, when the association was first established in Canon Row; and also a member of the Athenæum, Fine Arts, Alpine and Royal Society Clubs. The Royal Academy of Stockholm and the Academy of the Belle Arti of Venice have enrolled him among their members.

We must not omit to notice that Mr. Cooke has shown great interest in the Life-boat Institution, his semi-nautical life calling forth strong sympathy with those exposed to the dangers of the seas. We believe that the "Van Kook" life-boat, on the North Deal station, was his liberal gift to the society: a picture of it rescuing the crew of a barque on the Goodwin Sands was painted by him, and exhibited at the Academy in 1866.

JAMES DAFFORNE.

CASKET PRESENTED TO CHARLES JAMES MONK, ESQ., M.P.

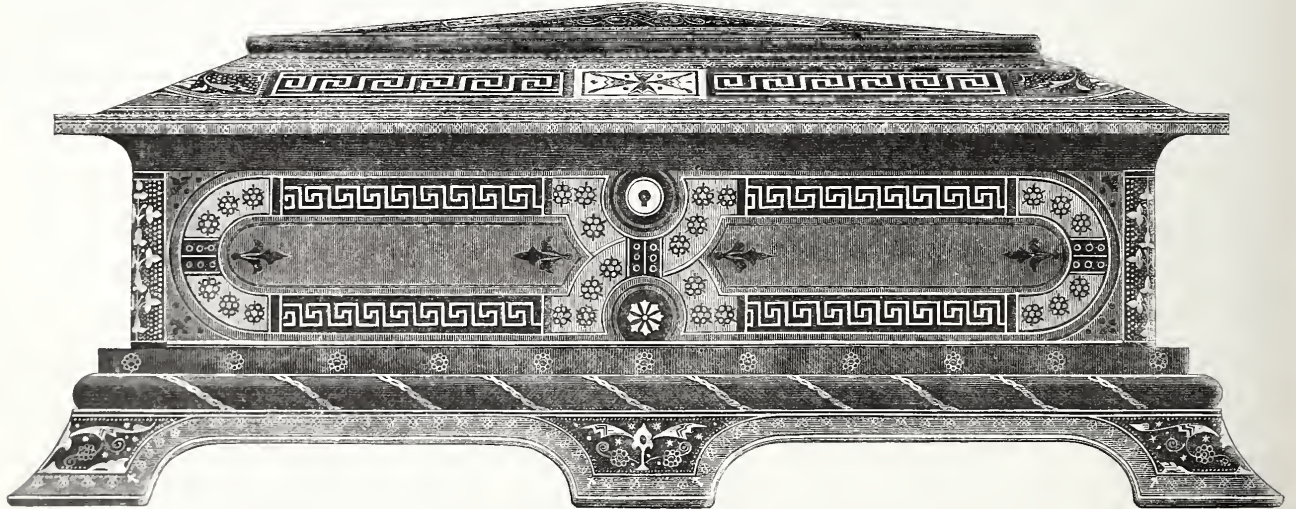
DOUBTLESS many of our readers are cognizant of the fact, that it is to the untiring labours of Mr. Monk, one of the members for Gloucester, in the House of Commons, her Majesty's revenue officers owe their admission to the ranks of electoral voters, a privilege from which even the first Reform Bill had debarred them. Through Mr. Monk's strenuous efforts alone the Bill which confers on them parliamentary franchise has recently become law; and in acknowledgment of his valuable services a general desire was expressed that there should be conveyed to this gentleman some token of the gratitude entertained for him by the thirty-six thousand voters of the Government whom his exertions had caused to be placed on the electoral roll.

Mr. Monk, however, declined to accept any testimonial whatever, and consented only to receive an address from the committee who had undertaken the task of procuring subscriptions. These gentlemen, as they were prevented by the expressed desire of the hon. member—a feeling of delicacy that is most creditable to

him—from accepting such equivalent for services rendered as they wished to offer him, determined to embody the address itself in a form that would make it an heir-loom in his family. They entrusted the carrying out of their plan to Messrs. Marcus Ward and Co., of the Ulster Works, Belfast, who have also an establishment in London. This firm, whose beautiful and artistic productions we have alluded to and engraved on former occasions, has long given special attention to such works as that required by the committee. The address to Mr. Monk made its appearance in the form of a volume, designed and executed by Messrs. Ward. It is written on panels of vellum, in Church text enriched with elaborate illuminated work, rivalling the best productions of mediæval time in design and execution. Each leaf, or panel, contains a view of some building which has reference to the circumstances that called forth the presentation; as, the three Revenue Departments, the Custom House, Houses of Parliament, &c., &c.: at the end of the book are autographs of the committee. The binding of the volume is superb; but it is to the beautiful Casket which enshrines it that we would now more particularly refer: the engraving here introduced shows its character. It is entirely of leather-work, in Levant morocco:

the ornament is produced by a mosaic of coloured leathers intermingled with rich gold tooling: the form of the casket and the harmony of colours are equally commendable, and the whole is peculiarly adapted to the purpose intended; the decorations being entirely after the manner of the old bookbinder's craft. The ancient parchment-scroll is thus superseded by the adoption of the modern book-form, even as the scroll-records themselves gave way to the vellum-bound volumes of monastic libraries.

The idea of a testimonial taking the form of a book of this kind is both novel and good, and will probably, under conditions of a similar kind, come into general use. The volume is, in fact, *the* testimonial, and would, doubtless, be more acceptable to many whom their friends "delight to honour" than the costly piece of plate which, if it survives the vicissitudes of time and fortune, is too often valued by posterity only by its weight of silver or gold; while the circumstances it was intended to record are forgotten. Great credit is due to Messrs. Marcus Ward for the originality of their idea, so successfully worked out by their own Art-workmen in Belfast. Such an example deserves not only to be commended, but also to be followed.



ROYAL HIBERNIAN ACADEMY.

THE FORTIETH EXHIBITION.

It may startle some of our readers to know that this society is forty years old; more than that, indeed, for it has not had an exhibition every year since its foundation. We cannot say it has "flourished;" but it has undoubtedly kept alive the Art-element in Ireland, and given an impetus to artists who afterwards found more productive "patronage" in England than they did in their own country.

The history of the Academy is thus briefly told. It was incorporated by Charter of his late Most Gracious Majesty George IV., in the year 1824, re-organized under a new Charter in 1861, and enlarged to Thirty Constituent Members. It was originally endowed with an Academy House and suitable Exhibition Galleries through the munificence of one of its own Members, the late FRANCIS JOHNSTON, Esq., Architect, and President of the Academy.

A gallery for the reception of antique statues and modern works of sculpture was supplied in 1830 by Mrs. JOHNSTON, widow of the late President, FRANCIS JOHNSTON, Esq., who, having purchased ground adjoining, erected thereon a very appropriate additional edifice, and presented it gratuitously to the members of the Institution.

This aid was indeed absolutely necessary, for, although it receives from Government annually £300, without such assistance it could not have continued to exist.

The president, at this time, is Thomas A. Jones, Esq., an artist less known to fame than

his immediate predecessor, Catterson Smith. Unhappily, the unsettled condition of Ireland is, and has long been, hostile to the fosterage and encouragement of Art, and Irish artists, like the Blakes and O'Donnells, of whom the poet sings, are too much compelled to seek, if not always to find, among strangers "the repose that at home they had sought for in vain." But that the "strangers" cordially welcome them is sufficiently proved: among the most esteemed and honoured of the painters and sculptors of the Royal Academy and other societies in England are men who were born and educated in Ireland: they have found the Saxons their warmest friends and "patrons."

The Fortieth Exhibition is creditable to the school: aided by several valuable loans (especially the Powerscourt, Turner, and the contributions of the Lord-Lieutenant, J. A. Aitkin, Esq., and others), the collection in Abbey Street has been made agreeable and instructive.

Our remarks may be limited to the productions of native artists: generally they "hold their own" side by side with their English and Scotch competitors.

Among portraits, we may name first those of Mr. CATTERSON SMITH: the painter is surpassed by none of those who exhibit in London. His successor, Mr. JONES, is a large contributor—sending no less than a dozen works—the best of which are a lovely Irish girl, 'A Fair Student,' and a most touching picture entitled, 'All that's left of him.' A portrait of Dr. Lyons is a powerful production, by J. B. BRENNAN, of Cork.

In landscape Art the Exhibition is very promising: we could see few "sketches" anywhere of greater merit than those of Mr. B. COLLES WATKINS—principally of Killarney and its ad-

acent scenery. Some bold, vigorous, and effective works are contributed by an honorary member, Dr. MOORE, of Belfast. The paintings of J. R. MARQUIS are of great excellence. There also are copies, chiefly from nature, at all beautiful Killarney: the father and brothers GREY are valuable aids in this important department. Three or four pictures, also of Killarney, by VINCENT DUFFY, are of marked merit. A work of great promise is one in North Wales, by W. M'EVoy; while three or four sea-scapes, by EDWIN HAYES, would attract notice and receive applause in any exhibition in any country. We may also mention in terms of approval and respect the contributions of AITKEN and BEGLEY.

There are some works of more pretentious character, manifesting thought and study: such is 'A Bivouac,' soldiers among the dead and dying at dawn of day, by the esteemed and excellent secretary, HENRY McMANUS; 'The Lost Shilling,' by C. W. NICHOLLS; and those to which we have made reference by the president, Mr. JONES. A very lovely portrait of a young Irish girl—a gleaner—would be attractive in any exhibition; it is the work of a young painter, GALLARD: another creditable production is by DOYLE, a sheep lost in the snow.

The works in sculpture are more than creditable; they are, however, chiefly the contributions of Mr. JOSEPH WATKINS: the only prominent work being by a lady, Mrs. D. O. HILL, a life-size statue of the traveller Livingstone, faithful as a likeness, and admirable as a production of Art. Those of Mr. Watkins are varied, but principally busts, in the production of which he may compete with the best of our English—or Irish—sculptors. One or two bas-reliefs also claim a word of strong approval.

ART IN CONTINENTAL STATES.

ROME.—A work has been actually commenced here which will fill the mind of every reader of the *Art-Journal* with horror. It is no less than the gilding of the dome of St. Peter's, and the statues of the twelve apostles on the façade. The *Observatore* says that the cost will be 150,000 francs; but then "it will look like heaven itself!" Of course, in addition to the spoiling of the dome, we shall never see another illumination; never more will that wondrous outline be traced in fire against the darkening sky, and then leap forth in glory from cross to basement! All artistic Rome is groaning; many say that the results will be anything but edifying, as no one will ever wish to go to such a place as heaven, if the gilt dome and the gingerbread apostles of St. Peter's are to be taken for correct representations of what it is like.—A worthier object has occupied Mr. J. W. Wood, the rising sculptor. It is a statue of Michael the archangel. A nobler conception modern sculpture has hardly seen. The archangel stands erect over his fallen foe; one hand presses down the head, while the other wields a sword of flame, with which he is preparing to strike the final thrust. There is a calm dignity and power which never doubts of victory; light seems to beam from the face; while the evil one, writhing and struggling, has grasped his antagonist in impotent rage and agony. It is not possible, while looking at the group, to forget the words "It shall bruise thy head, and thou shalt bruise his heel."—Miss Foley has completed the clay model of a most graceful group, 'The Boy and Kid.' An Italian peasant child is feeding a pet kid over his shoulder; but the work is scarcely equal to her design for a Fountain. Three boys have taken shelter under a tall, over-arching water-plant, from whose broad leaves the rain pours. One looks up to watch the rain, another shrinks back, while the third puts his foot into the water to show that he is not afraid.

PARIS.—A curious discovery has somewhat recently been made in the ancient church of St. Gervais. In repairing the wainscoting of one of the side chapels on the left of the nave, the workmen detected a small secret door that led into an inner chapel, or chamber, the existence of which seems to have been entirely unknown. The walls of the chamber were found to be entirely covered with excellent paintings of the Renaissance period, in thorough preservation, and of real interest. Few churches in Paris are richer in artistic relics than St. Gervais, which contains a fine picture by Albert Durer, and a remarkable example of Raffaele's master, Perugino.—The Chilean Government having last year offered premiums to the sculptors of France for an equestrian statue of General O'Higgins, the liberator of Chili from the dominion of Spain, and whose death occurred in 1824, ten designs were submitted in competition: of these that by M. Carrier-Belleuse carried off the first prize, and that by MM. Deloye and Saint-Coloma, two young sculptors, the second. Our readers will remember that within the last few months we have engraved in the *Art-Journal* two groups of sculpture by M. Carrier-Belleuse.—The valuable collection of old pictures formed by Count Koucheleff-Besborodko, in St. Petersburg, was sold by auction in the month of June. The most prominent examples, some of which realised very high prices, were the following:—'A Dutch Musician,' Bega, £136; 'The Caravan,' Berghem, £308; 'The Ford,' Berghem, £208; 'The Quay at Amsterdam,' G. Berkheyden, with figures by A. Van der Velde, from the cabinet of the Duc de Choiseul, £800; 'Italian Landscape—Sunset,' J. Both, £552; 'Quay of the Slaves, Venice,' Canaletti, £348; 'Quay of the Arsenal and Port of Venice,' Canaletti, £280; 'Pastures near Dordrecht,' Cuypp, £800; 'Landscape, with Bathers,' Dietrich, £112; 'Interior of a Guard-house,' John Le Ducq, £140; 'Adoration of the Magi,' Vandyke, £116; 'The Birds and the Peacock,' J. Fyt, £644; 'St. Catherine,' Garofolo, £210; 'The Hermit,' Greuze, £2,200,—bought for the Empress Eugénie; 'A Mounted Cavalier near a Well,' Du Jardin, £440; 'Les Joueurs de

Morra,' Du Jardin, £560; 'Shepherd and Flock,' Du Jardin, £760; 'Herd passing a Ford,' Du Jardin, £740; 'The Chemist,' Micris, £460—from the gallery of the Palais-Royal; 'St. John,' Murillo, £700; 'The Ballad-seller,' Ostade, £196; 'Fight of Bulls,' P. Potter, £1,980; 'The Philistines struck with the Plague,' N. Poussin, £360—a replica of the picture in the Louvre; 'The Virgin and Infant Jesus,' G. C. Procaccini, £144; 'Mountainous Landscape with Figures,' Pynaeker, £208; 'Christ with the Reed,' Rembrandt, £760; 'The Sluice,' Ruysdael, £1,072, bought by Mr. Rutter for the National Gallery; 'Landscape,' Ruysdael, with figures bathing by Poelenburg, £256; 'An Old Man,' Teniers, £1,004—from the gallery of the Palais-Royal; 'A Village Fête,' Teniers, £1,000; 'Young Girl drinking,' Terburg, £400—from the collection of the Duc de Choiseul; 'A Hunt in the Woods,' A. Van der Velde, £1,980; 'The Woman taken in Adultery,' Paul Veronese, £740; 'La Curée,' Wouvermans, £800; 'The Farrier,' Wouvermans, £780—from the Choiseul gallery; 'Combat near the Skirts of a Wood,' Wynants, £490. It has been stated that the sum of £26,660 was offered for the entire collection and declined: the sale realised £33,532, including, however, several pictures understood to have been bought in,—as the 'Fighting Bulls,' 'The Woman taken in Adultery,' the 'St. John,' the 'Christ with the Reed,' the 'Pastures near Dordrecht,' and one of Canaletti's pictures.*—Among the pictures and other works of Art belonging to the late Marquis de Maison, sold on the 10th of June and two following days, were these paintings:—'Madeleine Blonde,' Greuze, £1,960, said to have been bought for our National Gallery; 'Study of the Head of the Madeleine Blonde,' £400; 'Madeleine Brune,' Greuze, £1,320; 'Le Concert Champêtre,' Pater, £4,000; 'La Toilette,' Watteau, £520—both purchased by the Marquis of Hertford—and 'Portrait of a Lady,' Sir J. Reynolds, £162. A life-size bust, in marble, of Mlle. Duthé, signed "F. Houdon, 1781," sold for £588.—A strange and untoward incident has caused no little excitement in the Paris Art-circles. M. Chenavard tendered, it appears, to the State, as a free gift, his large picture of the *Divina Tragedia*—and it was rejected by the Director-General of the Imperial Museum, Count Nieuwerkerke! *Hinc illic lacrymæ.* The work has been emphatically noticed in our last number—in our account of the late French exhibition. It purports to indicate, in mystic illustration, the triumph of Christianity over Paganism. It is obviously a composition of great intellectual labour, and for due appreciation requires a careful and critical analysis. Stamped, however, it unequivocally is with the idiosyncrasy of an original, poetic mind, and it fully sustains the credit of the artist, who in 1853 won the Legion of Honour, and in 1855 the first-class medal. It would be a mockery to compare it with the clever Academic commonplace of M. Bouguereau's 'Olympus,' or M. Bonnat's coarsely conceived, and as coarsely painted, 'Assumption,' to which it was adjudged to yield the chief honours of the Central Exhibition Hall. The picture has been rejected, and much indignation is consequently excited. Hereupon, the nice question is broadly put, has the Count Nieuwerkerke the right, in virtue of his functions, to repudiate a work such as this, tendered, not to him officially, nor to his Imperial master, but to the nation.

MUNICH.—There are now unusual attractions to visit this city, three exhibitions having been opened during the past month, and will remain open till October. These are the General International Exhibition of Art in the Crystal Palace; in connection with this, and in the same building, the Local Industrial Exhibition; and, thirdly, in the old building for the exhibition of works of Art, an exhibition of paintings of the old masters, the property of private persons. The arrangements made by the railway companies to issue circular tickets for thirty days will afford tourists ample time to visit Munich. The National Gallery has been re-arranged by the indefatigable efforts of Director Foltz.

* It will be seen by reference to the "Picture Sales," on the next page, that some of these works have been brought over to England, and re-sold here.

PICTURE SALES.

AMONG a considerable number of pictures sold by Messrs. Christie, Manson, and Woods on the 15th of May, were these:—'Retriever and Pheasant,' R. Ansdell, A.R.A., £215 (Wheeler); 'The Bird's-nest,' H. Le Jeune, A.R.A., £157 (Vokins); 'A Welsh Pool,' T. Creswick, R.A., £177 (Vokins); 'Highland Mary,' T. Faed, R.A., £315 (Sharpe); 'Faithful unto Death,' E. J. Poynter, A.R.A., £100 (Agnew); 'Devonshire Scenery,' F. R. Lee, R.A., £110 (Bowers); 'Mountain Scenery, North Wales,' F. R. Lee, R.A., with sheep by T. S. Cooper, R.A., £178 (Bowers).

On the 22nd of May the following pictures, with numerous others of less importance, were sold by Messrs. Christie, Manson, and Woods:—'A Ferry-House near a River,' C. Stanfield, R.A., 145 gs. (Walker); 'A Mountain Snow Scene,' with sheep, T. S. Cooper, R.A., 145 gs. (Walker); 'Newark Abbey on the Vey,' J. M. W. Turner, R.A., painted for the late Lord De Tabley, and subsequently in the collections of Sir T. Lawrence, P.R.A., and the late Mr. John Allnutt, of Clapham, 1,250 gs. (Agnew); 'Dover,' J. W. M. Turner, R.A., the engraved picture, 700 gs. (Agnew); 'The Soaring Sea-gull high around the Clouds,' &c., P. Graham, a coast-scene, never exhibited, 380 gs. (Mills); 'A Sunny Day,' cows watering, T. S. Cooper, R.A., 210 gs. (Walker); 'The Disobedient Prophet,' J. Linnell, 720 gs. (Fanner)—this picture belonged to the late Mr. J. M. Thelwall, of Manchester; 'Repose,' a cow, two sheep, and a goat, T. S. Cooper, R.A., 145 gs. (Vokins); 'The Dame-School,' A. Rankley, 105 gs. (Brooks); 'Cows and Sheep,' T. S. Cooper, R.A., 121 gs. (Palser). A collection of water-colour drawings was sold at the same time, but the prices realised were comparatively low.

On the 4th of June Messrs. Christie, Manson, and Woods commenced selling the collection of water-colour drawings and oil-pictures formed by the late Mr. Thomas Brown, formerly one of the partners in Messrs. Longmans and Co.'s eminent publishing house: the sale extended over five days, so large was the number of the 'lots.' The drawings included examples by most of the better known artists in this department of Art, more especially those of the older school. The following are most noteworthy:—'Landscape—Sunset,' with a peasant, dog, and sheep, G. Barrett, 150 gs. (Vokins); 'Coast Scene,' W. Collins, R.A., 246 gs. (Addington); 'Fishing-boats in a Gale,' D. Cox, 70 gs. (Agnew); 'Conway,' dated 1835, D. Cox, 135 gs. (Agnew); 'The Pass of Llanberis,' D. Cox, 125 gs. (Agnew); 'A Welsh Landscape,' with a woman on a grey horse, in conversation with two women, D. Cox, 102 gs. (Bartlett); 'Harvest Field,' Bolsover Castle in the distance, D. Cox, 100 gs. (Agnew); 'Landscape,' with a waggon and horses passing through a pond, &c., P. Dewint, 86 gs. (Tooth); 'Fountains Abbey, Yorkshire,' P. Dewint, 127 gs. (Draffen); 'Scottish Landscape,' 77 gs. (Tooth); 'Windermere,' 98 gs. (Vokins); 'View in Scotland,' 70 gs. (Baker)—these are by Copley Fielding; 'A Ruined Abbey,' and 'Roman Ruins,' two fine examples of T. Girtin, 105 gs. (Agnew and Vokins). The following are by W. Hunt:—'Boy with a Pitcher,' 120 gs. (Vokins); 'May Blossoms,' in a bottle, and hedge-sparrow's nest, 71 gs. (Agnew); 'Interior,' with a lady with a *viol-de-gambra*, 131 gs. (Tooth); 'Plums, Blackberries, and Haws,' 217 gs. (Addington); 'Melon, Grapes, Plums,' &c., 117 gs. (Bartlett); 'Interior of a Cathedral in Normandy,' S. Prout, 140 gs. (Vokins); 'View of Cadiz,' C. Stanfield, R.A., 135 gs. (Bartlett); 'The Pirate,' C. Stanfield, R.A., 131 gs. (Agnew); 'Egglestone Abbey, near Barnard Castle,' 690 gs. (Colnaghi); 'The Drachenfels,' 310 gs. (Vokins); 'Merrick Abbey, Swaledale,' 800 gs. (Colnaghi); these three last-mentioned drawings are by J. M. W. Turner, R.A. The only oil-picture it is necessary to point out is 'A Farm-yard,' P. Nasmyth, 150 gs. (Vokins). The whole collection sold for upwards of £14,000, but it contained upwards of 800 works, a very large majority of

which were comparatively small, and did not reach high prices.

On the 7th of July Messrs. Foster sold at their gallery, in Pall Mall, twenty-eight pictures belonging to Count Koucheleff-Besborodko, forming a part of the collection of which the large portion was sold in Paris, in the month of June, and is reported in our present month's number. A few of the pictures then sold re-appeared in Messrs. Foster's catalogue. Of the twenty-eight works the following are the most important:—'The Mountain and Forest,' Salvatore Rosa, 260 gs.; 'The Holy Family,' Andrea del Sarto, 750 gs.; 'The Woman taken in Adultery,' Paul Veronese, 340 gs.—sold in Paris for £740; 'The Agony in the Garden,' Murillo, 400 gs.; 'Interior of a Guard-house,' J. Le Dueq, 115 gs.—sold in Paris for £140; 'Passing the Ford,' K. Du Jardin, 320 gs.—sold in Paris for £740; 'The Caravan,' N. Berghem, 240 gs.—sold in Paris for £308; 'Landscape, with River and Mill,' Hobbema, 290 gs.; 'Christ with the Reed,' Rembrandt, 510 gs.—sold in Paris for £760; 'The Fighting Bulls,' P. Potter, 1,450 gs.—sold in Paris for £1,980. As the names of the purchasers have not been made public, and the prices realised are so much below what the same works fetched in Paris, it may be assumed that most of them were again bought in. The English market for old masters is not good, except for national purposes.

A number of paintings and sketches by Hogarth, belonging to the late Mr. H. R. Willett, were sold by Messrs. Christie and Co. on the 10th of July. They included:—'Hogarth seated at his easel,' from Lord Camden's collection, 360 gs. (Agnew); 'Mrs. Hogarth,' a half-length portrait, 335 gs. (Agnew); 'Portrait of Mrs. Woodley,' afterwards wife of Mr. Vaughan, brother of Mrs. Pritchard, the actress, 190 gs. (Agnew); 'A Grand View in St. James's Park,' 140 gs. (Colnaghi); 'The Marriage à la Mode,' six *replicas* of the pictures in the National Gallery, 240 gs. (Shelley); 'The Beggar's Opera,' from the Strawberry Hill collection, given by Hogarth to Horace Walpole, 80 gs. (King); 'Florizel and Perdita,' 81 gs. (Agnew).

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—It is proposed to erect in this city a memorial of the late Mr. Robert Scott Lauder, R.S.A., whose death we lately noticed.

CHESTER.—A statue of the Marquis of Westminster, by Mr. Thornycroft, has been placed here. The figure, with the pedestal on which it stands, and its fittings, is stated to have cost £3,500.

KEIGHLEY.—A building of imposing appearance has recently been commenced in this thriving manufacturing town for the joint accommodation of the Mechanics' Institute and the School of Science and Art.

LIVERPOOL.—Signor Fontana's fine statue of Mr. Joseph Mayer, F.S.A., described in our number for the month of June, is now placed in St. George's Hall. Liverpool has found, and is finding much work for our sculptors: a statue of Sir William Brown, also a liberal citizen of this great seaport, is already in St. George's Hall; and Mr. Theed is engaged on one of the Earl of Derby for the same noble edifice. A statue of Mr. Gladstone is, we hear, in hand, but the name of the sculptor, and the ultimate destination of the work is unknown to us. It will, probably, be assigned to St. George's Hall. Mr. Thornycroft's equestrian statue of the Queen, the "companion" to that of the late Prince Consort, is intended for the front of the building. Mr. Foley, R.A., is reported to have received a commission for a statue of the late Mr. W. Rathbone, an eminent merchant, a citizen of Liverpool: this is to be erected in Sefton Park.

TAUNTON.—The Working Men's Association of this town are making efforts to organise an Industrial Exhibition in the place.

CHELSEA CHINA.

THE appreciation of English pottery and porcelain generally has within the last eight or ten years been considerably on the increase; and this fact is evidenced by the high prices they are constantly realising at sales by auction. The desire to possess examples of English ceramic art,—not merely as specimens of artistic excellence, but those also which possess an historical interest, from the extinction of the potteries whence they emanated, their quality of body and comparative scarcity,—arises doubtless from the attention which has been drawn towards them by the publication of guides to a knowledge of the art of making the various wares, and giving certain *indices* by which amateurs are enabled to identify their place of manufacture; and although specimens are not invariably marked, yet by careful attention and comparison with those that are, they may readily be identified.

Chelsea porcelain, which, like that of Bow, was the result of private enterprise, ranks highest for beauty of decoration and careful finish, and is esteemed in proportion to its merit as a work of Art. Some productions of the Chelsea works bid fair to rival those of the far-famed Imperial manufactory of Sèvres, at any rate in the estimation of English connoisseurs, and the prices at which some have been recently sold have even exceeded the sums paid for the finest specimens of Sèvres.

The two most important examples of Chelsea china, both from their size and quality, are undoubtedly the "Chesterfield" vase and the "Foundling" vase. These veritable *chefs-d'œuvre* are two feet high, oviform, with bold *rococo* scroll handles, surmounted by dome-shaped covers; they are both exquisitely painted with classical or pastoral subjects on white medallions, probably by Donaldson (who also decorated some of the choicest Worcester vases); and they are equal, if not superior, to any other contemporaneous work, at home or abroad. The reverse sides are painted with exotic birds of rich plumage, and the body or ground is of a rich *gros bleu* colour. The former of these has probably been in the family ever since it came from the manufactory. It was exhibited in the Loan Collection at the South Kensington Museum in 1862, and was sent to the Paris Exposition in 1867; it also formed a prominent object of attraction at the Leeds Exhibition of Works of Art last year: but it was destined, however, not to return to its noble contributor; for, at the urgent request of a nobleman whose taste for works of high art is well known, Mr. Chaffers, Superintendent of the Museum, made overtures for its purchase, and he was enabled to transfer the ownership, for the princely consideration of upwards of £2,000, to the Earl of Dudley.

The history of the companion vase now remains to be told. About the year 1770 Dr. Garnier left in the board-room of the Foundling Hospital, a Chelsea vase, and this is the only information that can be gleaned from the minutes of the succeeding meeting; it does not even appear that a vote of thanks was accorded to the donor, so little was the gift appreciated at that time. It was allowed to remain as a chimney ornament, and strange to say, for nearly a century did it survive the risks and chances of accident which china is heir to. About ten or twelve years since an amateur made what at that time was considered a liberal offer for the vase, but it was declined; this circumstance drew the attention of the committee to its value, and precautions were immediately taken, by placing it under glass, to prevent injury. A few months since Mr. Chaffers, who so successfully made overtures for the Chesterfield vase, applied to the trustees of the Foundling Hospital to purchase the companion, accompanied by an offer of a very large sum; after mature consideration they came to the conclusion that they were not justified in retaining a fragile object of such value when they could with the proceeds increase the funds of the charity, and enlarge the benefits for which this noble Institution was founded.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—Mr. E. M. Barry, architect, has been elected Member of the Royal Academy, in the room of Philip Hardwick, Esq., architect, resigned. It was right that the vacancy created by the retirement of Mr. Hardwick should be filled up by a member of the profession. No doubt, in that expectation, the estimable gentleman, who has long been an honour to the Royal Academy, retired. The choice lay between Mr. Barry and Mr. Street: and probably the success of the former was in some degree a recognition of the services of his father as well as his own. Mr. Barry is eminently entitled to the distinction; but if Mr. Street be equally so, why is he not elected also? The law that limits the Members to "forty" and the Associates to "twenty" is fruitful only of evil.

THE NATIONAL GALLERY.—A reference to our report of the sale, in Paris, of the Koucheleff-Besborodko collection, shows that the National Gallery is to be enriched with a picture by Ruysdael, bought at that sale for £1,072; and also with a famous work by Greuze, the 'Madeleine Blonde,' bought at the sale, also in Paris, of the collection of the Marquis de Maison, for £1,960.

AN INTERNATIONAL EXHIBITION will be held in London in 1871, and, according to the present plan, will be "continued" annually. Full details are not yet issued; it is, however, understood that the principal director is Col. Scott, R.E., and that it will be held at South Kensington, where some additional buildings will be erected for the purpose. Each annual exhibition will consist of but three classes of industrial works. Ample time will thus be given for preparations. It would be idle to speculate on the arrangements for rendering the series practically useful; but with the experience now obtained by the staff at South Kensington, we cannot doubt that the project when carried out will be as perfect as it can be.

Mr. LAYARD has commissioned Mr. Poynter and Mr. Moore,—young and promising artists who have started to work in a style that requires and demands "patronage,"—to make designs for two "mosaics," to be executed for the House of Commons. The part that is described as "purely mechanical" (which, however, it certainly is not) will be confided to the accomplished mind and hand of Salviati of Venice, to whom this country is already indebted for several productions of the class, of great merit, interest, and value. Whether "the House" will be better pleased with its mosaics than it is with its frescoes remains to be seen; but perhaps it is not too much to say there is not one of our frescoes that does not exhibit signs of decay.

THE BRITISH ARCHAEOLOGICAL ASSOCIATION, under the presidency of Lord Lytton, met for this year's Congress at St. Alban's, on Monday, the 2nd instant. In addition to the subjects of investigation afforded by the Abbey and immediate precincts, Verulam, Dunstable, Hatfield, Knebworth, Berkhamstead, King's Langley, &c., will be visited and examined during the week.

DORÉ'S 'FRANCESCA DA RIMINI.'—We are glad to hear it is proposed that this picture, to which we called attention in our account of the Doré Gallery in Bond Street, shall be engraved by Mr. Holl. There can be no question the engraving will be such as to do justice to this fine work, which, notwithstanding the painful character of the subject, must be ranked

as the *chef-d'œuvre* of the painter, as far, at all events, as concerns what has exhibited in this country. We hope to hear that the subscription list has been completed.

THE SOCIETY OF NOVIOMAGUS had their annual meeting this year at St. Alban's: they visited the site of the ancient city, Verulamium, and inspected the few "broken walls" that point it out; the church of St. Michael, in which "repose the remains" of the great Lord Bacon; and the renowned Abbey. While in the chancel of the church, a brief paper was read by Mr. George Godwin, F.R.S., detailing its history and directing attention to many interesting incidents connected with it. In the churchyard of St. Michael, Dr. Diamond drew the members round the grave of the eminent physician, his personal friend, Sir George Tuthill, whose dying request was to be interred as nearly as might be to the vault of the man whom of all other men he most venerated, Lord Bacon. A wall only separates the one from the other.

THE NATIONAL RIFLE ASSOCIATION has this year, as on former occasions, afforded Messrs. Elkington and Co. opportunity for the exhibition of their taste and workmanship in the production of prizes to be presented to the successful competitors. Their stall in the "Exhibition tent" at Wimbledon showed a large variety of elegant cups and other objects, suited for selection as first-class prizes, besides many which had been manufactured for special distribution. For the meeting of the National Artillery Association at Shoeburyness, this month, Messrs. Elkington have produced silver cups, ten of each, given by the Queen, the Lords and Commons, and the National Rifle Association. It will be remembered that the magnificent "Elcho Challenge Shield" and the "International Challenge Trophy," valued at £1,000 each, are the works of this firm. Their famous "Milton" shield, which obtained the gold medal of honour at the last exhibition in Paris, and was subsequently purchased for £2,000 by the Lords of the Council for the South Kensington Museum, has been reproduced, by permission, for public sale.

A COLLECTION OF WATER-COLOUR DRAWINGS of great interest and value is now to be seen at Messrs. Agnew's, in Waterloo Place. As the gathering is select, we are spared the trouble of looking for the gems of the collection, as in ordinary exhibitions. Wherever the eye falls it is riveted by striking beauties and forms and effects that suggest the greatest names. Amid the brilliancy and finish of the present day, it is refreshing to fall back on the more mellow period of those who will at some time be called the old masters of Water-colour; those men who arose in the infancy of the art, and stood by it in its youth, as Turner, Robson, De Wint, Prout, Copley Fielding, and others. It is refreshing, we say, to see how the works of these men hold their own surrounded by the sparkle of some of the best works of our own time. Every period of the art is represented even to the present year, as will be understood when it is known that the collection contains choice drawings by Topham, Hunt, F. Taylor, D. Roberts, John Gilbert, Cattermole, L. Haghe, F. Goodall, Stanfield, Mulready, Herbert, John Phillip, T. M. Richardson, E. Duncan, Birket Foster, and others. The number of drawings is 175; and so varied are they in subject and character that they might well serve to illustrate a history of the art. At the end of the room a drawing by John Gilbert occupies the place of honour—it is

'The Chevalier Bayard,' near which are 'A Grand View on the Shore of Morecambe Bay,' by De Wint; 'Landscape with Cattle,' Birket Foster; 'A Lincolnshire Landscape,' De Wint; 'Fishing Boats off the Isle of Arran,' Copley Fielding; 'The Abbey Moat,' G. Cattermole, &c., all of which are works that would be chosen as exemplifying the best points of the artists; 'A Calm Night,' E. Duncan; 'Lake Como,' T. M. Richardson; 'Landscape,' De Wint; 'Kenilworth Castle,' D. Cox; 'St. Gudule, Brussels,' Louis Haghe; 'Falls of the Clyde,' Sam Bough; 'Egmont, near Scheveling,' E. W. Cooke; with others by W. Leitch, J. D. Watson, A. P. Newton, R. T. Pritchett, W. W. Deane, &c., constituting one of the most interesting collections of water-colour works we have ever seen.

MESSRS. DICKINSON, of Bond Street, have opened an exhibition of seven hundred photographs, illustrative of London Society in 1854-5, and among these are the portraits of two hundred officers who served in the Crimean War. The latter especially will perhaps recall to many who may see them reminiscences both of pleasure and pain. The collection, indeed, as a whole, is highly interesting when it is remembered that the portraits were taken fifteen years ago.

THE MUNICH EXHIBITION OF PAINTINGS AND SCULPTURES will open on the 20th of August. We regret to learn that Great Britain contributes no more than 20 works; while Paris sends 260; Italy, 230; Austria, 320; Prussia, 280; and Belgium, 160; and several German States will together supply about 250. Sales of several pictures are expected to be made by means of a lottery. The Exhibition will be duly reported in the *Art-Journal*.

MR. WALLIS'S SKETCHING APPARATUS.—We have seen at Messrs. Rowney's a very complete arrangement for out-door sketching. It consists of a paper block, a case of six brushes, colours, and water-dipper; in short, all that is necessary for carrying a drawing from nature even beyond the condition of a sketch. The convenient form and portability of the materials are to the landscape-painter their best recommendation; for the whole is contained in a flat japanned box which may be carried in the pocket, and such is the arrangement that the sketcher on opening the case can commence his work without any delay—an important consideration in making rapid memoranda of effects, colour, &c. In favour of the completeness of the case it is only necessary to say it is invented and recommended by Mr. George Wallis of the South Kensington Museum.

THE PUNCESTOWN MEETING.—Messrs. Ackermann, in Regent Street, are exhibiting a picture at once large and elaborate, the subject of which is Puncestown Races—or rather, the meeting, just before the start. The particular occasion is that of last year, when the Prince of Wales was present. The work is by Mr. Henry Barraud, and the difficulties of the achievement will be understood when we say that it contains 132 portraits, the heads of which are finished as highly as miniatures; and, with respect to likeness, we think the figures generally are more perfect identities than those of any antecedent essay by the painter in this *genre*. The difficulties in the way of the arrangement of such a composition are incalculable, the artist being bound by the most arbitrary rules, without the relief of any degree of picturesque quality. In a principal group are the Prince of Wales, the Duke of Cambridge, Prince Teck, Colonel Macdonald, Sir Hopo Grant,

Colonel Forster, Lord St. Lawrence, the Duke of Manchester, the Marquis of Drogheda, Lord Combermere, the Baron de Robeck, the late Marquis of Downshire, General Doyle, Lord Claude Hamilton, and many others, at once recognisable from the exactitude of the resemblance. The precise time selected by the artist is after the weighing of the riders, and their entrance within the vice-regal enclosure just before the start. In Mr. Barraud's picture of 'Rotten Row' is much in the locality to assist the composition; but in 'Puncestown in 1868,' there is really nothing, hence the great merit of having produced a picture so full of interest. It is about to be engraved: we hope and believe the engraver will do justice to a work of rare excellence, and of general interest also; for it is by no means to be regarded as what is called a "sporting print." The picture is an assemblage of the leading aristocracy of Ireland—of Irish gentlemen; at the head of them is the Prince to whom all classes rendered homage and honour during his brief visit to their country.

CARVINGS IN WOOD.—In the rooms of Mr. G. A. Rogers, 33, Maddox Street, are two productions in wood-carving, both very beautiful in design and execution, although greatly different in character. One is a large Italian cabinet; the other an arabesque table. The former presents two large and elaborately executed panels of the best period of the Renaissance. That on the left is probably of Siennese work, but the other is Florentine, and these are surmounted by a rich frieze abounding in quaint conceits and elegant lines and scrolls. This last is from the *ateliers* of Germany, and in feeling it accords so perfectly with the Italian compositions, as to offend in nowise the most fastidious taste. The pillars which support the carcase and all the other panels and pilasters are by Mr. Rogers, who has been, of course, especially careful that the new work should harmonize with the grand old Italian and German examples. The whole is in walnut wood, and has been prepared for Mr. Sneyd, of Keele Hall, Staffordshire. The arabesque table is a much greater novelty than the cabinet. It was made to mount a slab of Oriental jasper of extraordinary beauty, measuring 3 feet by 18 inches, and although so small, it is supported by six Moorish legs, united by perforated arches, carved in relief, in the Alhambresque style. The capitals have a singular and very agreeable effect, showing a gilt bell enclosed in a square cap of ebony, so that the gold is seen only through the interstices. Round the frieze, and underneath the marble, is an inscription, in ornamented Arabic characters, written by the sister of the artist, Miss M. E. Rogers, and carved in delicate relief. It is a text from the Koran—the chapter of the Table—and being translated reads thus:—"O Lord our God, cause a table to descend unto us from Heaven, that the day of its descent may become a festival-day unto us, and a sign from Thee; and do Thou provide food for us, for Thou art the best provider." This table, which is unique, has been carved for Mr. P. E. Blakeway, who has liberally consented to its exhibition at South Kensington. We have frequently had occasion to speak in terms of eulogy of the works of Mr. G. A. Rogers, who is son of the veteran wood-carver, Mr. W. Rogers; but nothing we have ever seen from his hand merits warmer commendation than this, his last work, which is original in everything, save the character necessary to identify its Orientalism.

REVIEWS.

ARMS AND ARMOUR IN ANTIQUITY AND THE MIDDLE AGES: also a Descriptive Notice of Modern Weapons. Translated from the French of M. P. LACOMBE, and with a Preface, Notes, and one additional Chapter on Arms and Armour in England, by CHARLES BOUTELL, M.A., Author of English Heraldry. Published by CASSELL, PETER, and GALPIN.

If the arts of peace have made vast progress among us of late years, so, also, have the arts of war; and it may admit of debate whether as much labour, time, and scientific knowledge have not been expended to devise means of destroying men's lives as to prolong them. The bane and the antidote, with regard to human happiness and existence, seem to have grown up and flourished in an equal ratio: we legislate and labour for both; and, though the fruits of the one are far more apparent than those of the other, it is only because the time has not yet arrived—and may it be very far distant—to reap the harvest of destruction which the arts of war have produced and are producing.

These remarks seem the natural growth of what we find in Mr. Boutell's "Arms and Armour," and of what the daily journals so frequently tell us concerning modern gunnery practice and weapons of warfare; our present business, however, is with the book, and not with rifled guns, "monitors," and iron-clads. M. Lacombe's volume, of which Mr. Boutell gives "a translation, and not a paraphrase," is a treatise, in a concise popular form, of the whole subject of ancient arms and armour from the earliest age, which he calls the "Stone Period," relating to antediluvian and pre-historic weapons, down to the "Transition Period," the early part of the last century, when fire-arms had entirely superseded the old weapons of attack and defence; retaining, however, the sword and the pike, the latter of which, probably, originated the bayonet. As the French author seems scarcely, according to his translator's view, to have done full justice to the subject as regards the arms and armour of this country, Mr. Boutell has supplemented M. Lacombe's chapters with one, occupying, with engravings, nearly a fourth part of the entire book; and has also added a large number of valuable notes to the whole.

Our readers must be so well acquainted with the writings of Mr. Boutell on archaeological and other kindred subjects, as they have from time to time appeared in the pages of the *Art-Journal*, that he requires from us no introduction. Of historical, no less than of antiquarian, interest is this treatise; a very readable book, even to those who have no special love of the arts of war, and yet are not unwilling to learn how warriors of all ages have been clad, and with what weapons victories have been gained—or lost. There is a wide range between the flint-hatchet and the needle-gun, between the battering-ram and the Armstrong; and in these pages the divergence is gradually traced. But arms and armour have much to show of artistic work, and the numerous delicately-executed engravings throughout the book reveal the skill, ingenuity, and taste of the old armourer and cannon "decorator."

IN MEMORIAM GEORGE H. THOMAS, Artist. A Collection of Engravings from his Drawings on Wood. Published by CASSELL, PETER, and GALPIN.

A ready and a skilful artist in many ways was Mr. Thomas, but especially so when he took pencil in hand with a piece of box-wood before him on which to manipulate. His designs for book-illustrations are, perhaps, the most clever things he did, though we do not forget his oil-pictures, and especially, his 'Dimanche,' the first painting that brought him into notice: a capital wood-cut of this amusing and characteristic composition forms the frontispiece of the volume which Messrs. Cassell and Co. have issued in *memoriam* of him. Mr. Thomas found

ample employment in this kind of work from publishers; and his illustrations of Longfellow's "Hiawatha," Trollope's "Last Chronicle of Barset," Wilkie Collins's "Armadale," "Cassell's Magazine," "London Society," and numerous other publications, testify to the versatility and aptitude of his pencil for delineating subjects of "life." A selection of these designs has been made by Messrs. Cassell, and now appears in a quarto volume, with explanatory letter-press; forming a worthy tribute to the talents of the deceased artist.

THE STEPPING-STONE TO ARCHITECTURE. By T. MITCHELL. Published by LONGMANS, GREEN, & CO.

A little manual with just so much information in it as to give an insight into the subject of which it treats; that is, the various orders and styles of architecture, with explanations of its principal details. To aid the inquirer or learner numerous excellent woodcuts, from Gwilt's "Encyclopædia of Architecture," are introduced. The information is supplied in the form of question and answer, the very best method of teaching the rudiments of any art or science. We cordially recommend this "Stepping-stone" to the notice of all to whom is committed the training of young minds of both sexes; believing that architecture may be made a very interesting subject of instruction to children, so as to be of service to them in after-life, if only for the knowledge they may acquire.

MEDEA: a Poem. By ALFRED BATE RICHARDS, Author of "Crocus, King of Lydia," a Tragedy; "Religio Animæ, and other Poems," &c. &c. Published by CHAPMAN AND HALL.

The remarkable picture of 'Medea,' by Mr. F. Sandys, which has attracted so much notice in the present exhibition of the Royal Academy, serves as a text for Mr. Richards' descriptive poem of the "Daughter of Colchis," whose story, as ancient writers have told it, is a surpassing tale of horrors. The poem, like the painting, manifests powers of no common order, while the episodic thoughts introduced here and there among the main incidents of the story, serve to ally it with the life of our own time; and these, in our judgment, are not the least valuable portions of the writing. This has not been flung off, so to speak, on the spur of the moment, but it grew up by degrees, as did the picture, from the year 1867, when Mr. Richards first saw the latter in an unfinished state.

Mr. Sandys's work—of which, by the way, there is a capital photograph as a frontispiece to the book—increases in interest when read by the light of his friend's able, metrical, imaginative description.

BIBLE ANIMALS. By the Rev. J. G. WOOD, M.A. Published by LONGMANS & CO.

This admirable work has been issued monthly; it is now complete, and presented to the public as a volume of 650 pages with 100 engravings on wood. The name of the author may guarantee the excellence of the book. It is full of knowledge, and abundant of research, but the information is so skilfully conveyed as to tempt as well as enlighten the least learned reader, while contenting those who have gone deeply into the subject of which he treats. In a word, it is amusing as well as instructive, a valuable accompaniment to the Bible, and an elaborate, yet familiar, treatise on natural history. It is of course full of anecdote, indeed it may be described as a series of short stories of the animals, birds, insects, and fishes one reads of in the Old and New Testaments, and of which every reader will desire to know something more than he finds ready at his hand while considering the wonderful works of God. Mr. Wood is not unmindful of his first duty; but religion is, so to speak, insinuated rather than inculcated. His business has been to illustrate the great Book of the Christians, and at the same time to give lessons in natural history that shall please

and instruct. Art has essentially aided him: the wood-engravings have been drawn with scrupulous fidelity, principally by Mr. Keyl, and they are for the most part excellent specimens of the graver's skill.

THE FERN GARDEN. By SHIRLEY HIBBERD. Published by GROOMBRIDGE AND SONS.

There have been many books that teach men how to cultivate and keep ferns: this is undoubtedly one of the best, perhaps the very best; simple, comprehensive, and easy to be understood by the neophyte, it cannot fail to add to the number of collectors of those graceful gifts of nature which are so often the adornments of city houses far from the woods and fields where they have their birth. Mr. Hibberd has not gone deeply into the subject: his volume is small, and designed to teach those who are not ambitious of rareties—difficult to collect and more difficult to keep. He gives us an insight indeed into those that are removed from ordinary sight, but shows us clearly how we may most enjoy such as are within easy reach. There is no division of his grand theme left entirely unexplained, but he presents himself mainly as a guide to those who are in search of enjoyment without a heavy tax on time and purse. The fern garden may be a valuable companion and counsellor either at home or abroad.

A LIFE'S MOTTO. By the REV. PELHAM DALE, M.A. Published by JAMES HOGG AND SONS.

This most charming and most instructive volume contains a series of comments, examples, and anecdotes designed to illustrate a Life's Motto, "Whatever thy hand findeth to do, do it with thy might." The "persons" selected with that view are St. Augustine, the monk Bernard, John Wesley, John Newton, Charles Simeon, Henry Kirke White, Edward Irving, Henry Martin, and Charles Frederick Mackenzie—earnest, enthusiastic men, who did the work of their Master under difficulties that to men less resolute would have been insurmountable, indeed, would not have been encountered.

The lessons are given as biographies, they are written in the purest style, and are rendered exceedingly interesting by abundant anecdote. A more agreeable or more attractive book, for old or young, has very rarely issued from the press.

THE HOLIDAYS: CHRISTMAS, EASTER, AND WHITSUN-TIDE. By NATHAN B. WARREN. Illustrated F. O. C. DARLEY. Published by HURD AND HOUGHTON, New York.

No book has been published in Old England superior to this issue of the press at New York. It is a model of excellence in paper, print, and binding; and the illustrations, twenty-one in number, are of rare merit—admirable engravings from drawings by the practised hand of Mr. Darley, who has few superiors in any country of the world as a designer on wood. The title may convey an idea of the contents: the graceful book consists of poems and prose extracts bearing on the holidays that are festivals in America as well as in Great Britain—speaking to the hearts and minds of millions there as well as here.

MONOGRAMS, HISTORICAL AND PRACTICAL. By D. G. BERRI. Published by the Author, 36, High Holborn.

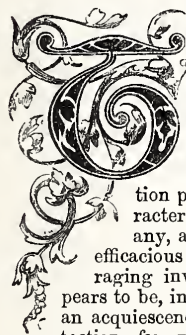
The appropriation of monograms is a feature of the day, and is derived from a very early period. Mr. Berri has collected together, and beautifully engraved, a very large number of these devices from almost every available source; and has also added numerous original examples, executed with considerable taste and judgment. Specimens are also given of "trades'" marks—printers', potters', masons', merchants', marks and monograms, and the authorities stated from which they are taken. Examples of old alphabets are supplied, with much information on the whole subject. Mr. Berri's work may safely be consulted on a matter in which Art, of a special kind, takes its place.

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LONDON, SEPTEMBER 1, 1869.

THE PATENT LAWS.



CHAT the Patent Laws exercise a most important influence on the Arts and manufactures can scarcely admit of a doubt; hence it seems desirable to consider how far their operation partakes of a beneficial character, and what amendments, if any, are required to render them efficacious for protecting and encouraging inventive genius. There appears to be, in the present day, so general an acquiescence in the opinion that protection for new inventions is no less desirable and useful than copyright is for literary and artistic works, that there is happily no necessity for entering into a disquisition on the abstract principle of the propriety of protecting inventions—a principle now recognised and sanctioned by nearly all civilised nations. Some few years ago there was a feeble attempt to decry the Patent Law as altogether wrong and prejudicial; but the movement was chiefly promoted by a few civil engineers, who seemed to think they were entitled to use whatever came in their way without any acknowledgment or remuneration to patentees. Their staple argument was, that inventive talent was irrepresible, and would infallibly find vent, although protection by patent should be taken away—which is much the same thing as to say that an author would write and incur the risk of publishing his work while all the world were to be free to copy or pirate it. And these cases are hardly parallel, for the writer, in general, needs only to expend his time, whereas the inventor has commonly to pay for models, experiments, and materials. Fame may sufficiently stimulate and reward the poet and the artist; but fame will never evoke improved machinery for cotton-spinning or wool-combing. The laurels of Dante will never fade; but the trade of Lancashire depends on the progressive improvements made by hard-headed mechanics, who value cash before wreaths. Moreover, the painter, sculptor, or writer, if his works be meritorious, is sure of securing renown, and of being identified with his productions; but the inventor of a machine would find his invention so appropriated and adapted as to destroy all identity or traces of the discoverer. It ill became civil engineers, who are always well paid for their work, to affect to the sordidness of the patentee in seeking remuneration, or endeavouring to prevent the unrestricted use of his property; and if they be wise, they will never again agitate for the repeal of the Patent Laws. This nation owes more to two or three inventors than to all the civil engineers put together.*

The Patent Law Amendment Act of 1852 has

* The debate which took place in the House of Commons on the 28th of May last, when Mr. Macfie moved the total abolition of patents, showed clearly that the House had no intention of legislating in that direction. It was intimated by the Attorney-General that amendments of the Patent Law were contemplated by Government; hence it is very desirable the public should become acquainted with what is really required to render our patent system creditable to the nation.

now been rather mere than sixteen years in operation, and a retrospect of its effects may be useful and suggestive. Regarded as a tentative measure, it has nevertheless remained without alteration or addition to the present day. It cannot be imputed to the British legislature that it has meddled much with matters relating to inventions; for, prior to the Act referred to, there had scarcely been an Act passed respecting inventions since the days of James I. When we reflect that this latter Act has remained in force without material change for nearly two centuries and a half, we must admit that the lawyers in James's time were at least equal to those of our day, whose handiwork seldom remains intact for twenty years. At the same time, is it not a reproach that while so much attention has been given by Parliament to the Game Laws, so little should have been bestowed on inventions? The evils and abuses so much complained of, prior to the law of 1852, were of procedure rather than of principle. The practice of granting separate patents for England, Ireland, and Scotland, and the enormous fees entailed thereby—the retention of useless forms and still more useless offices—were faults of practice rather than of theory, and in no wise affected the merits of the statute of James, which still remains the corner-stone of our patent jurisprudence. The principal features in the Act of 1852 were the creation of a commission to regulate patent procedure, the abolition of separate grants for the three kingdoms, the reduction of fees, made payable by instalments, together with the granting of "provisional protection," dating from the day of application instead of the sealing of the patent. Let us examine a little in detail the working of this Act. The commissioners named in the Act were the Lord Chancellor, the Master of the Rolls, the Attorney and the Solicitor-General, the Lord Advocate, the Solicitor-General for Scotland, the Attorney and the Solicitor-General for Ireland for the time being respectively, together with such other person or persons as may be from time to time appointed by Her Majesty. The Crown has not thought fit to appoint any other persons than the above-named law officials as commissioners; and as all those high dignitaries are overburdened with work, the commission has hitherto exemplified the virtues of King Log, by doing nothing, which is quite as much as might be expected of them for the same reward. They enjoy no pay as commissioners, and consequently do very little work. Moreover, the members of the commission, with the single exception of the Master of the Rolls, are continually being changed, necessarily with each new administration, when the law officers retire, and oftentimes otherwise on promotion; for the Attorney-General of to-day is sure to be a judge before long, and therefore the commission is as shifting as the sands. The Attorney and the Solicitor-General ought not to be commissioners, because they are pecuniarily interested in the fees paid by inventors. As Commissioners of Patents they might be inclined to recommend a reduction of fees, but in their character of recipients they would hardly be so disinterested and self-denying as to deprive themselves of £10,000 per annum. There is a kind of axiom with holders of offices, that they are trustees for their successors; and the Attorney and Solicitor-General must naturally desire to hand down their immunities and privileges unimpaired. But if it be anomalous for the Attorney and Solicitor-General to sit as commissioners, far more anomalous is it that they should draw so large a revenue as they do from the pockets of inventors. The last Report of the commissioners to Parliament, 1867, states that the fees paid to the law officers, that is, the Attorney-General and the Solicitor-General, amounted to £10,182 18s., and their clerks £932 5s., for allowance of provisional protections and for signing warrants; forming, in fact, salaries equal to that of the Prime Minister—and this, too, in addition to enormous fees received from Government and private practice. Oh, fortunate Mr. Attorney-General! oh, happy Mr. Solicitor! Well may you turn up your noses at a Puisne Judgeship, who enjoy the pay of a couple of Lord Chief Justices. The public should ponder on this fact, that the

Attorney and Solicitor-General receive each £5,000 per annum, drawn from fees paid by inventors for the privilege of calling their property their own, and for doing work which is purely clerical. In addition to these fees there are the following amounts paid—to the Attorney-General for Ireland, as compensation, £1,200 per annum; to the Solicitor-General, £800; to the Lord Advocate of Scotland, £300 per annum; while the clerks of these officials receive £600 per annum, and the clerks of the Attorney and Solicitor-General of England £800 per annum: in all, £13,700, is paid by inventors to the law officers of the Crown. The Crown does not pay its standing counsel any salary, merely giving a fee when it lays a case before them, but as a compensation allows them the rich reward of fees on patents. If the services rendered by these law officers were real, effective, and beneficial, there might be a plea for paying even so large a salary as that already indicated, but in point of fact the duties performed are merely to glance over the provisional specification to see that it corresponds with the title, and does not contain the description of more than one invention; this, and the mechanical work of signing warrants, is all that is done by Mr. Attorney and Mr. Solicitor-General. No search is made into the novelty of the matter, or inquiry directed as to the validity of the proposed grant. All is a mere matter of routine form. Patents are often granted for things as old as the hills—nay, it has more than once occurred that a patent has been granted for the subject-matter of another patent granted the previous week. If the papers sent in are in regular order and form, they pass, no matter what they contain. If the Commissioners of Patents have done little for inventors, they have been generous patrons of the Queen's printers: the sums expended in printing have been enormous, probably over £20,000 per annum. In the year 1866-7 the sum paid was £15,210, and the total receipts for printed documents, which have cost probably £300,000, were set down for the year at £1,785. This would not indicate a profitable or healthy commercial speculation, and seems to show that the public does not care to purchase specifications of patents. Let us examine into the working of the vaunted "instalment" system, which was to be so advantageous to poor inventors. Under the old régime the greater number of patentees applied only for English grants, which cost generally in all about £130; when this sum was once paid, the privilege lasted for fourteen years without further payment. The cost for the same thing is now £175, spread over seven years. The first fees are £25, then at the end of three years a £50 fee becomes payable, and at the end of seven years £100. The commissioners state in their Report that "13,101 patents bear date between 1st October, 1852, and 31st December, 1858. The tax of £50 was paid on 3,692, and 9,409 became void. The tax of £100 was paid on 1,274 of the 3,692 remaining, and 2,418 became void. 70 per cent. became void in three years, and 90 per cent. in seven years." The practical effect, therefore, is that inventors are deprived of nearly all chance of remunerating themselves, for it is well known that few inventions pay during the first seven years, and that it is the last seven years which are usually profitable. Ten per cent. only remains after seven years—a worse per-centage than is to be found in the worst German lottery—a mockery, delusion, and snare. Let us contrast the American system with our own. The fees demanded from citizens are £7 only, the duration of the patent has lately been extended to seventeen years, and there are 20,000 applications annually, of which a large portion are granted. Each application undergoes a careful and strict examination, and is compared not only with American, but with European previous patents. The specification must be complete, and accompanied, where practicable, by a model or sample, or specimen of the manufacture. Skilled examiners investigate the subject and report to the Commissioners of Patents, from whose decision the applicant can appeal to a court of law. The system works remarkably well. When an applicant finds himself to have been anticipated, he abandons an unprofitable

pursuit, and when he succeeds in obtaining a grant, he feels that he has a valuable property which his neighbours will appreciate.

In France the tax is 100 francs per annum, and in most of the other Continental States the taxes are annual or progressive, and, with the exception of Russia, are not so exorbitant as the English. The errors and blemishes of our Patent Law and procedure could be remedied by a single enactment; but what shall set our Common Law procedure right? what shall put an end to the law's delays, and purge Westminster Hall of its abuses? Let us imagine a "fortunate" patentee in possession, say for seven years, of all those rights and privileges which her gracious Majesty by her Royal Letters Patent granted to him. He has paid his way, begun perhaps to reap where he had sown, and therefore brought his invention into notoriety and use, when he discovers the infringer to be at his dirty work. Scarcely any invention which is of real utility is suffered to remain long free from encroachment. The law, like the London Tavern, is open to him, and he has the choice of proceeding at law, or in equity. He may apply to Chancery for an injunction, or bring his action for damages in one of the superior courts of Common Law. If he be well advised he will not take either course, unless he be blessed with a long purse, and his adversary also has abundance of means wherewith to pay the costs; for he is about to enter upon the most harassing and vexatious litigation which this age produces. But let us suppose that he possesses ample means, and follow him awhile into the numerous and devious paths of the law. He goes into Chancery; that is to say, he applies to a Vice-Chancellor for an injunction to restrain the manufacture and sale of the infringing article. He must necessarily instruct leading counsel, and numerous consultations will be required in order to "coach" them up to a knowledge of the subject. Numerous models, not merely of the invention in question, but of all those preceding, will be indispensable, and an indefinite number of attendances at chambers for pleadings will be essential. If the invention has never been the subject of legal proceedings before, the court will probably order an issue to be tried at Common Law, and the judgment of the Vice-Chancellor (when given) may be appealed from.

But it is unnecessary to detail the wearying proceedings of a Chancery suit; suffice it to say, that if the litigants have means the ball may be kept rolling for many years. If the patentee avoids the Scylla of Chancery, he must fall into the Charybdis of Common Law. He brings an action for damages in the Court of Common Pleas. If he hopes to succeed he must retain three at least of those counsel who usually appear in patent cases. He must also retain some three or four scientific witnesses; these are very expensive professionals, who make a business of appearing as witnesses in courts of law. On such occasions it is usual for three or four to appear on the part of the plaintiff to maintain his view of the case, with an equal number on the other side to flatly contradict them. They are, in fact, hired advocates, and side, of course, with the party which pays them. At the trial there are usually so many models to show and explain, so many witnesses to be examined, that the case generally lasts three or four days, and sometimes longer, at a cost of £1,000, and sometimes even double that amount. Supposing the verdict to be for the plaintiff, it is of no value until the court *in banco* has settled the points almost always reserved, or at any rate the defendant is sure to move the court for a new trial or to set aside the verdict. This involves another trial, *minus* the witnesses, with further fees to counsel, and if the judgment be in favour of the plaintiff again, the defendant may appeal to the Court of Exchequer Chamber. Should the opinion of this court be for the plaintiff, the defendant may yet appeal to the House of Lords; and so prolong the litigation over five or six years. By a singular anomaly of recent origin, although the action at law is to recover damages, in point of fact the jury never assesses the damages, but returns a verdict with nominal damages of forty shillings; and the

real damages are afterwards assessed by an arbitrator, or by a master of the court—a process which involves, as it were, another trial, with counsel again, witnesses again, and seldom accomplished under an expense of £500. In this manner it is not difficult to expend £10,000 on either side; indeed, in some recent cases, such as Bovill's, Betts', and Thomas's, the costs have far exceeded £20,000. In these cases, it need hardly be said, fees to counsel are very heavy, £500 being not at all an uncommon retainer. In America, in a celebrated patent action relating to india-rubber, the leading counsel received a fee of £5,000 sterling. From this rapid, but by no means exaggerated account of what a patentee must undergo who resorts to law for the vindication of his rights, it will be evident that reform in our system of jurisprudence is urgently required. Who is to give us this reform? Will the House of Lords? The House of Lords is led by Ex-Chancellors who were formerly Attorneys-General, with a deep reverence for those intricacies and subtleties of the law which worked very much to their advantage. Bred to the law, they can see nothing but perfection in all its tortuous courses; they are the last persons to disturb a dignified retirement by upsetting all their preconceived notions of the admirable fitness of things as they are. The House of Commons has hitherto yielded far too much to the guidance of lawyers. Successful lawyers predominate in that House. The House of Commons is their stepping-stone to the bench. Mr. Attorney and Mr. Solicitor are all-powerful when law reforms are on the tapis. A layman has no chance whatever of carrying a comprehensive law bill without their concurrence. It is only a short time since Sir R. Malins, the Vice-Chancellor, in open court exclaimed against the iniquities still perpetrated in Chancery, and stated that a lady, the Countess of Mornington, had been deprived of £20,000 to which she was entitled, for the long term of twenty years, while her case had been the prey of lawyers in the Court of Chancery. Nothing but the pressure of public opinion, constantly reiterated, will ever effect a purification of that Augean stable of the law of this land, which is a stumbling-block to foreigners, and an opprobrium to the civilisation of the nineteenth century.

The balance-sheet of the Commissioners of Patents for 1867 shows that the total amount received in fees and stamp duties for patents for the preceding year was £112,843 14s., and from the sale of printed specifications £1,785 6s. 6d.; in all £114,629, which is about the average sum received: but this does not by any means represent the total amount drawn from the pockets of inventors for the protection of their property; for there must be added to that amount the necessary charges of agents for procuring the patents, and for making drawings, together with the preparation of the specification. There are also to be added heavy expenses for foreign patents, for models, and experiments; and if to these again be added the cost of legal proceedings, the total amount expended by inventors annually, in procuring rights and privileges 70 per cent. of which become worthless in three years, and 90 per cent. in seven years, cannot be less than a quarter of a million sterling. Now, whatever prejudicially affects a section of the community may be said to oppress the whole commonwealth. Inventors are, it is true, but a small section of the community, but they leaven the whole mass, and as a class are proverbially needy. To smite them with exacting and oppressive charges, to deny them cheap law and speedy justice, is an injury to the whole manufacturing and industrial population, or rather, to the nation itself. Inventors are the salt of our civilisation: without them, as an eminent writer has said, we should be in the same position as the Chinese. We cannot possibly maintain our foremost place among nations, save by the progressive advances which our inventors shall from time to time make in the Arts and in manufactures. Already foreign competition, even in those manufactures which we had begun to think were exclusively in our own hands, has materially reduced our trade and diminished our profits. How irrational is

it, then, to tax inventors for making improvements so much required, and how absurd to crush the efforts of men, by whose genius, principally, the trade of the country is to be kept going! After removing all obstructions to the free exercise of inventive talent, we ought to place at the disposal of our mechanics the means of acquiring technical education. This might be effected by establishing in all large towns, in manufacturing districts, institutions similar to the *Conservatoire des Arts et Métiers* in Paris. Our workmen are skilful mechanics, but deficient in mental acquisitions. They are, for instance, lamentably ignorant of chemistry. Hence our national falling off in those manufactures which depend for their excellence on the harmony of colours, or the qualities of dyes or water. The English mechanic is not equal to the American in designing a machine, although he may turn out as good a machine after the American model. He does not initiate improvements, but prefers to jog on in the old routine way. This may be due, to a great extent, to the knowledge of the fact that to a poor man a patent is practically prohibited, or, if obtained, practically useless. Hence, while we endeavour to place the means of acquiring technical knowledge within the reach of the industrial population, we must also give them the opportunity of acquiring property in their discoveries and improvements. And this brings us to the consideration of the amendments necessary to render our Patent Laws equitable in themselves, and suitable to the requirements of inventors.

Firstly, then, the Commission for carrying out the Patent Law should be remodelled. The commissioners, instead of being, as at present, all lawyers, should comprise the following scientific men, viz.:—the President of the Royal Society, the President of the Institution of Civil Engineers, the President or Chairman of the Society of Engineers, the Chairman or some member of Council of the Society of Arts, the Chairman or some member of Council of the College of Chemistry, the President of the Royal Academy, and the Presidents of the Colleges of Physicians and Surgeons, together with the Lord Chancellor, the Master of the Rolls, and one acting paid Commissioner, who should devote all his time to the duties of the office, and who might probably be a lawyer. A scientific man in such a position would probably fail to give satisfaction to the bulk of applicants for patents, more especially if the control of the examinations was to be committed to him; he would be continually open to the imputation of being swayed by preconceived prejudices. The Attorney and the Solicitor-General for England, the Lord Advocate and the Solicitor-General of Scotland, and the Attorney and the Solicitor-General for Ireland, ought not to be commissioners of patents, for reasons already alluded to. The composition of a commission including men eminent in Science and Art would of itself work wonders for the interest of inventors. Instead of a few overworked lawyers burdened with the cares of onerous offices, there would be a vigorous scientific committee necessarily acquainted with the wants and wishes, and desirous of promoting the interests, of working men, of manufacturers, and of inventors.

Secondly, the examination system should be adopted, as in the United States. Patents should only be granted on the production of a complete specification, accompanied by a model or specimen of the product, and after an exhaustive search into the novelty of the alleged invention, so as, as far as possible, to exclude all piracies and reissues. It certainly is not consonant with the dignity of the Crown to issue Letters Patent under the Great Seal to any person who chooses to ask for the grant and pay the fees, no matter what the alleged invention may be. There ought to be, for the interest of the public, as well as for the benefit of inventors themselves, some check and controlling power. The commissioners should be empowered by law to refuse the grant of letters patent, subject to an appeal from their judgment to the Court of Patents, which ought consequentially to be established. It is a curious fact, but not the less true because extra-

ordinary, that a very large number of so-called inventors evince the greatest possible distaste to anything like a search into the novelty of their conceptions. Blinded by self-love or pride, they will not bring themselves to imagine they can have been forestalled; that a full description, almost word for word, identical with their own specification, lies quietly entombed in the archives of the Patent Office, where, if they chose, they might unearth it. Too often worse motives impel persons to procure patents, either as a means of fictitious advertising, or, to speak plainly, to use them as baits wherewith to catch the unwary capitalist. All such practices would be checked by examination and the power of rejection.

Thirdly, the present fees and taxes should be altogether abolished, as more monstrous in principle than the window-tax or the duty on corn. The Commissioners of Patents, in one of their annual Reports to Parliament, were kind and considerate enough to say, that in their opinion the fees demanded were not too high, because they had a tendency to check the taking of patents for useless inventions or for advertising purposes. Better reasoning might have been expected from lawyers of eminence. It may be asked, Is not a fee of £25 enough to prevent the improper uses of patents referred to? and, if so, why tax the patentee £150 more? And, further, why is the inventor of a really good subject to be mulcted in £175, that the quack empiric may be excluded like privileges? Never surely did scholars, men who have studied logic at the universities, propound such bad ratiocination, the very same which in bygone times led to the Test and Corporation Acts, the Penal Laws, and the odious Corn Laws. In dealing with the subject of fees for patents, it should be recognised as a principle that no more should be demanded from applicants for patents than are barely sufficient to pay the costs of the office on an economical scale, and that such fees should be *pari passu* with these expenses. The fee payable on application might at first be fixed at £5, and on grant of the patent £5 more, being £10 in all for a patent of fourteen years. The first amount would amply pay the search, and the total amount would pay the whole costs of the Patent Office (when properly and economically conducted), supposing there were only 5,000 applications annually; but in a very brief period, after the passing of any law which should bring about the changes indicated here, the number of applications would soon equal those made in the United States, viz., 20,000 per annum, and consequently the fees might be reduced still further. The fees in the United States are 35 dollars, equal to about £7 10s. of our money. With these reductions in fees, a more economical spirit in working the arrangements of the Patent Office should be introduced. The expenditure is lavish in the extreme, being about £70,000 per annum. Part of this goes to defray the cost of a Patent Museum, established at Kensington for the benefit of the nurse-girls and children of that pleasant locality. Part of the amount is expended in very handsome compensations to officials whose fees were taken from them by the Act of 1852, and a still larger amount is paid for the very liberal and comfortable salaries which every one appears to enjoy in the Patent Office. Over £30,000 is annually paid to the Queen's printers, for printing and lithographing copies of specifications. This work ought to be thrown open to competition, instead of being monopolised by the Queen's printers; and, moreover, the amount might be judiciously curtailed. However, in spite of all these handsome payments, the surplus income for the year 1866—7 amounted to £42,840 15s. 2d., which figures are worth more than a hundred other arguments in favour of an immediate reduction in the fees. The obsolete antiquated forms and practices of issuing letters patent on emblazoned parchment with a pendent great seal weighing more than a pound, ought to be relegated to the Vatican, where they would be more in accordance with old types and traditions than in England in the nineteenth century. All the form necessary is that adopted by the French and American authorities, consisting of a printed or lithographed document with an embossed

seal. All else is ridiculous, but at the same time costly, and ought forthwith to be abolished.

Fourthly, the Acts for the protection of ornamental designs and articles of utility ought to be amended, and the alterations might be embodied in a new Patent Act, while the Designs Office might be abolished, and the business transferred to the Commissioners of Patents. The law which first gave protection or copyright to the originators of novel designs when applied to various articles of manufacture has been productive of much benefit to the trade, and of no little service to the morality, of the country. Prior to its introduction piracy was rife, and formed the rule rather than the exception it now does. Several of the categories under which designs are ranged require modification, while many of the fees charged ought to be considerably reduced. The other Copyright Act, which applies to what are called articles of utility where shape and configuration are involved, was intended to alleviate some of the evils attendant on the operation of the old Patent Law; but it is radically inefficient and faulty. Numberless domestic and other little useful articles are from time to time improved, and others are invented to supersede obsolete forms, and in many of these a mechanical principle is involved which cannot be protected by the registration of shape or form. The shape, form, or outward configuration may admit of alteration, while the essential principle of the improvement may be retained. For example, the original inventor of the perambulator, perhaps from want of prescience, but more likely from want of cash wherewith to pay enormous patent fees, registered his idea under the Utility Act, and, of course, as soon as his perambulators became known and appreciated, the whole tribe of pirates was down upon him, and well-nigh crushed him. Legal proceedings he could not take, because the pirates altered their shape from his shape, retaining all other features in the vehicle. Had he taken a patent, he would have made a fortune by this little invention. Again, many of these minor improvements in articles of every-day use are ephemeral in their nature, and fourteen years' protection is not needed for them; nor are they fitting subjects for letters patent, being beneath the dignity of that privilege. Therefore, there should be enacted, in lieu of the Utility Act, a clause permitting of the registration of any minor invention for a period not exceeding five years, and the same protection that is now acquired by patent ought to be procurable by this registration on payment of a fee of £1. The present fee for registering designs for articles of utility is £10. In these days, when an affectation of retrenchment is pretentiously put forward, perhaps some member of Parliament may move for a return showing the amount of business done by, and the cost of maintenance of, the Designs Office, in Whitehall, where there is a registrar with £1,200 a year, a deputy registrar with £800 a year, and a select *coterie* of clerks, &c.

Lastly, there is required to be established a Court of Patents for adjudicating on all questions relative to patent right, copyright, and infringement. All jurisdiction in patent cases should be taken away from the Court of Chancery, and similar powers of granting injunctions should be conferred upon the new court, which in other respects should be constituted in the same manner as the Court of Probate and Divorce, with one judge in ordinary, who should try with or without a jury all issues of fact.

From the judgment of this court there should be an appeal to the full court, composed of two other judges sitting with the judge in ordinary; and appeals to the Exchequer Chamber and the House of Lords should cease. To the judge in ordinary would there be a right of appeal from the judgment of the Commissioners of Patents when refusing the grant of letters patent. It would oftentimes be an improvement in the administration of the law if litigants could dispense with a jury, more especially in patent actions, where, as a rule, the jury, composed of merchants and retired tradesmen, know nothing whatever of the mechanical or chemical subject-matter of the patent, and are fain obliged to sit as dummies and implicitly follow the direction of the learned judge. Another

improvement would be to throw open this court to patent agents, who should be allowed to conduct their clients' cases as solicitors do in other courts. To protect the public against the arbitrary and harassing proceedings of some patentees, it should be enacted that no patentee thenceforth should be at liberty to commence legal proceedings against more than six persons until he had recovered a verdict in his favour in the Court of Patents. A patentee has before now instituted legal proceedings against as many as a hundred defendants, while his own rights were uncertain and undetermined. In a modern instance ninety applications for injunctions were made simultaneously, when the Lord Chancellor ordered all these causes to be brought into his own court, and finding the specification was a badly-drawn one, he quashed the whole of the proceedings. Another clause should prevent patentees from wilfully shutting their eyes to infringements, until such time as it may suit them to pounce upon the unwary purchasers. A patentee has sometimes stood by, and allowed numbers of persons openly to infringe his patent and to put the infringing articles on sale in open market. After this had been done with impunity for three or four years (having in the interim taken note of all users and purchasers), he suddenly took legal proceedings against 150 persons simultaneously, whereby innocent persons found themselves involved in costly litigation, or to avoid it were compelled to pay whatever royalty and costs were demanded. Patentees should have no redress unless they immediately take steps to put down infringements.

Such, then, is an outline of the required reform in our Patent Laws, the whole of which might be embodied in one Act of Parliament, and its operation would entail no extra cost to the Government or country. Such a reform would immensely stimulate trade, and in its future results would be productive of incalculable good to that class which initiates, and to those classes which profit by, inventions.

NOTES ON POTTERY AND PORCELAIN IN HOLLAND.

BY MRS. BURY PALLISER.

THE curiosity hunter would naturally expect to find in Holland treasures of pottery and porcelain, for the Dutch were the first, after the Portuguese, to open relations with China, and the porcelain productions of the Celestial Empire were soon made an article of commerce and spread in great profusion throughout Holland.

Coeval with the introduction of porcelain into Europe was the development of the manufactures of the town of Delft, which gave its name to soft, enamelled pottery, and for many years supplied all Europe with its products, until supplanted by the hard-paste wares of Wedgwood. Impressed with these historic recollections, we went to Holland, full of high expectations, and were, as we shall show, most grievously disappointed in what we saw.

As regards Oriental porcelain, the Dutchman's sole admiration is for the white with blue decoration—what we generally call Nankin. But then it is of a quality hardly known or appreciated out of the United Provinces; the white so pure, the blue so celestial, the glaze so fine and ivorylike.

In the heterogeneous medley at the Hague, in the Museum called the Mauritshuis, is a large collection of Oriental porcelain, considered to be second only to that of the Japan Palace at Dresden. It is all enclosed in glazed cases, and cannot therefore be closely examined, but it consists principally of the blue and white Nankin—bottles and other such pieces. There are also some jars of large size richly enamelled in colours; and among the smaller specimens are cups with a gold ground and the peach-tree in flower; others of a kind of salmon-coloured crackle or mottled ground, with brown leaves and gilt veins, but no *céladon* or crackle of the fine colours brought over by Mr. Fortune. There is the figure of a cat, with hollow eyes for placing a light within, like that described by

Father Deutrecolles as used by the Chinese to frighten away mice.

The Mauritshuis also contains some twenty pieces of majolica all jumbled together in the catalogue as, "De la porcelaine ancienne Italienne nommé majolika." Among these is a fine Faenza plate, subject, 'The Judgment of Midas:' the rim has a deep blue ground, covered with arabesques and chimeras, separated from the subject in the centre by a yellowish-white band with ornaments "sopra bianco."

There are also in the room of historic relics some of those rude pitchers or canettes of coarse stoneware, said to have been made by the unfortunate Jacqueline of Holland when in the castle of Teylingen, near Leyden, and thrown by her into the moat to transmit her memory to posterity. The tradition is of long standing, and these stoneware jugs, wherever found, are called after the Countess, Jacobakanetjes.

But to return to the blue and white. All the fine specimens have marks beneath: the "Jade" frequently occurs, but what the Dutchman most prizes is the dynastic mark they call the "six characters," which occurs often on pieces decorated with slim, female figures the style "langen Elisen" (Long Elizias), for what reason we do not know; these are in high estimation.

Quantities of Oriental cups and saucers are to be found in every house and at every dealer's. In one of the latter, at Deventer, were two rooms filled with little else.

Tea in Holland is generally served in blue and white upright Oriental cups at the expense of one's fingers, as they are without handles, and the tea is always scalding hot. So far do the Dutch carry their love for the old Oriental type, that cups and saucers are now manufactured at Maestricht, exact copies of the Nankin, some of hexangular form, but all without handles, and most of them with the "six marks" inscribed underneath.

Nankin china is very dear in Holland. We saw, at a private house, a set of jars about 18 inches high, for which their owner had refused 3,000 guilders (£250); and for cups and saucers and other small pieces proportionally high prices are given. In fact, good Oriental of every kind is very scarce and very dear.

The Queen of Holland has some fine tall enamelled jars of large size at her palace called the House in the Wood (Huis ter Bosch), near the Hague.

The *Faience* of Delft is not generally understood. Like all manufactures, it had its various qualities of ware, and the fine Delft is no more to be compared with the rude, coarse, pale blue plates and jars we are accustomed to call such, than are the finished works of Wedgwood to be classed with common productions of the Potteries.

Fine Delft is remarkable for its delicate, thin, light paste, its glittering enamelled glaze, its rich colours, and, above all, for its artistic painting. Of such there were formerly large quantities in the country. Not only was it to be seen in the houses of the great, but the rich farmers of Friesland and North Holland used to give their orders for pieces to be made for their own use, but of late years the Jew dealers of Amsterdam have ransacked the country, and exported all they could collect to France and England, so there is now little that is choice of this once extensive manufacture to be met with for sale, and not much is to be seen in private collections.

The Queen of Holland has some good Delft in her "House in the Wood;" and Baron von Hardenbroek, in his fine chateau, Billoen, at Velp, near Arnheim, possesses some rich specimens painted in scarlet and gold.

At a dealer's at Delft we saw a nice canette of Oriental ornamentation in blue and gold; a puzzle jug, or "Stortebeker," as the Dutch call them, probably the product of Haarlem, and some well-painted blue plates with narrow straight rims, a form distinguishing the Delft-ware from the scalloped edges of Rouen, Moustiers, and Nevers.

It is, however, by its tiles that Delft is most familiar to us, once of such universal application, and still used, not only for lining the walls, passages, and chimneys of houses, but they are even to be found ornamenting the cow-houses and stables. The walls round the furnace used for heating the irons in the torture chamber of

the Prison Gate at the Hague are lined with blue and white tiles; and we saw in the museum at Leeuwarden tiles made at Stavoren, in Friesland, which are characterised by always having a ship painted on them, the only subject suggested in this maritime town. The plaque, or large tile, was often ornamented by some of the first artists. William Vandevelde painted marine subjects, and Jan Steen, Van der Meer, and many others, may be enumerated who made artistic paintings on these plaques. In the Mauritshuis, at the Hague, are two above three feet in length, painted in blue *camaiieu* after Berchem and Wouwermans; and Mr. Wix, of Amsterdam, has many other specimens in his fine collection. Blue and bistre were the colours used.

Near the statue of Erasmus, in the marketplace at Rotterdam, is a corner house occupied by a stocking-seller, which has encrusted on the wall a large picture marking an historic incident in that bloody strife which ended in the independence of the Dutch republic from the tyranny of Spain. In the year 1572, Count Bossu, with a band of Spaniards, presented himself at the gates of Rotterdam, and having, by a perfidious stratagem, obtained possession of the town, he gave it over for eight days to the pillage of the soldiery. More than four hundred citizens were massacred. A hosier, named Dominicus, who occupied this house, saved his family and a number of people who had taken refuge there, by an ingenious device. Having placed them all in the cellar, he killed a cat, closed the shutters, left the door of his house ajar, and sprinkled the blood of the animal upon the floor and the steps of the staircase, so that the marauders passing by thought the house had been previously plundered by their comrades, and did not enter. The plaque of *Faience* encrusted in the front perpetuates the memory of the incident by, the guides say, an allegorical design. The allegory is difficult to decipher. In the foreground is a lamb between a fox and a wolf; behind, on one side, a youth; on the other, a stout-looking man; beyond, a gryphon or some other imaginary animal, and a hill, or maybe a town, in flames. The plaque bears the date 1594, and the inscription "De duizend Vreezen" (the thousand fears), by which name the house is still designated.

At the Hague we made a vain search after another plaque, formerly encrusted in the wall of a house in the Zieke, representing the embarkation of William III., of Orange, with the arms of England, &c., but it was gone, having been carried off by an English collector.

The finest painting we saw in Dutch tiles had also been removed from the wall of a house at Delft. It was a view of Rotterdam, by Boumester, an artist of that city of the seventeenth century, famous for his marine subjects. The painting is of considerable size, 5½ feet by about 4 feet, and is composed of 168 tiles, with a border all round of smaller ones. The subject is very well painted in blue of full colour. It belongs to a dealer at Delft, who has also another piece; subject, Diana and Actæon. A canary bird, natural size, in a cage, is often painted on a tile, to hang against the wall.

The potters of Delft early learned the art of modelling from their German teachers. Their figures are generally coarse, but their cows and horses are spirited in design. The former have coverings over their backs, such as the Dutch cows wear when first turned out into the summer pastures, only of bright cashmere patterns, yellow, blue, red, green, and orange; and the horses are often gaily caparisoned, with plaited manes and tails, as we see them represented in the engravings of "Maximilian's Triumph," or in the works of Albert Dürer. The marks on this ware are innumerable. Many are registered in the archives of Delft, bearing the several dates of 1680 and 1764.

The marriage, in 1766, of William V., Prince of Orange and Stadtholder, with the Princess Sophia Wilhelmina of Prussia, is a popular subject on Delft pottery. They are generally represented facing each other, with an orange-branch between them, and frequently an appropriate inscription, or the initials P. W. D. V. (Prinz Willem de V.) The same subject was produced in England by the Turners, for the

Dutch market, the interchange of wares between the two countries being then considerable. We have a tea-canister, blue and white, of unmistakable Delft, with this sentiment inscribed upon it:—

"When this you see, remember me,
And bear me in your mind;
Let all the world say what they may,
Spake (sic) of me as you find."

We constantly met, in our tour, specimens of the blue and white Worcester, with crescent mark, and also much of the perforated cream-white ware, no doubt of Leeds, as that pottery was largely exported to North Germany. Some pieces we saw were identical with those in Hartley and Green's pattern-book. Wedgwood occurs but sparingly, and is of high price, though a collector assured us that twenty years back "the cats and dogs ate out of Wedgwood ware."

At Gouda we visited a pipe manufactory. The guild of pipemakers is very ancient; they still hold their meetings in a room of the principal inn, where is a large oak chest, painted with the arms, and containing the regulations of the company. On a board suspended against the wall are inscribed the initials or monograms of all the pipemakers, each manufacturer having his special mark.

We then went to see the process of making the pipes. The clay is rolled up by a boy into a kind of shapeless pipe; a wire is then passed through it, and it is pressed in a double mould of brass, and the bowl hollowed out with a piece of wood. The pipe is next taken out of the mould, and the ragged edges of the bowl trimmed off, and the maker's stamp affixed to the little projection of the bowl. The pipes are then polished with a piece of wood, and packed in seggars, or fire-clay cases, for placing in the furnaces. They vary much in size and form.

Of Dutch porcelain we saw none, except a few blue and white pieces of Loosdrecht (M.O.L.), but we met with no specimen of the Amstel or of the Hague manufactures.

THE CLEANSING AT WESTMINSTER.

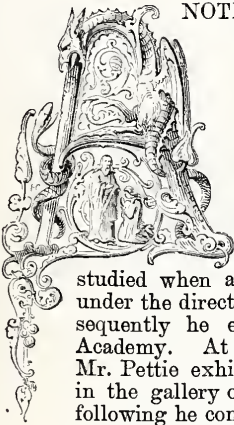
THE subject of the cleansing of the regal monuments in King Henry VII.'s Chapel, to which we have called the attention of our readers, was brought under the notice of the Royal Archæological Institute of Great Britain and Ireland on the 2nd of July. Mr. Oldfield gave an account both of the consultations, in consequence of which the tomb of Margaret of Richmond has been cleaned, and of the process employed for the purpose; which was distinctly stated to be nothing but an application of soap and water and ammonia.

The magnificent monument of King Henry VII. has now been examined. It was discovered that, owing to the introduction of four corner plates of iron, which had become resolved into masses of rust of three or four times their original thickness, the marble tomb was being actually rent asunder. It has been necessary to take the tomb to pieces, in order to prevent further damage. The several portions have been washed, and replaced in their position, with joint-plates of copper in lieu of the dangerous iron. The effigies of King Henry and his Queen were removed in the first instance, photographed, and washed. The result is highly satisfactory. No portion of the figures was painted; so that the contrast between the paint and the gilding, which rendered the treatment of the effigy of the Countess of Richmond so difficult, is here entirely avoided. The workmanship of the effigies is of a high order of merit; not equal to that of the earlier figures of Henry III. and of Eleanor of Castille, but superior to that of the monuments of Edward III. and of Richard II. The pillows under the heads are not diapered; and the great beauty of the effect resulting from that mode of treatment is conspicuous by its absence in this instance. The cord and tassels that fasten the royal robes are very beautifully finished. The gilding is not in all parts perfect, but the contrast of the copper and the gold is not such as to be very unfortunate.

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXXXVI.—JOHN PETTIE, A.R.A.



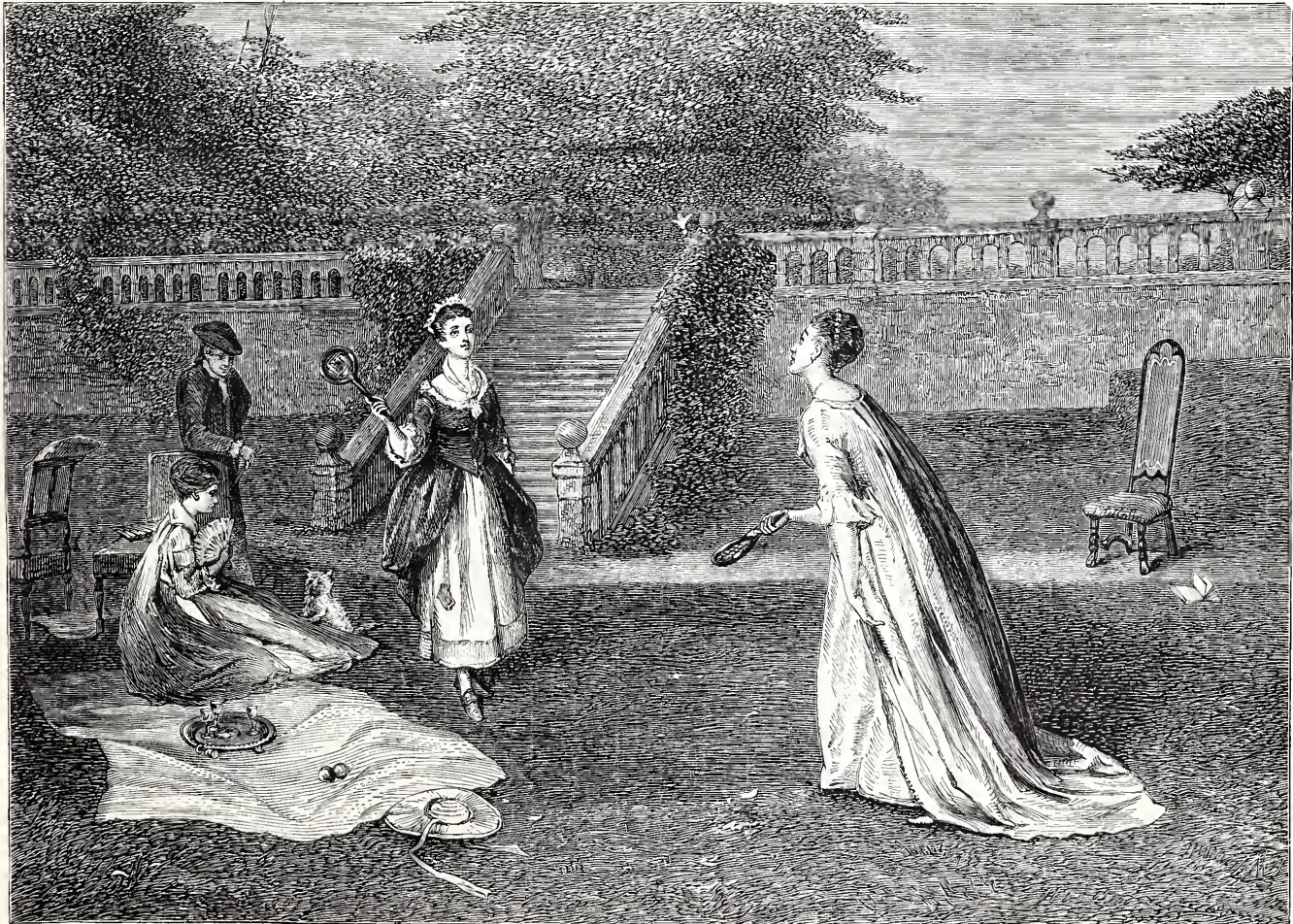
NOTHER artist who has crossed the Scottish border to settle on the banks of the Thames is Mr. Pettie; he has been with us little more than six years, and is still quite a young man, yet has already gained a name and a position unattainable by many even after a long appearance before the public. Unusual good fortune has attended him, but the merits of his productions amply justify the success that has followed them. He was born in Edinburgh, on the 17th March, 1839, and

studied when a youth in the Trustees' Academy, then under the direction of Mr. R. Scott Lauder, R.S.A. Subsequently he entered the life-school of the Scottish Academy. At twenty years of age, that is, in 1859, Mr. Pettie exhibited his first picture, 'The Prison Pet,' in the gallery of the last-named institution; in the year following he contributed 'False Dice' and 'Convent Hospitality,' and in 1861, 'Distressed Cavaliers.' It would not be right to apply to the artist, with reference to these pictures, the old adage, "A prophet is not without honour save in his own country," but certainly Mr. Pettie's countryman who wrote the critical notices of the Scottish Academy for our Journal in those three years made no mention of the above works. In 1860 he sent to our Royal Academy 'The Armourers,' a picture of comparatively small size, which we remember as being very carefully

painted, and altogether an attractive composition; and in 1861, 'What d'ye lack, Madam?' which in our opinion showed much clever work bestowed on a subject scarcely deserving of the skill and labour it evidenced.

In 1862 Mr. Pettie exhibited at the Scottish Academy 'One of Cromwell's Divines,' a spirited figure which would have had greater value if more finished. With it was hung 'The Old Lieutenant and his Son,' a picture glowing with colour, and admirably painted. In the same year he sent to Trafalgar Square 'The Sub-prior and Edward Glendenning,' a scene from Scott's "Monastery"—"Father," said the youth, kneeling down to him, "my sin and my shame shall be told to thee. I heard of his death—his bloody, his violent death—and I rejoiced: I heard of his unexpected restoration, and I sorrowed." The allusion is to Sir Piercie Shafton. The incident, as treated by the artist, admits of little expression of character, for Glendenning's back, as he cowers before the priest, is turned to the spectator. But the sub-prior sits drawn up in the full dignity of authority, and his features are stern and uncompromising, evidencing even more than the words he utters the severe rebuke bestowed on the offender.

Referring to Mr. Pettie's contribution to the Royal Academy in 1863, the writer of the notice of the exhibition which appeared in our Journal says, "'The Trio,' three musicians in the street—decided geniuses after their kind—is a work of original eccentricity. This artist should have some good stuff in him." There certainly is some "good stuff" in that picture, which was only the prelude to the development of yet better examples of what the painter had in him. One such, at least, came in the following year, 'George Fox refusing to take the Oath at Houlker Hall.' The contumacious "Friend," whose simple garb and somewhat rough personal appearance answer to the traditional record of him, stands unawed and altogether unimpressed by the appeals of the court, the members of which are represented with a solemnity



Drawn by W. J. Allen.]

BATTLEDOOR.

[Engraved by Butterworth and Heath.

that is almost ludicrous; but there is a sly humour in many of this artist's works. The picture finds its real value in its general design, and in the character of the figures; as a painting it is sketchy: possibly the artist may have worked upon it since it was exhibited. His humorous propensities were specially dominant in 'The Tonsure,' which hung at the same time in the Academy.

But it was in the following year, 1864, that Mr. Pettie emphatically gained the "eye" of the public; his 'Drum-head Court-Martial' was one of the pictures before which visitors to the Academy daily clustered. The subject was a novelty; most persons had probably heard of such improvised tribunals—we were about to write "legal" tribunals, whereas the law has strictly

nothing whatever to do with them—yet few, it may be presumed, by comparison, understood the exact nature of such a “court.”

Here it is perspicuously set forth: three stern-looking soldiers sit as judges of the delinquent; the drum, partly covered with a piece of canvas, that once, perhaps, did duty as a tent, serves in some kind as a table; the prisoner, who seems perfectly assured that the prerogative of mercy will not be extended to him for whatever crime he may have committed, stands pale, but not cowed, before the “bench;” while a thickly-banded group of soldiers and camp-followers has gathered to the scene of action, either to take part in, or to witness, the proceedings. There are some passages in the composition painted with remarkable vigour;

others looked unfinished: but the conception of the whole is most striking and effective. The picture brought at least one satisfactory result to the artist, for before the Academy held its next annual exhibition, he was elected an Associate member.

Mr. Pettie's ‘Arrest for Witchcraft,’ exhibited at the Academy in 1866, bears upon it the stamp of romance, and thereby commends itself independently of its artistic merits, which are great. The miserable and unfortunate old woman who has incurred the wrath of the townspeople, and is being hurried away by two officers of justice; the excitement of the mob that surrounds and follows the delinquent, among which is prominent an ancient dame, who vents her rage upon the prisoner in no measured or



Drawn by W. J. Allen.]

THE REHEARSAL.

[Engraved by Butterworth and Heath.

polite words, could we but hear them;—all these are depicted with a diversity of character and a truthfulness that could only result from close study combined with great manipulative skill.

In Mr. Wallis's “Winter Exhibition” of the same year Mr. Pettie exhibited ‘Old Mother Hubbard,’ an ancient dame of a type similar to the witch of the picture just spoken of. In the same room hung ‘Sir Hudibras and Ralpho in the Stocks,’ a humorous and grotesque composition, admirable in its personifications, original in idea and manner of treatment, and altogether characterised by an independence which is always welcome amid so much that is generally but an imitation of another.

There is a strong dash of what, in writing of Mr. Douglas a

short time since, we called the “Scottish school of romance,” in Mr. Pettie's ‘Visit to the Necromancer,’ which, in 1867, was hung in the “Winter Exhibition.” Widely as the subjects usually treated by these two artists respectively differ, and different as are their modes of treatment, there is evidently a strong unity of feeling between them: each thinks for himself, but in a way that somehow or other leads to a result not dissimilar. The picture just mentioned would attract by the power with which the painter has presented a scene that in itself is repellent. The necromancer is a swarthy, almost a black, man; he holds a light high in one hand as he draws aside a curtain with the other, as if searching for something that lies in the impenetrable depth of darkness. The

light on the curtain is most brilliant. 'Treason,' exhibited the same year in the Academy, is another work of the romantic school; it would form a suitable companion to Mr. Douglas's 'Conspirators,' of which we have spoken in our notice of this artist. The heads of the figures in Mr. Pettie's picture are finely conceived and symbolised by character in harmony with their ill designs. 'The Doctor,' contributed to the same exhibition, is a small but very clever work.

In the "Winter Exhibition" of last year was 'THE REHEARSAL,' which Mr. Wallis, the proprietor of the gallery, has kindly permitted us to engrave and introduce here. The picture needs no interpreter; and yet it is impossible to resist pointing out the

inimitable figure of the old ballet-master, as he scans the gyrations of his little pupil, scraping on his instrument, and beating time with his foot. The action of the juvenile dancer may at first, perhaps, appear forced, but the child is on her "mettle," and the approving smile of her preceptor is a stimulus to somewhat exaggerated exertion, even at the sacrifice of acknowledged elegance. But the garret occupied by the *maître* is certainly not the school where we should expect to find the highest order of deportment taught. The picture is one which cannot easily be forgotten by those who saw it.

It is a transition from low life to high life to pass from this picture to 'BATLEDOOR,' engraved on a preceding page: the scene



Drawn by W. J. Allen.]

PERSUADING PAPA.

[Engraved by Butterworth and Heath.

is a terraced lawn adjoining some stately mansion, of which the players and spectators are probably the occupants. The two females engaged in the game move, to judge by their costumes, in different ranks of society, the furthestmost looks like one of the superior domestics, perhaps the other's *fille de chambre* and *confidante*, whose services she has enlisted on the occasion. The *mise en scène* is capital throughout, notwithstanding a little affectation on the part of the long-robed damsel.

Mr. Pettie assuredly was in a hyper-humorous vein when he gave the title of 'PERSUADING PAPA' to the subject of our third engraving. What those ladies, not very juvenile, are soliciting, with so great earnestness is beyond our conjecture. We must

take the picture as it is presented to us, accepting it as a work of high merit, though unable to offer a definite clue to its real meaning. The composition looks like a page from Molière. We are indebted to Mr. McLean, of the Haymarket, for permission to engrave it.

Space precludes any comment upon the three pictures contributed by this original and attractive artist to the Royal Academy Exhibition of last year.

Mr. Pettie gained the first step in Academic honours at a very early age: he may wait patiently for the higher degree, yet he is assuredly on the road to be ranked among the foremost of our *genre* painters.

JAMES DAFFORNE.

THE COUNTRY OF TITIAN.*

TITIAN, whose name as originally given by Italian writers, was Vecelli Tiziano du Cadore, was born in a house that, from well-authenticated records, yet stands in Cadore: it was not till he had reached his tenth year that his uncle took him to Venice, and placed him successively under Zuccati and the two Bellinis. Cadore is a small tract of country, eighty-six miles from Venice, lying deep in the midst of an Alpine mountain-land. "The district," says Mr. Gilbert, "is full of beauty and grandeur, but of the numerous tourists who worship Titian in the fair city of the sea, few know anything of Titian's country." It is to draw attention to the locality that Mr. Gilbert has undertaken the task of writing its history and describing its beauty, for he remarks:—"The charm is due to a touch of Italian softness tempering Alpine severity and Dolomite grandeur. The interest centres in Titian."

This great master of the Venetian school is known most popularly as a painter of history and portraits; the beauty of his landscapes is lost upon those who are attracted only by his figures; and yet, whether the former predominate or are only subordinate to the latter, they are always treated in the grandest and most picturesque manner. "The scenery of Cadore and its neighbourhood inspired his landscape; its remote villages still treasure in their churches relics of his pictures; its annals supplied him with the subject of one of his greatest, though, as it has perished, one of his least-known compositions; while to us they curiously illustrate the life of a small mountain republic from the earliest time."

The picture here alluded to as lost was the 'Battle of Cadore,' burnt, in 1577, when a large portion of the Ducal Palace, Venice, was destroyed by fire, with numerous paintings of incalculable value "by the greatest masters of that great age." It is singularly unfortunate that within the last few years another of Titian's masterpieces, his 'Peter Martyr,' should have shared a similar fate in Venice. 'The Battle of Cadore' was destroyed the year following the painter's death. "During the forty years of its existence it was a favourite subject with students of Art, and its destruction was reckoned one of the most deplorable results of the fire."

As the subject of this picture—of which an engraving exists by Baptista Fontana, who was contemporary with Titian—has, even till very recently, been matter of dispute, Mr. Gilbert has devoted an entire chapter and part of another to its identification, to the history of the engagement, and its results as affecting the territory on which the battle was fought. Comparing the remarks of those who have described the conflict with the composition itself, he seems to have clearly established its identity. The whole of this narrative is singularly interesting. At the somewhat recent sale, by Messrs. Sotheby, of Dr. Wellesley's valuable collection of ancient drawings and engravings, an impression of Fontana's plate, with two drawings, one a battle-piece, and the second a study for one of the figures in the other, were offered for sale. The engraving was properly described in the catalogue, but the "far more interesting pen drawing was only noticed as 'a spirited battle-piece, with a soldier pointing a gun;'" while the second drawing, that of a soldier falling from his horse, "appeared," says Mr. Gilbert, "under the amazing title of 'The Conversion of St. Paul.'" . . . None but the keeper of the prints in the British Museum was keen-sighted enough to detect their importance, but as he could not obtain in time the necessary authorisation for their purchase," Mr. Gilbert, who also knew their value, was able to secure the whole three for a very moderate sum. The fact was, he had seen the drawings during Dr. Wellesley's lifetime at his house, who, when placing them before him, said—"Here is the original design for the Battle of Cadore;" and adjusting the other by its side, remarked—"This is a study for one

of the horses." Mr. Gilbert has introduced a fac-simile of the "battle-piece" into his volume.

But we are almost losing sight of the book itself, the chief object of which is to trace the influence of the country upon the life and genius of Titian. Commencing the narrative with the artist's house in Venice, he proceeds to describe the journey from the city to the Cadore country. In the following chapter he writes of Titian among the mountains; two chapters are respectively devoted to Cadore as it was, and as it is; these are succeeded by others relating to the battle of Cadore, and to descriptions of the country and its vicinity; and the last chapter treats of Cadore as the cradle of Landscape-Art, with some general remarks on the works of the painter to whom it gave birth.

It is quite evident the author traversed the region with a vivid recollection in his mind of many of Titian's pictures wherein landscape is introduced; and he appears sometimes almost to identify the very spots from which the painter made his sketches: a large number of illustrations, drawn with a pen upon stone, are given, to aid in proving the localities. Pleasant it is to journey with him, step by step, from the place of Titian's triumphs in Venice to the home which, during the life of his father, the painter visited annually, when he was not engaged on works at a far distance, now passing through verdant valleys, now climbing mountain-paths, or lingering in quiet villages and mediæval churches, where occasionally may be seen some evidence of the master's genius; for his "foot-prints" are recognisable, not only in the great picture-galleries of the world, but sometimes in localities comparatively secluded, where they are venerated, if not estimated at their true value. Mr. Gilbert is not a mere guide-book maker: he writes lovingly and appreciatively of this comparatively unknown region, and of him with whose glory it is so intimately associated; and he takes leave of both in the following eloquent strain:—

"Il divino Tiziano!" It is a title which, if often lavishly and therefore undeservedly bestowed, a true instinct has, nevertheless, confined to those only who, in whatever manner, respond in spirit to the Divine Presence brooding in the realm of Nature. It is denied to the general or statesman, the man of action in the affairs of mankind; it is accorded to the poet or the artist, the man of meditative thought and utterance. Great among these, Titian is thus 'divine,' and surely it is more fitting to bid him farewell here from the summit of Monte Zucco, than before the marble pomp of his tomb in Venice;—here, in his native Cadore; here, where at this evening hour the purple Pelmo, and the saffron sky, and the crimson cloud glow with his own colours;—here, where no sound reaches, except the faint notes of some village vesper-bell telling of a sorrow and a destiny that explain something to our hearts of Nature's pathos and mystery—a mystery and a pathos which this Son of Cadore was the first to bring within the domain of Art."

Mr. Ruskin puts Titian at the head of romantic landscape-painters: Mr. Gilbert says, "He saw, he felt, in advance of the age. . . . Tintoretto, no doubt, possessed a very similar apprehension of Nature; but his tempestuous spirit shows itself in his works in striking contrast with the profound serenity of Titian." Ignoring the claims of the later leaders of Italian landscape, Poussin, Claude, and Salvator Rosa—he makes no mention of the Dutch and Flemish painters—to be considered true worshippers of Nature, so far as regards poetical rendering, he pays our own school the compliment of saying—"Titian finds his true followers at last among the nature-loving painters of our northern isle." Few, it may be presumed, would dispute the correctness of the remark.

We thank Mr. Gilbert for a volume which has afforded us so much pleasure and instruction. Written without any affectation of connoisseurship, and yet with a knowledge of the Art to which it immediately refers, and with a feeling sensitive to the beauties of the romantic land of Cadore, it must prove to many a deeply interesting, and therefore a welcome book.

SELECTED PICTURES.

THE SCHOOL OF SOOLTAN HASSAN.

F. Goodall, R.A., Painter. E. Goodall, Engraver.

IT would be difficult to point out one of our living painters upon whom foreign travel has had a more marked influence than is shown in the works of Mr. Goodall. In the "Lecture Room" of the Royal Academy there hung this season a series of admirable sketches made by him in Egypt during the years 1858 and 1859. In these were seen the first-fruits of what, during a period of nine or ten years, have grown into a large and rich production of Eastern pictures. The change from his earlier to his later style has been complete, and the reputation he had acquired in the former is immeasurably increased by the latter. It was a wonderful transmutation from his first period to his second. Prior to the dates just stated he was known as the painter of Irish and Norman peasantry, of English *genre*, with, occasionally, an historical work; among which were, notably, 'The Holy Well,' 'Irish Courtship,' 'The Irish Piper,' 'Connemara Market Girls,' 'The Fairy-struck Child,' 'The Angel's Whisper,' 'La Fête de Mariage,' 'Le Bon Curé,' 'The Fair of Fougères,' 'The Conscript leaving Home,' 'The Tired Soldier,' 'The Wounded Soldier returned to his Family,' 'The Village Festival,' 'The Departure of the Emigrant Ship,' 'Hunt the Slipper,' 'Raising the Maypole,' 'An Episode in the Happier Days of Charles I,' 'The Swing,' 'Cranmer at the Traitor's Gate,' &c., &c.;—works that found their way into the best collections, and many of which have been engraved in the *Art-Journal*.

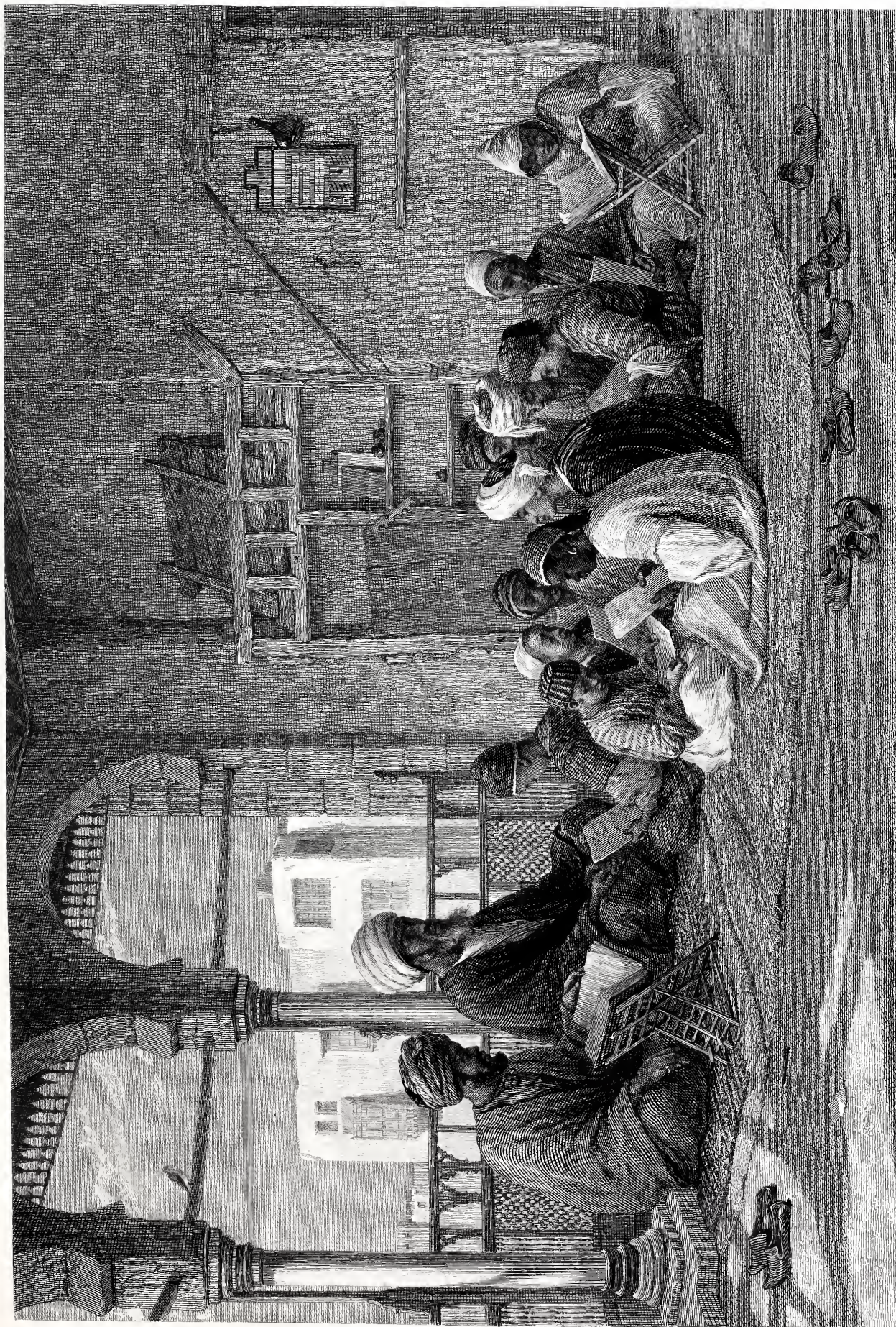
Then, in 1860, came the first of those Eastern subjects to which the artist seems to have subsequently limited his pencil almost strictly. 'Early Morning in the Wilderness of Shur,' 'The Zuela Gate, Cairo,' 'Return of a Pilgrim from Mecca,' 'The Opium Bazaar, Cairo,' 'An Egyptian Tambourine Girl,' 'The Nubian Coffee-bearer,' 'The Palm Offering,' 'The Song of the Nubian Slave,' 'The Messenger from Sinai at the Wells of Moses,' 'The Rising of the Nile,' 'Hagar and Ishmael,' 'Rebekah,' 'Rachel,' &c., &c. These pictures have placed Mr. Goodall among the first of our living painters, especially as a colourist. Two of his latest works, 'Mater Purissima' and 'Mater Dolorosa,' are examples of what is called Christian Art that we have rarely seen surpassed by any English artist of our time.

'The School of Sooltan Hassan,' exhibited in 1861, is a novel subject capably rendered. About a dozen young Turkish urchins, bare-footed and with legs crossed, are squatted before the "dominie"—him with the open book on a stand. We know not whether they have "Government school-inspectors" in that country; if so, the other adult must assuredly fill that office, for the "boys" are evidently on their good behaviour, and are most intent on their books. A kind of examination seems to be going on; one little fellow appears to be undergoing the process. It is a well-conducted school, which puts to shame some of those Mr. Webster has shown us in years gone by; and it may fairly be presumed that all of Sooltan Hassan's scholars are determined to gain prizes.

The group of figures is well arranged, and the heads are carefully studied.

We may note that the engraving is by the artist's father, now a true veteran in the practice of his Art.

* CADORE, OR, TITIAN'S COUNTRY. By Josiah Gilbert, one of the authors of "The Dolomite Mountains," &c. Published by Longmans, Green, & Co.



F. GOODALL, R. A. PINX†

E. GOODALL, SCULPT†

THE SCHOOL OF SOULTAN HASSAN.



THE
SOUTH KENSINGTON MUSEUM:

CHAPTER VII.
BOOK-BINDING.

THOSE products of the Art of the bookbinder which are to be found displayed at South Kensington belong, in most cases, to the Art-Library, and are exhibited in the Museum *proper* only as loans. Thus the collection of books, which are valued solely, or principally, for their binding, is not very large. Specimens, however, are to be found of the most rare and precious character, as well as illustrations of the exquisite French and Italian binding of the sixteenth century, and of later, and less delicate, workmanship. The literature of the subject, although not very voluminous, sheds abundant light both on the history and on the practical detail of the Art of the bookbinder. The splendid "Monuments Inédites" of M. Libri contains, moreover, such faithful illustrations of rare and costly volumes as to enable the student to grasp a very full knowledge of this interesting subject.

The craft of the bookbinder has always formed a species of adjunct to literature. When rolls of papyrus, such as are disinterred from the buried cities of Campania in the form of charred sticks, or truncheons of blackened wood-cinder; or when *volumina*, or large cylinders, of parchment, like those which, Josephus tells us, so excited the admiration of the Second Ptolemy, were the vehicles of written record, the preparation of an outer sheet of bark, or wrapper of skin, with perhaps the initial word of the contents written on the back, formed but an inferior portion of the labour of the scribe. Earthen vessels, covered with a lid of the same material, and resembling the bread-pan of a thrifty English housewife, formed the book-cases in which these rolls were preserved. The contents of the volumes were, in early times, written without any break between the words, in one fair unbroken stream of thick black letters, Phœnician, uncial Greek (the brother of Phœnician), square Hebrew, or Coptic, which bears to Greek the same relation that Gothic bears to Roman. Older than parchment, which was named, as is well known, from Pergamus—but far less ancient than papyrus, loaded with cartouches of kings, lists of dynasties, prayers for the dead, and weird chronologic notations—were the *terra cotta* books of the Assyrians. These included, not only the purse-like forms of legal record which are to be found in the British Museum, but actual diptychs, or folding two-leaved bookcovers of baked clay, with thinner leaves of the same material, marked, or to be marked, with those strange arrow-headed or wedge-shaped characters, which are now finding their long-silent voice.

This Assyrian form of book is continued in the Roman diptych, a pair of jointed-bookcovers, protecting the waxen tablet on which notes were made with a style, until the memoranda became so numerous that it was necessary to make *tabula rasa*—to smooth the wax and begin again. Of these we have not a few examples in ivory—the more numerous wooden cases proving far more destructible. These ancient relics blend with the threefold form of the triptych, which was rather a portable chapel, or altar, than a book. In the Vatican library is an ivory diptych of the Consul Boetius, which is referred to the date of his consulship, A.D. 487. Of the collection of these objects at South Kensington it is our purpose to speak under the head of Ivory Carving. Portions of wooden table books of Roman origin are to be seen in the Guildhall Museum.

For books of rare value, caskets of the precious metals are used as receptacles. The *auri sacra fames* of barbarian conquerors has proved more destructive of the imperishable, but precious, metals than did even the tooth of time to covers of less intrinsic value. We know that the Gothic Gospels, written by Ulphilas, A.D. 370, were known as the silver book, from the material of the binding. About 508 the Emperor Justin presented to Pope Hormisdas a copy of the Gospels bound in plates of gold,

enriched with jewels of the weight of fifteen pounds.

The Gospel on which all the kings of England, from Henry I. to Edward VI., took their coronation oath, was among the treasures at Stowe. It was buried in oak boards, an inch thick, with bosses and clasps of brass. It contained a crucifix within the left-hand leaf, and, when opened on the occasion of the solemnity for which it was used, it was this symbol which was kissed by the sovereign. The Bedford missal, presented by the Regent Duke of Bedford to King Henry VI., was a splendid specimen of ancient binding in crimson velvet and gold.

With the invention of printing a fresh impulse was given to the Art of bookbinding, which then came to be considered as a department of the business of the printer. The commencement of the labours of Caxton dates in 1473. In 1477 his press was set up at Westminster. Costly binding was not grudged for his "diabolically" multiplied *fac-similes*. In the wardrobe account of King Edward IV., A.D. 1480, is found an entry of the disbursement of V.D. for "blac papir and nailes for cloyng and fastenyng of divers cofyns of fyrr, wherein the kinges books were conveyed." But for "bindyng, gilding, and dressing of a book called Titus Livius," no less than "xx \$" was paid. And this was for labour alone; silk and velvet, gold and other costly materials, being all set down in the items of expenditure. Considering the proportionate value of money in the fifteenth century, Livy was royally cared for. But the calligrapher was not at once driven from the field by his rival. The secret communicated by the Devil to Dr. Faustus may not, after all, be quite original. Printing was four thousand years older than Caxton. Nebuchadnezzar, printed, and we have the proofs, in the printer's, as well as in the lawyer's, sense of the word. The use of pigment on the stamp was the great step taken in the fifteenth century. The old mode of printing by actual depression was transferred to the binding, and paper books thus became cheaply produced. But beautiful MSS. were not only still prized, but still written. In 1492 we find thus reproduced a copy of Josephus, which, bound in red and gold, and bearing the arms of Leo X., is one of the most magnificent specimens of the early bookbinder's Art.

Vellum and calf binding, though older than printed books, were soon considered as the appropriate covers of these cheaper vehicles of learning. A MS. copy of St. Jerome's "Epistles," "liberligatus Oxonii, in Catstrete," is cited as the earliest dated bound book, being stamped with the date 1467. A century later leather was in common use for binding, as we find from Chaucer's "Assembly of Fools," dated in 1530.

"Theye bokes they lay up till the lether moules."

Stamped vellum was introduced into England about the close of the fifteenth century, plain vellum about its commencement; the use of the "forrel," or plain cover overlapping the edges, being then common. In 1455 the famous Mazarin Bible was bound in stamped calf. In the time of James I., in England, morocco was introduced. In 1662 we find the Bishop of Durham paying £100 for binding a book. Silk and velvet, vellum and leather, were all employed in the fourteenth century. The libraries of Henry II., of France; of his father, Francis I.; of his son, Francis II.; of Louis XII., and of Pope Leo X., were enriched by the most costly bindings. Few things in the history of Art are more interesting than the appearance, on the binding of books destined for the legal libraries, of the peculiar style of ornament used in the decoration of the famous Henri Deux ware. On a volume belonging to the very Artus Gouffier, Grand Master of France in 1522, in whose chateau the Oiron *fiuence* was fabricated, is to be seen a terminal figure in the exact style of those which adorn some of the standing pieces of that mysterious pottery, with the ciphers, and interlaced crescents of the King and Diana of Poitiers, and the motto, *His terminis hære*. An Apian bound for Henri, Duc de Guise, called *le Balafre*, in 1544, is remarkable for the indication of the true tinctures of the arms of Lorraine by the hatching now in use, which is thus carried back to an early

date. One of the seven copies of the indenture between King Henry VII. and the Abbot of Westminster is figured by Libri, as bound in blue velvet, with a rose in the centre, surrounded by four portcullises as separate embellishments. In France, in Italy, and in England, the sixteenth century teems with examples of sumptuous and exquisite binding.

The examples of bookbinding which are displayed in the cases of the Museum, although not very numerous, are yet such as to enable the workman who studies them to form an adequate idea of the perfection to which his predecessors, especially the great artists of the sixteenth century, have attained. The finest specimens are those of silver binding, or the modification of the ancient form of the casket, designed to hold a manuscript under lock and key, into that of a case which allows of the examination of the pages without removal from the protection of the cover. Of these, one of the first that demands attention is the gilt metal cover of the MS. obituary of a religious house (No. 8880—'63), German work of the twelfth century, which is decorated with *champlevé* enamel, and set with engraved gems and *cabochon* crystals around a group of two saints in *repoussé* in the centre. This fine old record was purchased for £84. Another very valuable specimen of this kind of book-cover is of Limoges *champlevé* enamel, with a figure in relief of Christ, surrounded with the symbols of the evangelists, a French work of the thirteenth century, purchased for £44. A very good bit of Italian silver-work forms the cover of an English Prayer-book, being chased with a small ornament, having on the back a youthful figure among flowers. The sides are adorned with medallions of the Annunciation and the Nativity.

An extremely delicate specimen of perforated silver-work is the binding, stated to be contemporary, of a German 12mo., dated Nuremberg, 1704, the filigree-like decoration overlying oak boards; the edges of the book being gilt, and the clasps of perforated silver (No. 9032—'63). Another excellent piece of work, also from Nuremberg, of the seventeenth century, is 1503—'55, a book-cover of silver, perforated and chased with cartouches and scrolls. Rather later in date, A.D. 1731, is a German service-book with contemporary binding; the sides being silver, with scroll ornament, and the sacrifice of Isaac and the Crucifixion in *repoussé*. A Dutch book-cover, silver gilt, in arabesque open-work, about 1670 (No. 2639—'55), is very fine, although, unfortunately, imperfect.

Velvet binding, objectionable as it is from its perishable nature, is the most splendid garb in which a book can be arrayed. Less intrinsically valuable than silver, it is far more agreeable to the touch, and better adapted to luxurious refinement of taste. An example of this sumptuous binding may be seen in the "Handt boeck der Catholücken," a Flemish work, dated in 1614, bound in pale blue velvet, with raised embroidery in gold and silver threads, with a monogram beneath a coronet on each side (1196—'64). Another is a German binding in black velvet, embroidered in gold thread and spangles, the edges gilt and gaufered, dating in the seventeenth century. A Dutch Bible, dated 1666, bound in crimson velvet, with borders, corners, rosettes, and clasps of open-work silver (124—'64); another, dated Leyden, 1599, with an embroidered binding of gold thread on maroon-coloured ground, surrounding a medallion, nearly effaced, showing the story of Job in delicate embroidery, and a New Testament and Psalter, also Dutch, date 1594, bound in white silk, embroidered with coloured silks and seed pearls, with a medallion on each side in silk embroidery, are rare and beautiful specimens of an Art now almost lost.

The most highly-prized style of binding in leather, known by the name of the nobleman, the books in whose library bear the hospitable motto, "J. Grollieri et amicorum," is represented, but not very fully. Very interesting, with reference to this description of work, are the Florentine portfolios (7775—6—'63), with bands of leather strap-work, which appear to have been the mode of fastening that was imitated by the white inlaid scrolls of the later

artists. To this part of the subject, however, as well as into the bibliography of bookbinding, the limited space at the command of the writer forbids further reference in the present article.

F. R. CONDER.

DEPARTMENT OF ART AND SCIENCE.

The conversation which took place in the House of Commons, on the occasion of moving votes for £361,434, in support of several institutions devoted to the education of the people in Art and in Science, seems to offer fair promise that we are advancing towards a period when a Chancellor of the Exchequer would feel as much ashamed to confess his ignorance of English grammar, or of commercial arithmetic, as his want of all knowledge of Art. The general tone of the speakers was such as to remind one of the praiseworthy declarations of some of the old school of manufacturing magnates. "I never had any education myself; I feel the want of it; and I am determined that my children shall not suffer from the same disadvantage." This view of the case, let us remember, is far more satisfactory than one which very generally preceded it. "I have got on without no education myself, and I don't see why my lads should do any different."

For the salaries and expenses of the Science and Art Department the sum of £232,253 was agreed to, being an increase of £13,423 over the vote of last year; of this, in round numbers, £7,000 was for the Edinburgh Museum, £15,000 for Dublin Institutions, and £20,500 for the Geological Society. £41,430 is the exact vote for the expenses of management of the South Kensington Museum; £24,000 for the new building for the school of Science on the adjoining site; and £24,647 for purchases. A portion of the latter sum, however, was only a re-vote of money granted, but not expended, in former years, a somewhat clumsy mode of proceeding, which, in the absence of anything like what our French neighbours call a rectificative budget, has probably a more direct tendency to produce waste than any other feature of parliamentary government. In every department—we speak to some extent from definite personal experience—the desire to expend, within the year, the sum actually voted, is stimulated by the fear that otherwise it will be "lost;" that is, *not spent*, and unavailable by way of being carried over as a credit. To spend every penny voted thus becomes, if not a point of honour, at least a *desideratum* in every branch of our civil and military service. It is not an inappreciable item in the cost of our institutions. Thus, in asking for £24,000 for purchases in connection with the Art Museum, Mr. Forster is careful to state that some £8,000 of the sum is a re-vote.

Expressions of regret were heard from several members as to reductions in the sums set apart for educational purposes. Lord H. Lennox, remarking on the fact that barely a quorum of members was present, notwithstanding the numerous speeches made last November as to the vital importance of the question of education, regretted that the expenditure for circulating articles from South Kensington through the provincial museums and schools had been reduced from £4,000 to £3,500. Another member complained that while £130,000 was granted for universities, colleges, learned societies, museums, and kindred purposes (of which England receives £36,000, Scotland £46,000, and Ireland £48,000) not a shilling of this sum was allotted to the great manufacturing districts of the North.

Dr. Lyon Playfair availed himself of the occasion to refer to the origin of the present movement in technical education. It had become evident, from the position held by England in the French Exhibition, that this country was falling in arrear of the progress of the Continent in instruction in Science and in Art; and that, unless vigorous steps were taken, our manufacturers would soon be distanced in the race of industry. A national conference was held, and Government was appealed to, to found institutions for technical instruction. The late Government took an enlarged, comprehensive,

and wise view of this vital question, and decided that greater advantages would result from the development and supplementing of existing institutions than from the creation of new centres of technical instruction. It was not from mere theorists that the call for Government action emanated. Mr. Whitworth was an example of how nobly a practical man could back his own opinion. Manchester had subscribed £13,000 to found a professorship of engineering, and £54,000 for a scientific college. The present Government, led by their notions of economy, had discouraged this local effort. The late Government, on the raising a subscription of £100,000 by Glasgow, had aided the effort by granting an equal amount. The present action of the Department of Science and Art only showed what might be done, if we were to set to work in earnest—it was like that of a scarifier, which scratched the surface of the earth, not like that of a plough, that entered deeply into the soil, and produced crops fit for the support of the country. Switzerland, the most economical country in the world, spent one-third of its whole taxation on education. Ireland, with all her great natural wealth, had but one staple industry, that of flax. Science is no longer an unrecognised power; and the country that neglects its culture must be vanquished by her rivals; and her leaders will be censured by posterity for their want of forethought and of patriotism.

The numbers of schools and of scholars aided by the funds of the Science and Art Department are such as to justify the friends of technical education both in their satisfaction that improvement has been attempted, and in the regret that the attempt should be strangled by a wastefully false economy. 103 schools have been aided in 1868, containing 18,475 scholars, being an increase of 5 schools and 1,134 scholars over 1867. The night-schools had increased in the same time from 92 to 130; the scholars in them from 2,553 to 4,571. The schools for the poor in which drawing is taught have increased from 588 in 1867 to 778 in 1868; the scholars learning drawing, from 79,411 in the former year to 93,713 in the latter. In accordance with this improvement, the payment to teachers on results, which last year amounted to £18,900, would in the present year reach the figure of £26,000. The students under instruction in May, 1868, in the Science schools aided by Government, were 15,000. In last May the numbers were 25,000; and the number of students who came up for examination has risen from 6,800 last year to 13,000 in this.

Mr. Forster called attention to the small sum which the Art-school at South Kensington is costing the country. The grant made to that school this year is only £3,900 (as against £4,600 last year), and of that amount the sum of £2,000 is for the maintenance of students from local schools. The School of Naval Architecture, which to some extent is self-supporting, costs £2,515. The School of Chemistry, £750; the School of Mines, £10,063. This last-named institution is not, as its name would imply, a mere school for teaching mining, but a most excellent School of Science, and has connected with it some of the best professors in the country.

There can be no doubt that the concentration of the last-named schools, now scattered over different parts of London, would lead to the formation of a noble school of Science, which would serve as a training school for masters—a real English Polytechnic College. The late Minister of Public Education in France, a man whose works form text-books of instruction throughout that country, proposed an international exchange of men who were undergoing education to fit them to become teachers; so that each might learn to speak the language, and to comprehend the wants, of his temporary foreign home. Germany has accepted the proposal. What is the reply from England? It is, that we have no teachers available! Can any more positive and irrefragable evidence be asked as to the fact, that we are as yet but learning the very rudiments of national wisdom—but clearing the ground on which to lay the sound basis of a comprehensive technical education?

REPORT OF THE SCIENCE AND ART DEPARTMENT.

The sixteenth Report of the Science and Art Department of the Committee of Council on Education, dated 6th of May, 1869, has just been issued, with a copious appendix of 450 pages. Full information as to the state and the progress of the various Science and Art schools, the prizes distributed within the year, the cost of the establishments, the aid given by Government, and the general educational movement of the country, as well as of the Scottish and Irish institutions of a cognate character, are to be found in these closely-printed pages. No fewer than twenty Science Reports, from the different heads of departments at the South Kensington Museum, are also printed; and lists of the donations received and purchases made within the year are included in these valuable Reports.

The number of individuals instructed in Science within the twelve months covered by the Report has reached 21,000, and 117,000 in Art. There have been 42 students at the Royal School of Naval Architecture, 12 regular and 102 occasional students at the Royal School of Mines, and 85 students at the Royal College of Chemistry. At the evening lectures the total attendances numbered 2,761.

At the Royal College for Science in Ireland there were 18 students, and 2,178 persons attended the various lectures delivered during the year in connection with the department in Dublin. The total number of persons who have received direct instruction, as students or by means of lectures, in connection with the Science and Art Department, is about 145,700; a number exceeding that of 1867 by 22,200, or nearly 17·9 per cent.

The total number of persons who have visited the museums and collections under the superintendence of the department is 1,581,855, being an increase of 276,481 (or 21 per cent.) on the number of the preceding year.

The number of persons who have made use of the Educational and Art libraries of the South Kensington Museum, and the library of the Royal Dublin Society, was 37,929; being an increase of 5,264 on the preceding year.

The attendance on the various Local Art and Industrial Exhibitions to which objects were contributed from the South Kensington Museum amounts to upwards of 290,000, against 62,000 in 1867.

The expenditure of the department during the financial year was £198,701, 5s. 11d. In the preceding year, 1867-68, it was £179,954, 6s. 1d.

PERPETUAL INTERNATIONAL EXHIBITION.

We are enabled to state that the Commissioners of the Exhibition of 1851 have at length resolved to carry out a portion of the design of the Royal Founder which has hitherto been unaccountably neglected.

That memorable and unrivalled collection of the wonders of industrial Art was the development of the central idea, which originated in the mind of the Prince Consort, that the best service which could be rendered to England would be to apply Fine Art to manufacture. As at once an encouragement and a means of education to the Art-workman, it was therefore thought desirable to invite a competitive display of the productions of foreigners, together with those of our own countrymen. Unexampled success crowned (after more than one very narrow risk of utter failure) the patriotic enterprise; and a new epoch of English industrial Art dates from 1851.

Twenty years from the date of the stately opening of the first Palace of crystal and of iron, it is directed that an International Exhibition shall be opened on a more permanent basis. That the triumph of 1851 should have no lasting sequel; that when, in punctilious good faith, the glittering edifice had been swept from the park, it should have no permanent successor; or that spasmodic and irregular outbreaks of the passion for exhibitions, at Paris, Dublin, Manchester, Cork, Bombay, or London itself, should be the only result of the great success of

the initial attempt, was never contemplated by the lamented Prince Consort. A constant means of ascertaining, from time to time, the progress, both actual and relative, of British and foreign industrial Art, was contemplated in 1851. We rejoice to find that steps are being taken to fulfil this intention.

Her Majesty's Commissioners for the Exhibition of 1851 announce that the first of a series of Annual International Exhibitions of selected works of Fine and Industrial Art will be opened in London, at South Kensington, on Monday, the 1st of May, 1871, and closed on Saturday, the 30th of September, 1871.

Foreign nations are thus again invited to exhibit their productions in London. But the invitation is more select, and will be more strictly limited, than on former occasions. It is only the most excellent foreign products we now seek to attract. Foreign Governments will be invited to select, by their own appropriate methods, such of the productions of their own citizens as they desire to send to England as representative of their industrial excellence. A certain space will be allotted to each exhibiting Nation, and English Commissioners will select, from the articles indicated for their choice, a sufficient number of the best to be effectively displayed in that allotted space.

There will be no prizes; but a certificate of having obtained the distinction of admission to the Exhibition will be given to every exhibitor. Each foreign Country will be free to accredit an official reporter for every class in which objects made in such Country are exhibited, and reports on each class of objects will be published by the 1st of June, 1871. A catalogue will be published in English; but any foreign Country will be at liberty to publish a catalogue in its own language.

To give at once unity and variety to the Exhibition, to economise space, and to keep the interest of the public continually whetted, it is intended to distribute the whole group of subjects fitted for exhibition into ten distinct categories, or, as they will no doubt hereafter be called, Years. 1871, for instance, will be an exhibition of objects of Fine Art, properly so called. All the other important classes of objects, which may be readily understood by a glance at the catalogue of the Exhibition of 1862, will be divided over the nine succeeding years, so that in 1881 the second decennial international Fine Art Exhibition will take place, and so on in succeeding years. Thus the display will be new every year, and a sufficient interval will elapse between two successive Exhibitions of any branch of objects to allow of a marked improvement in the meantime.

The site of the Exhibition will be on the ground originally purchased by the Commissioners. A cloister, or gallery, or great crystal aisle, will surround the Royal Horticultural Gardens on three, or perhaps on four sides, communicating with the Albert Hall, and enhancing, rather than detracting from, the beauty and value of the spot.

The objects in the first Exhibition will consist of the following classes, for each of which will be appointed a reporter, and a separate committee:—

I. FINE ARTS.

1. Painting of all kinds, in oil, water-colours, enamel, porcelain, &c.
2. Sculpture in marble, wood, stone, terracotta, metal, ivory, and other materials.
3. Engravings, lithographs, photographs, &c.
4. Architectural designs and models.
5. Tapestries, embroideries, lace, &c. (shown for their Fine Art, and not as manufacture).
6. Designs for all kinds of decorative manufactures.
7. Copies of ancient pictures, enamels, reproductions in plaster, electrotypes of fine ancient works of Art, &c.

II. SCIENTIFIC INVENTIONS AND NEW DISCOVERIES OF ALL KINDS.

III. MANUFACTURES.

- a. Pottery of all kinds, with machinery for its fabrication.

b. Wool and worsted fabrics, with raw materials and machinery for manufacturing.

c. Educational.

1. School buildings, books, furniture, &c.
2. Books, maps, globes, &c.
3. Appliances for physical training, toys, guns, &c.
4. Specimens and illustrations of modes of teaching Fine Art, Natural History, and Physical Science.

IV. HORTICULTURE. New and rare plants, fruits, vegetables, flowers, and illustrations of methods of cultivation.

If the whole of the above objects be admitted to the Exhibition of 1871, it is not so clear to us how far the special character of the succeeding annual repetitions can be maintained with corresponding wealth of illustration. This matter, however, will no doubt receive the full attention of the Commissioners. We congratulate the Right Honourable President (the Earl of Derby, K.G.) and his fellow-Commissioners on their project, and we shall feel the greatest pleasure in aiding in any appropriate manner their laudable exertions.

ANCIENT IRISH WORKS OF ART.

Among the objects recently added to the South Kensington Museum which are of most interest to the Art-workman, especially to the goldsmith and to the electrotypist, ranks a magnificent chalice, or goblet, which was found, accompanied by four *fibulae*, or brooches, in a bog near Ardagh. The entire group may be seen, by the kindness of Lord Dunraven, to whom the objects belong, in the Loan Court of the Museum.

The material employed is that which is known by the name of white bronze, being an alloy of silver and lead. The cup is hemispherical, with handles also semicircular. A border of filigree work runs round the bowl; and bosses, or studs of enamel, together with rudely-cut precious stones, amber, or glass, are introduced in a very tasteful style of ornamentation. The enamel is not what we ordinarily understand by that name, as it has not been fused into its present position on the cup, but cut and inserted, as if it had been a natural substance; a method of ornamentation which preceded the invention of the true *cloisonné* enamel, and which is of so much antiquity as to occur in Egyptian relics.

The sacred character of the cup is evinced by the fact that the exterior part of the lip is surrounded by the names of the twelve apostles, engraved in a tall, narrow, delicate Gothic character, which is far less remote from the simple form of the Roman capitals than is often to be found. Archaeologists describe this character as similar to that used in the book of Durrow; and for this reason attribute to the chalice the date of the seventh century A.D.

The large size of the cup is such as to indicate that, if designed as a sacramental chalice, it must have been made before the cup was refused to the laity. The prohibition to use wooden chalices is attributed to Pope Zepherinus, A.D. 198.

GLASS PAVEMENT.

We have carefully watched the glass pavement which has been laid down as an experiment opposite to the door of the Art-library in the South Kensington Museum. The effect is clean and bright, but the death-like chill which instantly strikes the feet when treading on the pavement is a fatal objection to use of the material in this country, excepting for such purposes as fountains, or perhaps baths. In addition to this, it has now become apparent that the durability of the pavement is brief; for the wear of the few months has already chipped and ground considerably the *tesserae*, or small blocks, of which it is composed. These blocks are arranged in a very well-contrived pattern, somewhat resembling a pavement of pale yellow marble, with stars of porphyry, or red marble, interposed. For a very hot climate it is possible, however, that the material thus employed might prove an article of grateful and healthful luxury.

OBITUARY.

FREDERICK YEATES HURLSTONE.

OUR July number contained a brief paragraph announcing the death, on the 10th of June, of this painter, whose works for nearly half a century have been before the public, and who filled the post of President of the Society of British Artists for a period of thirty-four years. He was born in London in 1800. In the early part of his life he was engaged in the office of the *Morning Chronicle*, of which daily journal his father was one of the proprietors; but having shown a predilection for the career of a painter, young Hurlstone became the pupil of Sir William Beechey, R.A. Subsequently he studied under Sir T. Lawrence, and also, it is said, under Haydon. His first original picture was an altar-piece, painted on commission, for which he is reported to have received the magnificent sum of £20!

In 1820 Mr. Hurlstone entered himself as a student at the Royal Academy, where he first carried off the silver medal, and, in 1823, the gold medal for the best historical oil-picture. One of his best early works, 'The Boy and the Parrot,' exhibited at the British Institution about the year just mentioned, is in the collection of the Marquis of Westminster. As a portrait-painter he was, in the comparatively spring-time of his career, very successful: his portrait of the Earl of Cavan, painted in 1833, was exhibited at South Kensington in 1868. 'The Prisoners of Chillon,' exhibited at the British Artist's Society in 1837, is regarded as one of his most clever ideal pictures: it was purchased by the late Earl of Tankerville at the price of £300.

In 1835 Mr. Hurlstone visited Italy, and his sojourn there had a marked influence on his feeling and manner. In 1841, 1851, and 1852, he was in Spain, and in Morocco in 1854. From these countries respectively his pictures for the last quarter of a century have almost exclusively been drawn. Besides the works we have already mentioned may be pointed out as among his best, 'A Scene in St. Peter's, Rome'—that described by Byron, when at the sacking of the city the soldiers of Bourbon pursue Olympia, who takes refuge at the foot of the Cross; 'Monks of the Convent of St. Isidore distributing Provisions'; 'Card-players in a Posada in Andalusia'; 'The Enchanted Garden of Armida,' in the Ellesmere collection; 'The Eve of the Land which is still Paradise,' also in the Ellesmere gallery; 'The Sons of Jacob bringing the blood-stained Garment of Joseph to their Father'; 'Haidée roused from her Trance by Music'; 'Constance and Arthur,' purchased by the late Lord Northwick; 'A Venetian Page,' in the Grosvenor gallery; 'An Italian Boy with a Mandolin,' in the collection of Earl Normanton; 'Bobabil el Chico (the last king) mourning over the Fall of Grenada, reproached by his Mother:' this picture, together with his 'Italian Boys playing at the National Game of Mora,' and his 'Constance and Arthur,' formed Mr. Hurlstone's contributions to the International Exhibition in Paris in 1855, when a gold medal was awarded him. His works sent to the International Exhibition in London, in 1862, were, 'Italian Peasant Boys,' belonging to Mr. Wynn Ellis; 'Columbus asking for Alms at the Convent of La Rabida,' the property of Mr. H. Wilson; and the 'Game of Mora,' belonging to Mr. H. Bradley, who also possesses the picture of "Haidée," both works enumerated above.

To the present year's Exhibition of the Society of British Artists Mr. Hurlstone contributed several Spanish subjects; but it is long since he produced any such pictures as those we have indicated.

WILLIAM CRAWFORD, A.R.S.A.

The Scottish papers announce the almost sudden death, on the 2nd of August, of this artist, well known both in London and Edinburgh by his portraits and *genre* pictures: in each department his works have frequently received high commendation in our columns. Mr. Crawford was a native of Ayr, and evincing artistic talent in his boyhood, his father, a minor poet of the land of Burns, placed him in the 'Trustees' Academy under Sir William Allan, where so many Scottish painters who have risen into high repute received their early Art-education. The young and dexterous student made great progress; gained a travelling bursary, chiefly for his very excellent copy of a picture by Etty; and studied in Rome for at least two years thereafter. There he acquired a very considerable knowledge of Art in general, but lacked ambition for works higher than small *genre* pictures and simple portraits. Mr. Crawford's pen was now exercised on occasional papers and criticisms contributed to some Edinburgh newspapers. On his return home he conducted the drawing classes of the 'Trustees' Academy until 1858. His ability was first rewarded by the patronage of the late Lord Meadowbank, and maintaining this influence by worthy talents, he quickly rose to a notable place among Scottish artists. He has died in his prime, leaving a wife and one child.

Among his latest and best works of the *genre* kind we may point out 'A Highland Keeper's Daughter,'—a Scotch Lassie in a boat, with a dog and game; 'The Return from Maying,' 'More Free than Welcome,' 'Waiting for the Ferry,'—which would serve as a companion to 'The Keeper's Daughter,'—'The Wishing Pool,' and 'Too Late,' exhibited this year in the Scottish Academy—a striking and most effective work, representing a beautiful young girl arriving at a garden-gate "too late" to prevent the hostile encounter of two rival lovers, one of whom lies dead near the gateway.

Mr. Crawford's portraits in crayons were much sought after. He was elected Associate of the Scottish Academy in 1860.

MICHAEL FREDERICK HALLIDAY.

The death of this gentleman, one of the most successful amateur-artists of the day, occurred on the 1st of June. Mr. Halliday held a lucrative official post in the House of Peers, but acquired considerable reputation in the Art-world by the pictures he occasionally exhibited at the Academy. His earliest work was a landscape, 'Moel Shabod, from the Capel Curig Road,' exhibited in 1853. Three years afterwards he sent two pictures of quite a different character, incidents of the Crimean War,—'The Malakhoff, from the Mamelon Hill;' and 'The Great Redan, from the Fourth Parallel, Left Attack;' and with these was another, 'The Measure for the Wedding-ring,' a picture which, notwithstanding its strong Pre-Raphaelite tendency, attracted marked attention from its cleverness. In 1857 Mr. Halliday contributed 'The Sale of a Heart;' and in the year following 'The Blind Basket-maker, with his First Child,' a novel subject treated with appropriate feeling and considerable artistic skill.

Six years elapsed before we again saw anything from Mr. Halliday's pencil: in 1864 he exhibited at the Academy 'A Bird in the Hand,' concerning which we wrote at the time: "It merits loving regard by the depth of its poetic feeling, and from the rapturous intensity of its colour." His last exhibited picture, which bore the title of 'Roma vivente e Roma morte,' appeared at the Academy in 1866: the subject is worked out in a highly satisfactory manner, and quite maintained the artist's reputation. Had he given his undivided attention to painting, there is little doubt he would have acquired an elevated position.

Halliday belonged to what is professionally known as the Langham-Chambers school.

AUGUSTUS HESSE.

This painter, well known in Paris for his pictures of sacred Art, died in the month of June. He was born in that city in 1795, and in 1818 gained the prize which entitled him to study in Rome. His principal works are to be found in the churches of Paris—Notre Dame de Lorette, Sta. Clothilde, St. Eustache, and others. On the death of Delacroix, in 1863, he was elected to fill the vacancy in the Academy caused by the decease of the latter. M. Hesse was buried in the cemetery of Pere-la-Chaise, the funeral oration being delivered by M. Guillaume, President of the Academy, before a numerous company of the most distinguished artists and men of literature and science, who met to pay the last honours to the dead.

HENRY BÜCKEL.

The school of Munich has lost one of its most popular *genre* painters by the death, in June, of this artist. His pictures are much sought after in Germany for their originality, freshness of treatment, and liveliness of subject. At Paris in 1867 he exhibited 'The Environs of Rome.' Bückel was honorary member of the Academies of Munich, Dresden, and Vienna.

WILLIAM JERDAN.

We may not permit this long-known and eminent man of letters to go to the grave without a word of recognition. Although very aged, having entered his eighty-eighth year, his pen was active to the last; and his memories of the people he had known contain much that cannot fail to interest the generation who know them only by their works.

There was a time—perhaps half a century back—when the journal he conducted, the *Literary Gazette*, had immense power; a power of which existing authors and artists can form no idea, for nowadays there are dozens of periodical works ready and able to do that which, at the time of which we speak, was done only by one: for a long period the *Gazette* was alone as the arbiter of fate, literary and artistic.

It is but justice to say of Mr. Jerdan that he ever "did his spiriting gently," was always ready to help, and never willing to depress, the efforts of men striving for fame; and many are they who achieved greatness mainly as a consequence of the encouragement received at his hands, whom severity of rebuke might have depressed into oblivion. It is scarcely too much to say that during his fifty years of labour there was hardly a young author who did not gratefully thank him for good words.

As with authors, so with artists. He

may have occasionally over-appreciated inferiority, and there may have been a few cases in which he failed to see the promise in the bud; but generally—almost universally—his judgment was sound, and his verdicts such as were seldom questioned either by competitors or successors. That is no slight praise of one who wielded a power of which existing conductors of the public press can form but a weak estimate; some of them would do well to imitate his example; some who think little of the broken hearts they cause when occupied in the business of criticism; who do not often go to rest without the consciousness that the bitter "justice" of the pen has made some one miserable.

Mr. Jerdan was born at Kelso ten years before the nineteenth century commenced. He died on the 11th of July at Bushey Heath, Herts. Among his earliest and his latest friends was Sir Frederick Pollock, late Chief Baron; and it was something to have preserved through so long a life the friendship of that most estimable and good man.

SELECTED PICTURES.

FROM THE PICTURE

IN THE POSSESSION OF C. C. GRIMES, ESQ.,
STONEHOUSE, GLOUCESTERSHIRE.

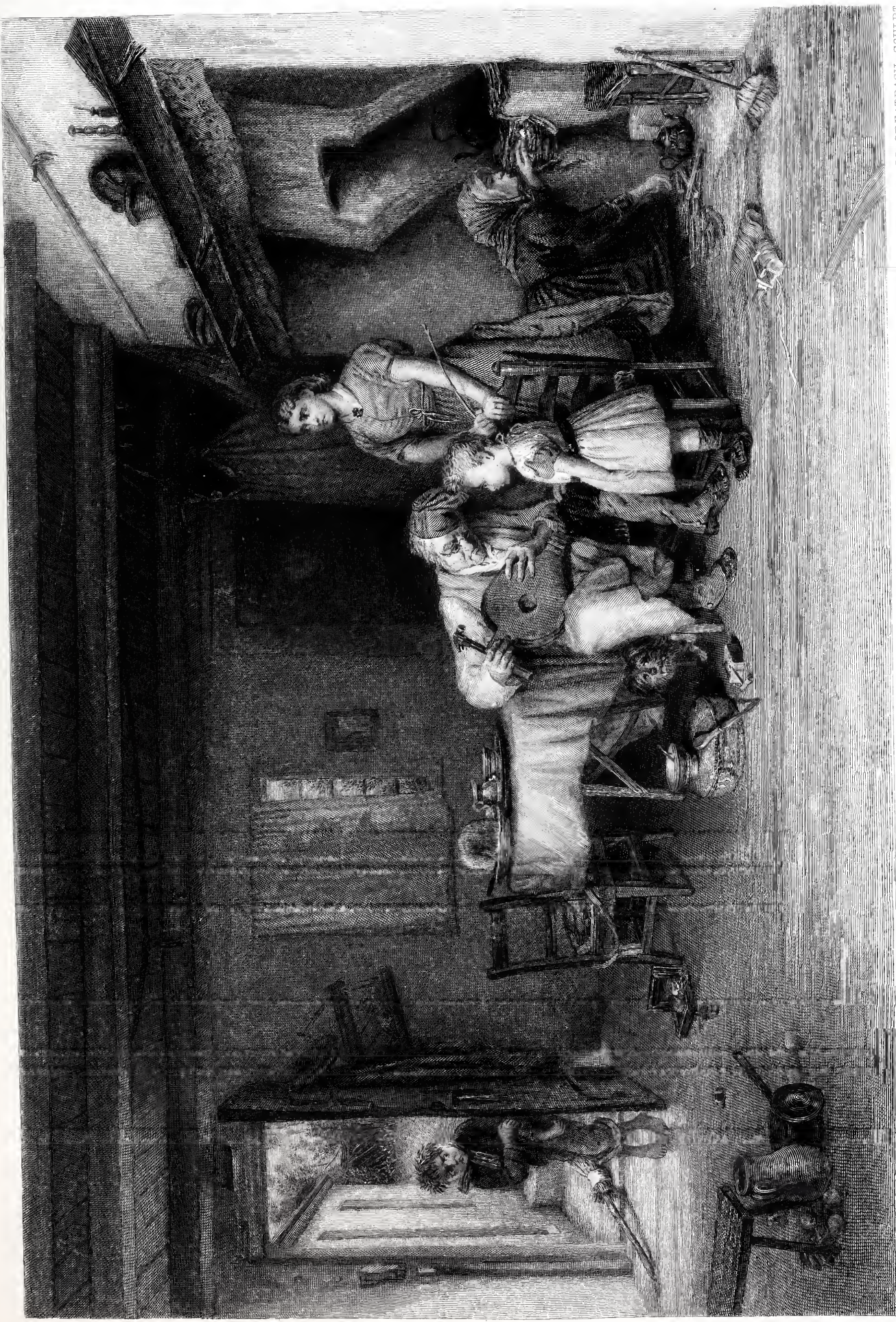
DOMESTIC TROUBLES.

J. Burr, Painter. W. Greatbath, Engraver.

We are indebted to the courtesy of the owner of this picture, who is also the possessor of other works by Mr. Burr, for permission to engrave this amusing and clever composition. 'Domestic Troubles,' as every member of a family, from the oldest to the youngest, well knows, are of various kinds; many of them are of our own making, and many are made for us by others, often realising the truth of the scriptural writing, "A man's foes are those of his own household." It is evident here that the "trouble" has arisen from the act of a mischievous or thoughtless boy—perhaps, however, only an inquisitive one—desirous of finding out "how the wind lies" in the bellows, and so, in pursuit of his scientific discoveries, has cut a slit in the leather, which the old grandfather is essaying to patch up. The damage has been found out at an inopportune moment: the bellows are wanted, for it is tea-time, and the fire will not burn up to boil the water, so the grandmother is trying to do duty for the wind-blower: the whole domestic economy of the cottagers is disarranged.

And there stands the culprit behind the door rubbing his arm that smarts from the chastisement he has received from his stalwart mother, who, stick in hand, looks angrily towards the entrance, ready to inflict a second punishment on the incorrigible rogue, for such he certainly seems to be, should he put in another appearance. The little dog behind the bellows-mender's chair has an air of discomposure, and is hiding from the wrathful matron, as if he were a sharer in the mischief done, and expected a "taste" of the stick. The old man's face and attitude are inimitable: the job evidently puzzles him; and the little child, resting her hand on his knee, looks on in mysterious wonderment at the operation. The story is well told throughout, and is excellently put on the canvas.

We shall have more to say presently about this rising young Scotch painter, whom we are preparing to include in the series of "British Artists."



W. GREATBACH, SCULPTOR

JOHN BURR, PINXTER

DOMESTIC TROUBLES.

FROM THE PICTURE IN THE POSSESSION OF C. C. GRIMES, ESQ. STONEHOUSE, GLOUCESTERSHIRE

LONDON, VIRTUE & CO.

THE
STATELY HOMES OF ENGLAND.
(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."

HEMANS.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

No. VI.—ALNWICK CASTLE.*



WITH the single exception of Royal Windsor, ALNWICK CASTLE is second to none of the mediæval British strongholds which, in our own times, combine the characteristics of the early fortress and the modern palace. With its magnificent architectural features, all of them deeply impressed with the attributes of a baronial castle of the olden time, and placed in the midst of that famous scene of long-continued strife, of daring deeds, and of summary retribution,

the Northern Border, Alnwick may truly be said to be an historical monument, standing upon historic ground. The names of the great barons, in like manner, who have successively been lords of Alnwick, have been enrolled by English chroniclers among the foremost ranks of their countrymen, so that their own biographies, interwoven with the history of their renowned castle, are written in the annals of England. Then, on the other hand, while in an extraordinary degree rich as well in relics as in memories of the past, Alnwick still maintains the unclouded splendour of its ancient dignity in its present capacity as the residence of an existing ducal family. Thus, from wha'ever point of view it may be regarded, Alnwick Castle must be esteemed as one of the finest and most interesting of our national edifices, and it also always will establish its claim to a foremost place among "the stately homes of England."

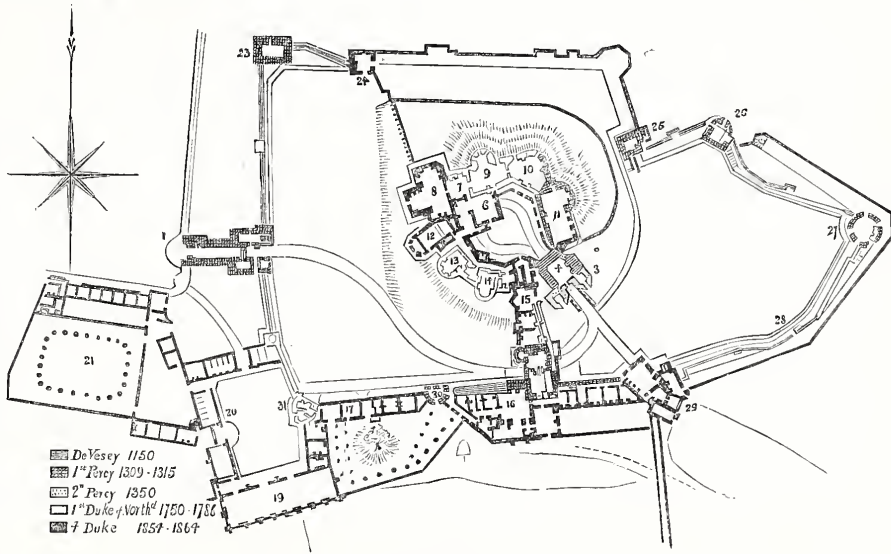
When Nature declined to provide any one of her own emphatic boundary-lines, such as a mountain-chain or a broad and deep river, to determine the frontier which should divide England from Scotland, she left a very delicate and difficult international question to be adjusted by the rulers of the two adjacent realms, so long as this single island of Britain should be divided into two distinct, and by no means necessarily friendly, kingdoms. An artificial line of demarcation, accordingly, had to be drawn, and was drawn, which was supposed to be accepted and recognised both to the north and to the south of it. Here and there, as if to show in the clearest manner possible the unsatisfactory character of a frontier such as this, to a tract of country the ominous name of "Debateable Land" was assigned by common consent. On either side of the frontier-line, again, and including all the "Debateable Land,"

* For several of the engravings that are introduced into the following papers upon Alnwick Castle we desire to tender our best thanks to his Grace the Duke of Northumberland; they were originally printed in a history of the illustrious family of the Percies, of which a few copies were presented to private friends. Our other illustrations have been drawn from photographs made expressly for us by Mr. Albert Eastham, of Manchester, our companion to Alnwick and Castle Howard. For much that renders these papers especially valuable we are indebted to the pen of the Rev. Charles Boutell, M.A.

the "Border" stretched far away to both the north and the south; and, throughout its whole extent, it formed a decidedly exceptional territory, in which there prevailed a system of wild laws that were administered after a still wilder fashion; hence, whatever may have been the state of things between England and Scotland, and between the two sovereigns and the two nations, along the Border there flourished a chronic local warfare, duly distinguished by gallant exploits, desperate enterprises, and bar-

barous devastation, with the occasional variety of an expedition of sufficient magnitude almost to constitute a regular campaign, or the formal investment, and perhaps the storm and sack, of some important fortified castle.*

The Borderers appear to have become so accustomed to this kind of life, that they looked upon it as their proper lot, and after a manner even regarded it with a kind of grim approval. Among them, doubtless, there were but too many who were thoroughly in earnest in their



PLAN OF ALNWICK CASTLE.

devotion to what may be styled the Border system—men

"Stout of heart and steady of hand,"

who, living in the constant expectation of some sudden assault, were both "good at need," and ready and resolute at all times to take advantage to the utmost of every promising opportunity for successfully and profitably as-

saulting their hostile neighbours. In order to keep a check upon this predatory warfare, and to maintain something more than the semblance of a supreme constituted authority, certain warlike barons, intrusted with high powers as Lords Wardens, were established in fortified castles of great strength along the line of the Border, and in those northern districts of England which adjoined it. Of these early strong-



ALNWICK CASTLE: FROM THE ALN.

holds one of the proudest and the sternest was the Castle of Alnwick.

Distant from London, north by west, 313 miles (by railway), Alnwick, the county-town of Northumberland, is pleasantly situated on high ground, rising about 200 feet above the sea-level, on the south bank of the river Aln. From the name of this river, with the addition of *wick*, a place of human habitation, ALNWICK,

always pronounced by its native inhabitants "Annick," is evidently derived.† Still remain-

* Thus writes one of the Lords Wardens, *temp. Eliz.*: "God blessed me so well in all my designs as I never made journey in vain, but did what I went for;" i.e., "hanging or heading"

† The name of Alnwick has been variously spelt at different periods. Thus, among other ways, it has been spelt Alnawic, Alnwyke, Alnewyc, Alnewick, Annwik

ing but little changed from what it was in times long passed away, while from the humblest of origins other towns have grown up and increased until they have attained to great magnitude and wealth and importance, Alnwick derives its interest from its early association with our national history — an association blended with the connection of the town with its castle, and with the great barons, the lords of that castle. The site of the castle and town of Alnwick is of a character which necessarily leads to the conclusion, that it must have been occupied both by a settlement and by some stronghold from a very remote period; and this opinion is confirmed by the presence of numerous relics in the immediate neighbourhood, that may be assigned without hesitation to ages anterior to the Roman settlement in Britain: * the authentic history of Alnwick, however, cannot be carried back further than the era of the Norman Conquest, and even then for awhile more than a little of uncertainty overshadows the earliest pages of the chronicle. There exists no evidence to show that in the year 1066 any castle was standing at Alnwick; nor have we any knowledge of what lords may have held the high ground on the southern bank of the Aln during the Anglo-Saxon rule.

It may be accepted as probable that the first Norman by whom this barony was held was Gilbert Tyson, standard-bearer of the Conqueror, the kind of personage who very naturally would be intrusted with the charge of a remote and turbulent northern district. His descendants continued to hold some estates under the lords of Alnwick in the reign of Edward III., but there is no foundation for the legend that the barony of Alnwick passed to Yvo de Vesci by his marriage with Alda, a grand-daughter of Gilbert Tyson. Still, by whatever means he may have acquired possession, Yvo de Vesci was lord of Alnwick about the year 1096; and he also is the first Norman baron of this barony whose history, scanty as it is, rises above doubt and speculation. He died about the year 1134, leaving, without any male issue, an only daughter, Beatrix, his sole heiress. †

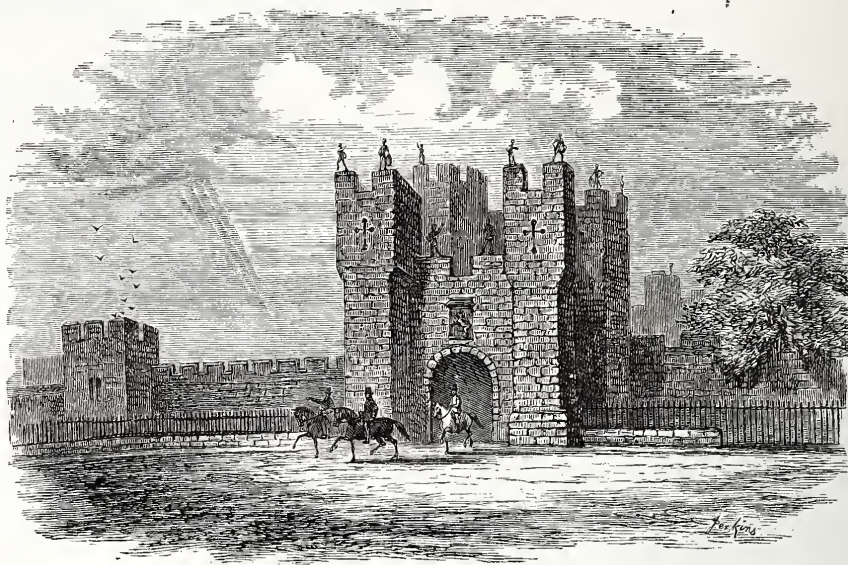
Annewic, Annewyke, Anwik, Anwick, &c. Formerly it appears to have been pronounced with the Scotch twang, *An-ne-wick*, as though spelt in three syllables. It is now by all natives of the place called *Annick*. *Aln* (the name of the river), like the names of our rivers, hills, and mountains, is Celtic, or ancient British, and was given by one of the earliest tribes settling in Britain; for in Hiberno-Celtic we have *Alan*, signifying white, bright, or clear. Alnwick (*wick* being a street, village, or dwelling-place), therefore, is the town on the bright clear river.

* On Alnwick Moor, and in many places in the neighbourhood, are some remarkably interesting camps and other earth-works, and also some barrows, in which various relics have been discovered. In one of these was found a stone cist, containing a skeleton in the usual contracted position of Celtic interments; and in another, in a similar cist, was found a fine food-vessel, ornamented with a lozenge pattern. In other burrows Celtic remains, including cinerary urns, drinking-cups, food-vessels, flints, celts, and other implements of stone, bronze daggers, &c., have been found, and prove incontrovertibly the early occupation of the site of Alnwick. In the neighbourhood, too, occur many of those curious remains of antiquity, sculptured stones, bearing circles and other rude and singular characters, which are supposed to be inscriptions.

† Before we pass on to trace the fortunes of the descendants of Yvo de Vesci, a brief notice must be taken of a memorable incident which took place in the immediate neighbourhood of Alnwick before Yvo himself had become its lord. After the Norman conquest many of the Anglo-Saxon nobles found a sympathising refuge to the north of the Border, under the protection of Malcolm Canmore, or "great head," King of Scotland, whose queen was an Anglo-Saxon princess, being sister to Edgar Atheling. Malcolm, in his zeal for the fallen Anglo-Saxon dynasty, five times made incursions into Northumberland, laid waste the country far and wide with fire and sword, and carried away almost the entire adult population as slaves into Scotland. This devastating warfare was suspended in consequence of a treaty, during the concluding years of the reign of the Conqueror; but it broke out afresh after the succession of Rufus, and Malcolm, accompanied by Prince William, his eldest son, in person led an expedition as far south as Alnwick; and there, on the 13th of November, 1093, the king himself fell in an ambuscade, his son at the same time was mortally wounded, and the Scottish army was dispersed by Earl Robert de Mowbray, the governor of Bamborough Castle. The body of Malcolm, having rested about thirty years at Tynemouth, was removed and re-interred at Dunfermline by his son Alexander. There still remain two fragments of a rude memorial cross, which, from an early period, has marked the spot assigned by tradition to the scene of Malcolm's disfigurement and death; and, in 1774, one of his descendants, Elizabeth, Duchess of Northumberland, erected on the same spot another cross, designed in accordance with the debased architectural taste of that period.

The one circumstance connected with the career of Yvo de Vesci that has come down to us is the fact that he began to build the earliest parts of the existing castle of Alnwick. With the barony, the castle of Alnwick passed to Eustace Fitz-John by his marriage with Beatrix, the heiress of Yvo de Vesci. In the hands of this able baron, Alnwick Castle was "most strongly fortified;" he also founded the

monastery of Alnwick, and in 1157 was succeeded by his eldest son, William, who, in honour of his mother, assumed the name of De Vesci. In the time of this baron, another King of Scotland found that the neighbourhood of Alnwick Castle was no place of safety. In the year 1174 William the Lion, while besieging the fortress of the De Vescis, was taken prisoner, and the large army under his



THE BARBICAN.

command was completely routed, De Vesci himself taking an active part in the fierce struggle. His descendant, John de Vesci, who died in 1288, leaving no issue, founded and endowed Hulne Abbey; and he was the first baron of his house who was summoned by the king to the parliament by writ, his predecessors having been barons by tenure. William de Vesci III., one of the claimants of the Scottish crown, was

born in 1245, and succeeded to the barony of Alnwick on the death of his brother. The last baron of Alnwick of his race, he died in 1297, without legitimate issue, having infeoffed the celebrated Anthony Bec, Bishop of Durham, with all his lands and his castle of Alnwick, to hold them in trust for an illegitimate son. But in 1309 the bishop sold the castle and barony of Alnwick to Henry de Percy; and this



THE PRUDHOE TOWER AND CHAPEL.

conveyance was confirmed by Edward II. in 1310.

Deriving, as it would seem, their memorable name from that district in Normandy in which from an early period, long before the Norman Conquest of England, their family had been established, the PERCIES were represented in the ranks of the Conqueror at Hastings by William de Percy, who assumed the additional name of Le Gernons, or Algernon, as a personal epithet,

denoting the mass of hair which he wore about his face. About 1166, or almost an exact century after the battle of Hastings, the wealth, dignities, and power of the Percies centred in an heiress who, perhaps in 1168, married Josceline de Louvain, second son of the Duke of Brabant, and half-brother to the second queen of Henry I. of England. A legend has been preserved, which relates that on her marriage with Josceline, Agnes de Percy stipulated that

her husband, at his own option, should assume either the arms or the name of Percy; and it is added that the bridegroom elected to retain his own arms, the blue lion rampant of Brabant, while he assumed the paternal surname of his bride. This legend, however, must be regarded as the poetic offspring of a later age, since at the time of the marriage of Agnes de Percy armorial insignia had neither assumed any definite character, nor had any such insignia become hereditary. There is nothing to show that Josceline de Louvain ever bore the name of Percy; but it is certain that the surname of his mother was assumed and borne by the second son of Josceline's marriage with the Percy heiress, Henry de Percy; and by his descendants and successors the same name was regularly borne. It was Sir Henry de Percy, third of the name, who in 1309, the second year of Edward II., when already he was possessed of vast wealth and great power, became the *first Lord of Alnwick of the House of Percy*, by purchase from Bishop Anthony Bec. Having taken an active part in the wars with Scotland and otherwise distinguished himself among the foremost men of his time, Henry, first Baron Percy of Alnwick, died in 1315, and was buried at Fountains Abbey, to which institution he had been a munificent benefactor. One of the powerful barons who signed the memorable letter to Pope Boniface VIII., in which the peers of England refused to recognise or allow the interference of Papal authority with the independent sovereignty of this realm, he married Eleanor Fitz-Alan, daughter of Richard, Earl of Arundel, by whom he had two sons, and of these the elder, another Henry de Percy, succeeded his father as second Baron Percy of Alnwick, to whom was granted by Edward III. the castle and manor of Warkworth "for service in peace and war," as appears from the original grant now in the Duke of Northumberland's possession. This Lord Percy was interred at Alnwick Abbey, the only head of the family buried in Northumberland. The history of the lords of Alnwick from this period becomes so closely interwoven with the history of England, that it would be superfluous in such a sketch as the present to attempt to introduce even a slight outline of the career of each of those renowned barons; and, indeed, if it were desirable, it would not be possible here to find space for the very slightest outline of so comprehensive a subject. Accordingly, we now are content to give but little more than the succession of the Percies after they became lords of Alnwick.

Henry de Percy, eldest son of the first baron, succeeded his father as second Baron Percy of Alnwick; he died in 1352, leaving, by his wife Idonea de Clifford (whose magnificent monument, with its rich and splendid architectural canopy, unsurpassed in England, and also without a rival in its remarkable condition of preservation, is the pride of Beverley Minster), four sons, of whom the eldest, Henry, succeeded as third Baron Percy of Alnwick. This baron died in 1368; his eldest son, by Mary of Lancaster, Henry de Percy, sixth of his name and fourth baron, was created EARL OF NORTHUMBERLAND by Richard II., and High Constable of England. This great noble fell a victim to the tyranny of Henry IV., at Bramham Moor, in 1409. He was thrice married: first to Elizabeth, heiress to the Earl of Angus, by whom he acquired the barony of Prudhoe; secondly to Margaret de Neville; and thirdly to Maud de Lucy, sister and heiress of Lord Lucy, widow of Gilbert de Umfraville, and mother of her second husband's first wife; and by these alliances the barony of Prudhoe, with the estates of the Lucys and the castle and honour of Cockermouth, became annexed to the Percy earldom. Sir Henry de Percy, known by his surname of HOTESPUR as well in song as in history,—

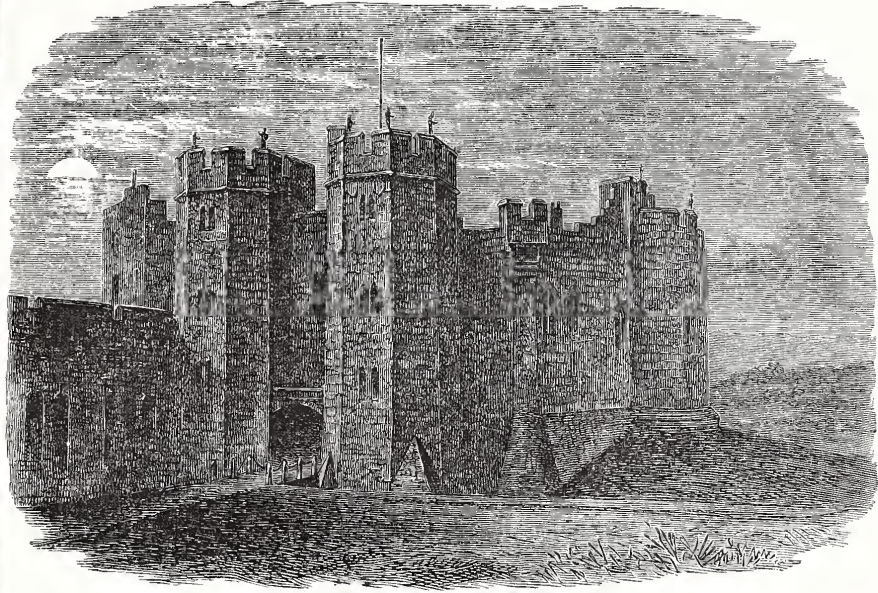
"Who was sweet Fortune's minion and her pride,"

the earl's eldest son, was killed near Shrewsbury in 1403. At Trotton, in Sussex, a fine monumental brass commemorates Elizabeth de Mortimer, wife of Hotespur, and afterwards of Lord Camoys.

After several years, the forfeited honours

and estates of the Percies were restored to Henry, the son of Hotespur, who thus became the second Earl of Northumberland. This great earl was killed, fighting under the red-rose banner, at St. Albans, in 1455; and was succeeded by his fourth surviving son, by his marriage with Eleanor de Neville, another Henry, who, with one of his brothers, fell at the disastrous rout of Towton, in 1461.

Two other brothers of this earl died in arms in the Lancastrian cause; one of them, Sir Ralph de Percy, a few days before the final catastrophe at Hexham in 1464, was killed fighting bravely on Hedgeley Moor, where a cross was erected as a memorial of his valour and his fall: of this cross the shaft, adorned with the heraldic insignia of Percy and Lucy, is still standing. Under the third earl, who, by his marriage with

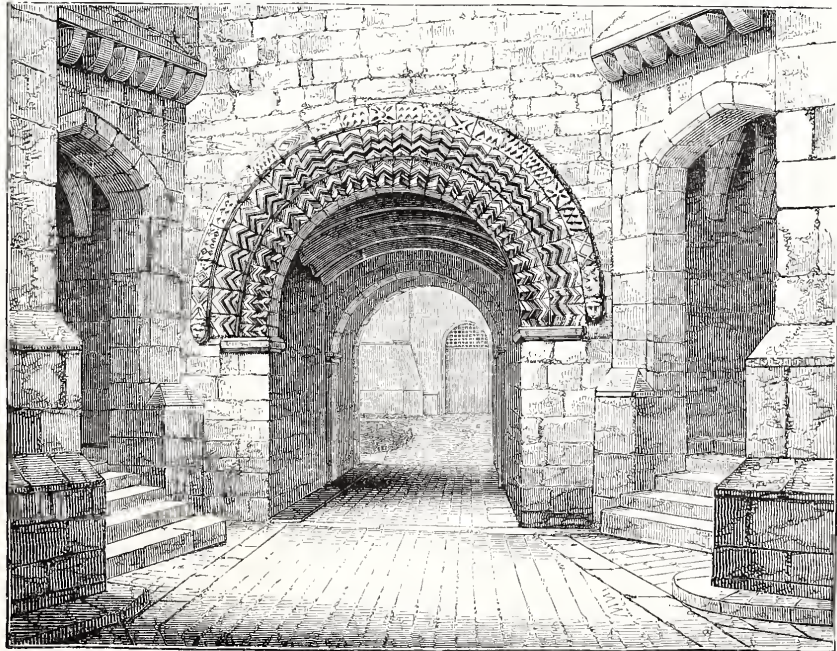


THE KEEP.

Eleanor de Poynings, acquired the baronies of Poynings, Fitzpayne, and Bryan, the estates attached to the earldom reached their greatest territorial extent, and constituted a vast principality.

In 1469 the attainder of the third earl having been reversed, his only son, Henry, became the fourth earl; he was killed in a popular tumult in 1489, when his eldest son, by his marriage

with Maud de Herbert, Henry Algernon, succeeded as fifth earl. Remarkable rather for an almost regal state and magnificence than for the warlike qualities that before his time had been hereditary in his house, he was the first Earl of Northumberland who did not fall in battle or otherwise suffer a violent death. He died in 1527, having married Catherine Spense, or Spencer. The Household Book of this earl,



NORMAN GATEWAY: IN THE KEEP.

which has been published by Bishop Percy, is one of the most remarkable and characteristic documents that illustrate the personal history of the greatest English nobles in the fifteenth and sixteenth centuries. His son, the sixth earl, a second Henry Algernon de Percy, the lover of Anne Boleyn in her earlier and really happier days, married Mary Talbot, daughter of the Earl of Shrewsbury, but in 1537 died without

issue, when the grand Percy earldom became extinct.

Twenty years later, "in consideration of his noble descent, constancy, virtue, and valour in deeds of arms, and other shining qualifications," of which last recommendations to royal favour the fact that he was a zealous Roman Catholic certainly was not the least influential, Thomas de Percy, eldest son of the second son of the fifth

earl (Sir Thomas Percy), was created by Queen Mary, Baron Percy, and also restored to the earldom of Northumberland; but the tenure by which the restored earl was to hold his dignities and lands restricted the succession absolutely to the heirs male of his own body, and to those of his brother. This the seventh earl was executed, as a traitor, at York, in 1572, leaving no surviving son. Accordingly, his brother, Henry de Percy, became the eighth earl: he died in 1583, having been shot (it was said, but most doubtfully, by his own hand) while a prisoner in the Tower. The eldest son of this earl, by Catherine de Neville, Henry, succeeded as ninth earl: he was a learned, eccentric personage, commonly known as "the Wizard," and died, after an imprisonment of fifteen years in the Tower, in 1632: he married Dorothy Devereux, and was succeeded by his eldest son, Algernon, one of the noblest of his race. This great earl died in 1668, having married, first, Anne Cecil, and, secondly, Elizabeth Howard. His successor, his only son (by his second marriage), Josceline de Percy, the eleventh and last earl of Northumberland of the direct lineage of the Percies, died in 1670, leaving, by his wife Elizabeth, daughter of Thomas, Earl of Southampton, an only child, a daughter, Elizabeth de Percy, four years old at the time of her father's death.

Here we pause, before we trace onwards the fortunes of the later lords of Alnwick, that we may direct our attention to the history of their grandest northern fortress-home, Alnwick Castle.

The plan of the castle, as it exists at the present time, is shown in our engraving; and it will be seen that five distinct periods in the architectural history are indicated by varieties of shading introduced into the outlines. The extreme extent of the walls from east to west slightly exceeds 1,000 feet; while that from north to south is somewhat less than 600 feet. The varied outline of the space enclosed within the walls, which in a great measure has been determined by the nature of the ground, in an infinite degree enhances the equally noble and picturesque aspect of the edifice. The figures in the plan refer to the various parts of the castle in the manner following:— 1, is the Barbican; 2, the Gateway to the second Baly; 3, the Octagonal Towers; 4, the Norman Gateway; 5, the Grand Staircase; 6, the Guard Chamber; 7, the Principal Ante-Room; 8, the Library; 9, the Saloon; 10, the Drawing-Room; 11, the Dining-Hall; 12, the Chapel; 13 and 14, State Bed-Rooms; 15, Boudoir of the Duchess; 16, Kitchen; 17, Estate Offices; 18, Laundry; 19, Guest-Hall; 20, Stables; 21, Riding-School; 22, West Garret; 23, Abbot's Tower; 24, Falconer's Tower; 25, Postern Tower; 26, Constable's Tower; 27, Ravine Tower; 28, East Garret; 29, Warder's Tower; 30, Auditor's Tower; 31, Clock Tower; and 32, the Avener's Tower. Thus, the open ground within the circumvallation, as will be seen by the plan, is divided into two irregular spaces, the outer and the inner Baly, the outer being toward the west. Occupying a central position is the Keep, a grand cluster of towers and curtain-walls, enclosing an open court-yard: of these towers, the new Prudhoe Tower, within which is the Library (No. 8), with its lofty banner-turret, is the most conspicuous. Running south, commencing with No. 13 and extending to No. 2, a new range of buildings connects the Keep with the early Percy gateway between the balties, and with the main southern curtain. In this direction, all the buildings, from No. 29 to No. 17, and from thence (with the exception of No. 31, which is one of the flanking towers of the main curtain) to No. 19 southward, and to No. 21 westward, are new, and they have been erected beyond and without the limits of the proper fortification. In like manner, the whole line of curtain-wall, from No. 24 to No. 25, is new. To the north of the Keep the ground falls somewhat rapidly in the direction of the river; from the bridge which here crosses the Aln, the view of THE CASTLE, as its groups of towers and its far-extending walls rise proudly above the encircling woods, is particularly fine and impressive.

The principal approach and entrance to the castle are from the west. Here, to the westward of the original outer face of the fosse, stands THE BARBICAN; an embattled outwork of equal strength and dignity, the work of the first of the Percies, about A.D. 1310. The rounded arch of the entrance gateway here is an example of a usage not very uncommon at the period which has just been specified, and always present in the works of Lord Henry de Perci. The Barbican, which covers an area of 55 feet in length by 32 feet in width, is a perfect example of the style of fortification that was held to be essential for defence against assault in mediæval warfare. One remarkable feature, which is repeated again and again in various parts of the castle, cannot fail at once to attract attention when approaching the Barbican; this is the array of tall figures representing armed warders of the fourteenth century, sculptured in stone, which surmount the parapet, and stand upon the merlons of the embattling, casting their long shadows upon the grey masonry.

Having entered the Barbican, passed under

the sculptured Percy lion which keeps guard over the archway, and traversed the entrance tower, we find ourselves within the enclosure of the first or outer baly; here, turning to the left, we commence our survey of the castle within the lines of circumvallation. The curtain-wall, extending from the entrance northwards at a right angle to the Abbot's Tower, and having midway a garret or wall-turret (No. 22 in plan) built upon it, is part of the old Norman work of the De Vescis, with evident tokens of important reparation a little before the middle of the fifteenth century, by the father of Hotspur, the sixth lord of Alnwick. The ARMOURER'S TOWER (No. 23 in plan), which occupies the N.W. angle of the *enceinte*, is a noble piece of Edwardian architecture: it consists of a vaulted basement, with two stories above it, connected by a turret-stair; and its external massive effectiveness is greatly enhanced by the square turret at the N.W. angle of the tower, which rises boldly above the embattled parapet, having its own merlons crowned with weather-beaten sculptured warders. Now facing eastwards, and soon making a slight inclination towards



THE ARMOURER'S TOWER.

the east, again we follow the line of the Norman curtain-walls, until we reach the new Falconer's Tower (No. 24 in plan), which has been built on the site of the razed early Armourer's and Falconer's Towers; the original curtain apparently extended in a direct line from No. 24 to the Keep. Passing onwards along the new curtain-wall due east from No. 24, we follow the line of this wall as it turns towards the south, and at No. 25 in the plan brings us to the Postern Tower, another massive relic of the first Lord Percy, placed at the base of the eminence upon which the Keep stands; this tower protects a postern or sally-port, and it has a curious staircase in the thickness of its walls: it is now used as a museum for Roman and British antiquities. Advancing still further eastwards, but with an inclination to the north, and again following the course of De Vesci's curtain, we reach the Constable's Tower (No. 26 in plan), of Edwardian architecture, to which there are three external entrances, one in each floor; one chamber in this tower is used as an armoury. Again, as we follow the guidance of the curtain-wall towards the S.E., we have

before us the Norman masonry, with traces of Edwardian, or first Percy, reparation. Here, about midway between Nos. 26 and 27 of the plan, an embattled projection from the line of the wall has been entitled "Hotspur's Chair," and to the east of this projection a gap in the curtain is filled up with eighteenth-century masonry; this gap a not very well-supported tradition assigns to a fierce assault by some Scots, who are said to have been so far successful as to beat down this portion of the castle-wall, after which exploit the tradition adds that the assailants were cut off to a man by the garrison. The tower which is called both the Ravine Tower and the Record Tower (No. 27 of plan) stands at the easternmost extremity of the castle; with Edwardian remains in its walls, it was for the most part rebuilt in the last century: on the ground-floor is the munition-room, in which the records are kept. From this point our course inclines in a south-westerly direction, the curtain being eighteenth-century work, until again, at No. 28 in the plan, we welcome traces of the early masonry: here another garret occurs, with the junction

of the Norman and modern masonry; then yet another succeeds, as once more we follow an eighteenth-century wall until we reach the new Lion or Garden Gate-house, No. 29 in the plan, through which a road leads to Barneyside, where are situated the extensive and beautiful gardens of the castle. From within this gateway, which is flanked by two octagonal towers, one of them—the *Warder's Tower*—larger and loftier than the other, the curtain-wall of the first Lord Percy's work leads in a direct line nearly due west; we follow the course of this wall, we pass through the middle gate-house, erected by the first of the Percies, which both separates and connects the inner and the outer baly; again, on our left, we have early Norman masonry in the curtain; and then we reach the Auditor's Tower (No. 30 in plan), another relic of the first Lord Percy: here was held the court of the lord of the barony; here now is the private Library of the Duke; and here also is the Museum of Egyptian Antiquities, collected by Duke Algernon, the last munificent restorer of Alnwick. Still following the line of the curtain, we reach the *Clock Tower*. From this tower, the curtain, built in the last century, leads in a northerly direction to the entrance gateway connected with the Barbican, to which, thus completing our entire circuit, we now return, having passed, since leaving the *Clock Tower*, the *Avener's Tower or Garner* (No. 32 of plan), like the adjoining curtain, a modern work.

During our progress from the garden gate



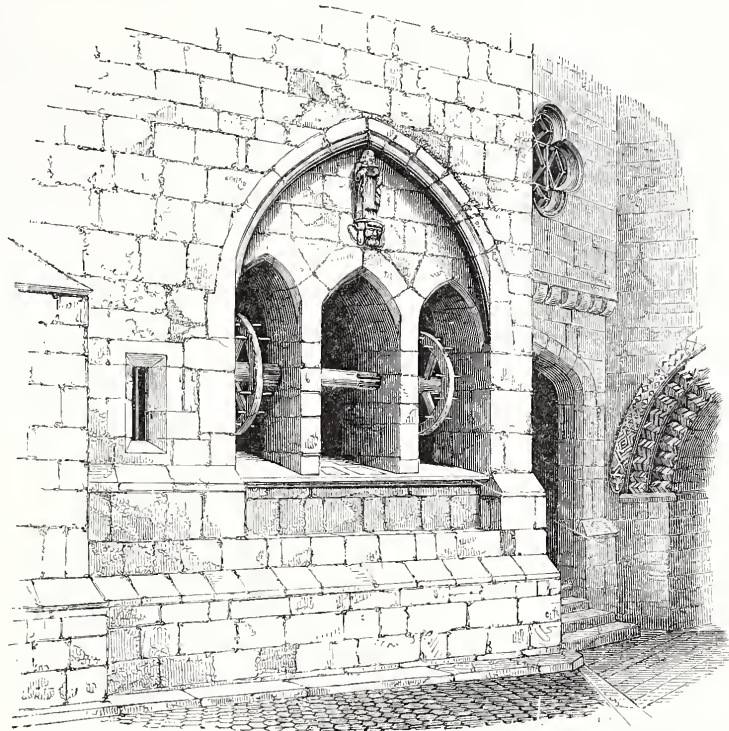
ON THE BARBICAN.

(No. 29 in plan) westward and northward to the Barbican, we have passed the long ranges of new buildings that either adjoin or actually abut upon the outer face of the curtain-walls (Nos. 16 to 21 in plan), by no means unimportant parts of the latest restoration, which comprise all the domestic offices and the whole stable department of the castle. These buildings, which have been planned and constructed with the highest architectural and engineering skill, are on a scale of princely magnitude; and of them it may truly be said that they leave nothing to be desired. Of one only of these new edifices is it necessary that we should make particular mention; this is No. 19 on the plan, a noble apartment, covered with an open timber hammer-beam roof. In consequence of there being in the restored castle no such baronial hall as invariably formed the principal feature in a great mediæval stronghold, Duke Algernon built this *Guest Hall* in its stead, which might enable himself and his successors to assemble his and their tenantry and friends to partake of the always-splendid hospitality of the Percies: this hall has also been used for concerts and various other purposes.

From the Barbican we retrace our steps so far as to traverse the roadway that leads to the inner Gate-House (No. 2 in plan), that we may explore the magnificent *Keep*; this, however, is a truly gratifying duty we postpone for a short time, since here we pause for a while, resting beneath the tree that grows beside the

Barbican. In our next chapter we shall resume our biographical sketch, and observe by what means an only daughter once again became the ancestress of a noble lineage, and through them brought to the house and castle of the Percies a still more exalted dignity and a still higher honour than ever before had been attained by

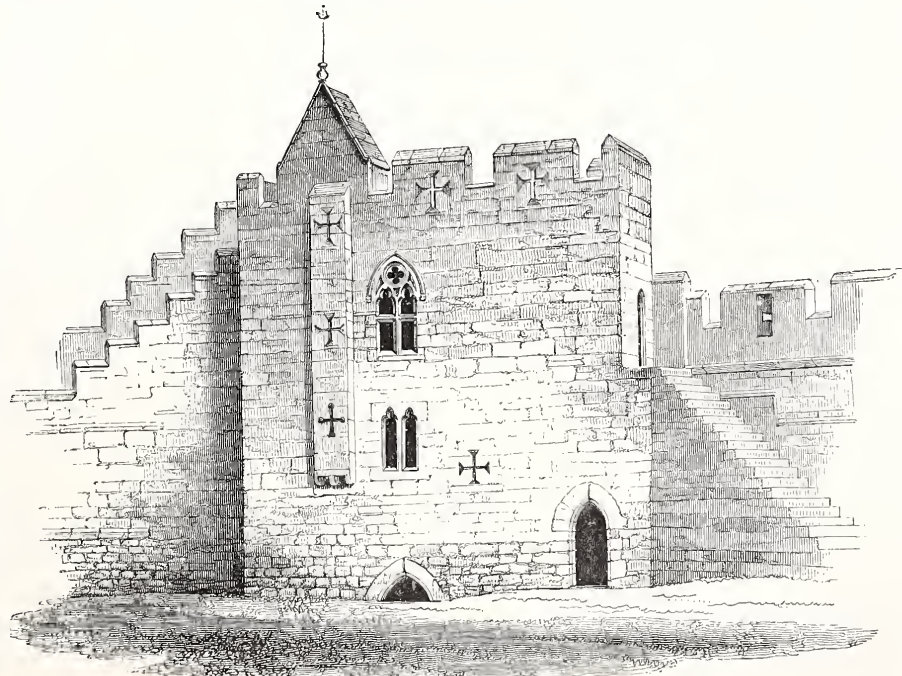
them. And we rejoice to know that the noble line of the Percies was not destined finally to fail with a failure of a direct heir male; it also is a subject for rejoicing that over the towers of Alnwick there still should wave a banner, charged with the same quarterings that in the olden time were so well known to the breezes



THE WELL: IN THE KEEP.

of Northumberland. As it has been well said, Alnwick Castle has ever been esteemed as the old head-quarters of border chivalry; and, in truth, it is a subject for national pride to feel it has that same aspect still. No one, assuredly, can "look upon this very 'gudlye howsse,' as King

Harry's commissioners called it, or upon its grassy courts fringed with 'faire towres,' its stately keep with its 'marveylouse fare vaulte' and 'tryme ladgings,'" as they are described about the middle of the sixteenth century, in the survey made by Clarkson for the seventh earl,



THE CONSTABLE'S TOWER.

"without feeling that he had seen the martial, social, and most knightly centre of mediæval life in Northumberland." And so also, in like manner, no one now can visit Alnwick Castle, and not feel deeply impressed with the conviction that the England, of which the past history possesses monumental records and still living

witnesses such as this, is a land rich as well in the most precious elements of present strength as in the most glorious of memories; and so, when her true sons look forward to the future of England, they may do so in the spirit of the fine old motto of the Percies—*ESPERANCE*.

SHADOW PICTURES.
MIDSUMMER-NIGHT'S DREAM.*

It is our province to recognise Art in whatever form it comes before us, if the form itself is worthy of recog-



HELENA.

nition. The Art may be one to which we are but little, if at all, accustomed; and then its novelty, assuming at the same time that it also has quality to recommend it, claims consideration; or it may prove an old acquaintance under a new and improved aspect, when it likewise demands notice. Now the Art which we introduce on this page comes within the latter order. It can scarcely be called a novelty, for it bears a close resemblance on the face of it to the pictures and portraits—very clever ones, too—which artists dexterous in the use of a pair of scissors produced years ago in black paper. We also remember to have seen these *silhouettes* employed to illustrate books of a comic character; but this is the first time in our recollection that they have been applied to any such literary work as one of Shakspeare's dramas. We doubt whether an Englishman would ever have ventured on such an undertaking: a foreigner, however, though he may take liberties with our great poet, will never do so but with due reverence for his transcendent genius.

Mr. Konewka, who is a young German artist, could scarcely have found throughout Shakspeare's plays one better adapted to the exercise of his special illustrative talent than "*A Midsummer-Night's Dream*," so full of rich, and often humorous, fancies, where characters and the scenery of nature are frequently brought into the most striking and picturesque union. The volume, which is elegantly produced, contains a considerable number of his clever, and always graceful, designs, of which the three on this page may be accepted as average

specimens. Among the rest are several worthy of particular mention. Admirable is Bottom in the act of showing his genius for acting: he stands on a cross, formed of a sword and knotted bludgeon, from which forked lightnings dart, with one hand uplifted, and his whole attitude betokening one who could "tear a passion into tatters." The meeting of a fairy and Puck, each perched on the opposite sides of a bush that would puzzle any naturalist to identify, is most humorous. Titania and Oberon, one



TITANIA AND OBERON.

of the engravings introduced here, is graceful in its playfulness. Demetrius trying to escape from Helena is good, though the lady's attire is

scarcely classic, and her attitude somewhat common-place. A little gem is a fairy armed with a bulrush, standing sentinel over the sleeping Titania. The quarrel of Hermia with Demetrius is most expressive by the mere attitude given to the figures; the lady's supreme contempt and the gentleman's expostulation cannot be mistaken. Titania and Bottom, another of our selected examples, is irresistibly comic; yet more so, if possible, is the design immediately preceding it, Snout accosting Bottom with—

"O Bottom, thou art changed! what do I see on thee?"

Helena and Hermia in the period of their "school-days' friendship," walking together hand in hand; and, again, when as mere children Hermia shows, as her rival intimates, her quarrelsome disposition, are both very cleverly rendered. Moonshine in the thorn-bush, with his lantern and dog, is admirable; the "stretch-out" of the animal, as he balances himself on the slender, prickly branch, is really marvellous, considering that the artist did not permit himself to indulge in light and shade to help out the perspective, so to speak, of the figure.

There is not one of the whole of these designs which does not show true genius. It is almost

wonderful to mark the power of drawing and the expression of character which signalise the entire series. The young German artist appears to have fully understood the dramatist's meaning, and worked in a spirit congenial with the text. The style of illustration may not suit the tastes of all, but every one possessing a knowledge of Art must appreciate the excellence of these designs. We notice a few typographical errors in the text; for example, on page 85, Thisbe is printed Thisby: they should be looked to in any other edition.



TITANIA AND BOTTOM.

* A MIDSUMMER-NIGHT'S DREAM. By W. SHAKSPEARE. Illustrated with Twenty-four Silhouettes by P. Konewka. Woodcuts engraved by A. Vogel. Published by Longmans, Green, & Co., London; F. Bassermann, Heidelberg.

VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF PICTURES OF
THOMAS WILLIAMS, ESQ.

No. I.

MORE than ten years have elapsed since these notices of private galleries of modern Art were suspended, in consequence of our having exhausted the number of the more important collections. If we estimate the diffusion and progress of refined taste with reference to the unfavourable conditions whereby its rise and early growth were embarrassed, it must be admitted that our Art-progress, in the brief period above mentioned, has been not only infinitely greater than in any similar previous term of the history of our school, but even more remarkable than the advance made by any other nation in this direction. The evidences of this fact do not lie on the surface. It has been our duty for a quarter of a century thoughtfully to mark the progress of British Art, and it can be asserted, without contradiction, that the status achieved by our artists has not been ignobly won—has not been attained without many a brilliant triumph. To persons who have been really interested in the advance of painting, and who have enjoyed advantages of noting its progress year by year, it is, perhaps, no great exertion of memory to recall the signal performances of past years, and to assign to them their places respectively in the progressive scale. It is only by diligent inquiry that we learn the abiding place of this or that memorable picture, and the wide distribution of these works bespeaks the cultivation of the taste for pictorial Art. Much has been said of the spirit of what is called speculation. This is sometimes cast as a reproach against those who purchase really good pictures; but, from long experience and observation, we are led to the conclusion that in the possession of a judicious selection there is an enjoyment of a nature which cannot be supplied from any other source. In the passionate enthusiasm with which we have generally seen the possessors of fine works regard their property, there has been no base alloy of considerations of money value; and those who live thus in the society of pictures seem to care little to extend the limit of their social world. The so-called great patrons of great painters generally bore proud names, and were often famous; but the patrons of our day neither bear historic names nor are they famous. They are only eminent. Indeed, they may bear a twofold distinction—that won from an honourable vocation, and that conferred by a refined taste. If, however, we regard picture-collecting as a speculation, and not a taste, there are in the present day very few investments more certainly profitable, if judiciously made. The manner in which collections are now formed sets aside the possibility of that kind of deception which has always prevailed in the purchase of works of the old masters. If we inquire by whom particularly our school has been supported in its advancement, we shall find its patrons among the wealthier sections of the middle class of society. That, indeed, is the result of our inquiries and lengthened experience. The memorable pictures of years bygone leave indelible impressions, which, as time wears on, increase the desire again to behold these lovely conceits; and we believe that in seeing them from time to time there is a reality of enjoyment which would not be felt if they were constantly before us. The distribution of such works is very wide. We have at times difficulty in penetrating their whereabouts, but we generally find them in houses of moderate pretensions, associated with other productions not less advantageously chosen. Of such collections we have an extensive list to bring under notice, all of which have grown into importance of late years. The first of these to which we shall point attention is that of THOMAS WILLIAMS, ESQ., of No. 13, Elm Tree Road, St. John's Wood, whose collection of pictures and drawings amounts in number to upwards of eighty, among which are found works by many

very eminent artists—as E. M. Ward, W. P. Frith, F. Goodall, D. Maclise, J. Phillip, D. Roberts, Clarkson Stanfield, T. Stothard, E. W. Cooke, T. Creswick, H. Elmore, W. C. T. Dobson, J. D. Harding, W. Etty, J. F. Lewis, G. Cattermole, D. Cox, E. Duncan, F. Taylor, P. Dewint, R. Ansdell, W. Collins, A. L. Egg, F. R. Lee, H. Le Jeune, J. Linnell, sen., and G. Morland.

We have here to consider certain *repliche* of famous pictures, the subjects of some of which may be almost said to have been repainted under a new treatment; works of this kind are frequently introduced as *sketches*, but they fall in nowise short of the delicate manipulation of the larger pictures, with this great advantage—that generally they are much softer in execution. It is not surprising that Mr. E. M. Ward, in reviewing his 'Fall of Clarendon,' has found so little to reconstruct. The most remarkable change is the entire alteration of the dress and attitude of Lady Castlemaine, who is looking down on the fallen minister from the aviary which has been introduced into this picture. The admirable balance of parts which bespeaks the mastery of the larger picture is perfectly maintained here. The persons whom we have known so long as constituting this throng of court idlers are all here. To break, perhaps, the monotonous line of black hats, the tone of one or two of the beavers has been lightened, and this is, it may be, the only change that has been made. On the other hand, in Mr. Maclise's 'Banquet-scene in *Macbeth*,' we cannot help remarking a difference. The crypt or vaulted hall in which the guests are assembled has been constructed in accordance with the taste of remnants of architecture ascribed to the period of the action of the drama. The fashion of certain of the weapons, too, is changed, and even the proprieties of colour in the dresses have been consulted. As the range of colour at a period so remote was limited, we find a prevalence of the saffron yellow, one of the principal dyes of ancient times. A range of hills, which closes the distance, as seen from the arches of the crypt, is a portion of the landscape on one side of the supposed site of the castle of *Macbeth*. Beneath the open sky it is yet twilight, but the hall is lighted by torches. Since the year of its production, we have seen, we may say, this picture—for the main conception is unchanged—several times, but never without a feeling much more intense than could be produced by any stage effect; indeed, one of its chief merits is in its being rather what may be called historical than dramatic. The dread presence is visible to one alone, and all the company are bewildered at the frenzied transports of their chief. A spectre of vapour rises unbidden to the feast, and occupies a place of honour; the terrible shape is unseen by the guests, but the lord of the intended feast shrinks unmanned from the awful vision, and by his exclamation, "Never shake thy gory locks at me," describes the menace which he knows is intended for him. We have all seen the stage versions of this scene; but the conditions of theatrical representation are not favourable to any rendering of the subject which would attempt a development of the poet's conception. The very vulgarities of the stage may have deterred painters from essaying this subject. Mr. Maclise seems in everything to have reversed theatrical custom; and if this were all he had done, it would not be said that his conquest had been easy. Mr. Ward's title to one of his admirable works, 'Marie Antoinette listening to the Accusation read by Fouquier-Tinville' (engraving by Lamb Stocks, A.R.A., for the *Art-Journal*), is a bitter satire on the person and present office of the fierce republican. She is not listening to him; her crucifix is before her, and with clasped hands she is addressing her crucified Redeemer. Rich as this picture is in character and contrast of sentiment, we have always regarded its chiaro-scuro as superior even to its character. The painter succeeds entirely in his command of that subtle power which is given to so few. He moves our warmest sympathies toward the fallen queen; and as regards the quality of the emotion which is stirred within us, this is very much more difficult than to excite us against

Tinville. The queen hears, but she does not listen; and, although she hears, still is she not divided between the world of which she is yet an inhabitant and that to which she hopes to attain. French painters will never pardon Mr. Ward for presenting some of the most affecting scenes of their history better than themselves. In 'Charlotte Corday preparing for her Execution, and M. Hauer the Artist,' engraved in the *Art-Journal* for February, 1869, page 36, we seem to recognise a challenge to the poignantly intense school of French painters, who would have considered the main propriety of such a subject as of a character rather scenic than natural. We have always regarded 'The Play-scene in *Hamlet*,' by Maclise, as the free outpouring of one of the richest pictorial imaginations of our time. In the days of *Hamlet* the armourer's cunning had not attained to the full and perfect suit of plate armour; but under impressions conveyed by the wondrous conception, we cannot condescend to the criticism of details. His repetition is smaller than the Vernon picture, and the concentration of the subject gives it the appearance of a more minute finish. In the painting of the heads there is also a degree of softness which does not characterise the larger work. Like those subjects generally which have been selected by this painter, it is one of the most difficult that he could choose. 'The Play-scene in *Hamlet*' and 'The Banquet-scene in *Macbeth*' have been considered as beset by conditions generally regarded as intractable, so that neither has hitherto been painted in a manner to challenge serious criticism. There have been no material changes wrought in this picture; it may, however, be mentioned that when it was exhibited, and for some time afterwards, Ophelia wore a dark dress. Mr. Maclise changed this to white in the Vernon picture, and so it appears here. Other subjects by Mr. Ward are—'Major Bridgenorth relating to his Daughter Alice and Julian Peveril the Story of his meeting with the Regicide, Whalley, in America,' 'Oliver Goldsmith with the Flemish Peasants' (engraving for the *Art-Journal*), and 'Marie Antoinette,' the original study for the picture in which she appears with Fouquier Tinville. Mr. Ward is gifted in a great degree with the faculty of eliminating the picturesque element of his subjects, and giving to it its utmost value. Of the Goldsmith subject we had lost sight, from the time of its exhibition until recently. In our recollections of it, we have always felt that the painter says for Goldsmith all that the latter intended to say for himself, but did not. The story from 'Peveril of the Peak' is an incident of a kind entirely different from all those already mentioned. The proprieties, however, of the description are maintained with much elegance of device in the discretionary and complementary parts of the composition.

'The Early Days of Timothy,' by Le Jeune, is a suggestion from St. Paul's Second Epistle to Timothy, chap. i. ver. 5, "When I recall to remembrance the unfeigned faith that is in thee," &c., and shows Timothy as a child listening to the religious instruction of his mother Eunice and grandmother Lois. It is impossible to praise too highly the impressive simplicity and dignity of this rendering of the subject. In 'Hagar and Ishmael departing from Abraham's Tent,' Mr. Dobson's conception of the situation is new and really affecting, inasmuch as the sentiment is on both sides sorrow, and not anger. Abraham is in the act of blessing Hagar and her child; his hand is upon the latter, which the boy kisses, and both leave the tent in deep grief. In Guercino's picture at Milan, Abraham appears in a turban and red robe, and Ishmael wears a doublet with slashed sleeves. The absurdity of such treatment does not bear comparison with the simplicity that prevails here. 'The Lovers,' by Frith, brings to remembrance two figures in 'The Derby Day,' the pair that have left, and are advancing from their carriage. We may suppose the lady here standing sketching, and the gentleman watching the progress of the drawing with affectionate earnestness. It is impossible to mistake the relation of the figures—it is that which leads, in the language of Court and fashionable circulars, to the hymeneal altar. 'Nell Gwynne

as Celia in *The Humorous Lieutenant*, by A. I. Egg, is a suggestion from "Peppys' Diary." He concludes his brief account of his visit to the theatre by saying:—"I kissed her, and so did my wife, and a mighty pretty soul she is." 'Grace before Meat,' by F. Goodall, is one of those small cottage interiors which this artist formerly painted with so much taste. 'The Skipper's Ashore,' J. C. Hook, shows a ship-boy taking his ease in the boat of which he has been left in charge. In the very original treatment of such incidents Mr. Hook stands alone. There are three subjects by the late David Roberts, each of which is distinguished by the best qualities of that eminent painter: they are, 'The Lady Chapel of St. Jean at Caen,' 'Jerusalem from the Mount of Olives,' and 'The Temples at Pæstum.' These subjects are especially suited for the display of Mr. Roberts's power, and he has in his particular vein done ample justice to them. By the late C. Stanfield there are not less than seven pictures—'A Windmill on the Sea Coast,' 'Roveredo,' 'Savona,' 'Porta na Spana,' and 'On the Medway'—which, it may be said, show the progress of the artist from his earliest time to his maturity. 'Roveredo' is an essay of much beauty and grandeur. The others by this popular painter are 'The Island of Murano—Venice,' and 'The Windmill near Earlstoke.' 'Sunset near Hillingdon, Middlesex,' is the title of a picture by T. Creswick, that is remarkable as differing in many points from the tastes declared in his works generally. It is a deep twilight landscape with a bright orange streak of evening sky, an effect which he witnessed, and which impressed him so strongly as to induce him to paint it. There is little mark of the painter in any part of the picture, save in the foliage—there he is declared. Again, by Creswick, aided by Frith, is 'A Corn-field,' with figures, in which the tree painting confesses its author perhaps more directly than the figures speak of Mr. Frith. Another picture, painted by co-operation, is called 'Landscape and Cattle, Argyleshire'; the parties to the execution being T. S. Cooper and F. I. Lee. 'Contemplation' is the title under which we meet with one of those studies of the female figure which Etty painted inimitably; and by P. F. Poole, 'A Welsh Girl at a Mountain Spring' is one of the best of his earlier studies. Of other works, how worthy and suggestive soever, we can only give the titles; as, 'The Red Mantle,' J. Sant; 'The Wild Flower Wreath,' C. Baxter; 'Bamborough Castle, Moonlight,' and 'Dunstanborough Castle,' J. W. Carmichael; 'The Roman Letter-Writer,' L. Haghe; 'Watermill, Bath Hampton,' J. D. Harding; 'Eggle, Favourite of the Naiades,' E. Hughes; 'A Roman Villa,' J. B. Pyne; 'Beilstein on the Moselle,' and 'The Old Mill at Treves,' G. C. Stanfield; 'Winter Afternoon,' J. C. Thom; 'Left in Charge,' W. Hemsley (engraving for the *Art-Journal*); 'A Spanish Peasant,' with a cow, calf, &c., R. Ansdell. There are three characteristic specimens of George Morland, 'The Passing Shower,' 'A Scene on a Rocky Coast,' and a highly-finished 'Landscape with Gypsies.' By W. Collins a very charmingly coloured view of the Duke of Newcastle's seat, 'Clumber—Notts,' with a sky distinguished by all the ærial mellowness which Collins described so well. 'The Brow of the Hill,' with cattle, 'The Reapers,' and 'Gleaners returning at Sunset,' are three very characteristic works by J. Linnell, sen.

The water-colour drawings have been selected with judgment; and are valuable accordingly. 'Twickenham from the Thames,' by Turner, is one of the most graceful essays of his early time, but equal in poetic feeling to those of his maturity. Another view on the Thames by Dewint, near the same spot, is a representation of greater sobriety, and not of less truth. There is also by the same artist a broad expanse of pasture-land with cows feeding, exemplifying how much a master hand can make of an almost bald subject. 'September,' by Frederick Taylor, is as fine an example of this artist as we have ever seen. The life of the drawing is a brace of sporting dogs lying in a harvest field, and surrounded by dead game. The dogs are pointers, and the artist has, in his drawing, marked well the best points of the species; this is a valuable work.

'Alnwick Castle from the North Demesne,' by W. B. Smith, is the most advantageous view that we can have of this grand old Border stronghold. The view is taken from the north bank of the river, near the spot where Malcolm, King of Scotland, was slain. 'The Drachenfels' and 'Rolandseck,' by D. Roberts, are two of the lovely vignettes that were made perhaps thirty-five years ago for Lord Lytton's "Pilgrims of the Rhine." We had long since despaired of ever seeing these drawings, and now that we have had that pleasure, the gratification they have imparted far exceeds any idea which even the very beautiful engravings could have suggested. There is also by Roberts 'The Moorish Tower and Bridge at Cordova.' By Stanfield are also several drawings which have been engraved in illustration of the Waverley novels, as 'Aberbrothwick,' 'Loch Katrine, Ben Venue, and Ellen's Isle,' and 'Lago d'Orta,' engraved in one of the annuals. There are three valuable drawings by George Cattermole, 'Christ raising Lazarus from the Dead,' 'Amy Robsart and Janet Forster at Cumnor Hall,' and 'The Baron's Chapel,' all of which are distinguished by that strong originality which won for the artist so high a reputation. 'The Town Hall of Ghent' and 'Liege Cathedral,' by Louis Haghe, are themes peculiarly in the vein of this artist, who gives a charmingly picturesque interest to architectural detail, and even an historical importance to the incident of his street-scenery. There is a richly-coloured drawing by S. Palmer, called 'The Sailor Boy's Return.' The composition and treatment are far above the purport of the title; they would suggest as their source the poetry of *The Tempest*. 'The Reverse' is the title of a forcible study by E. M. Ward; and 'The Finding of Moses,' by H. Warren, is a subject admirably adapted to the feeling of that artist. In addition to these there are 'Returning from Market,' R. Beavis; 'Calais Pier,' David Cox; 'Landscape with Cattle,' E. Duncan; 'Landscape,' John Field; 'The Gipsy Coquette,' O. Oakley; 'Monte San Giuliano,' T. M. Richardson; a charming drawing by Birket Forster, and others which give an interesting variety to the catalogue.

We have been much gratified by the permission of the proprietor of these works, so courteously accorded, to see his collection; it contains pictures and drawings the peculiar qualities of which have never been surpassed. He is, as we have intimated, but one of many to whom British artists are indebted for their prosperity, and British Art for its pre-eminence. They are increasing daily. We venture to assert that under no circumstances will the collector have reason to regret he has thus expended moneys: all who labour must have some rational object of expenditure—a pursuit that is a pleasure. There can be none that promises better assurance of enjoyment than that which is derived from Art; while it is but justice to lay stress on the fact that a collection, judiciously made, can never deteriorate in value. If Art be only "a hobby," it is one which it can rarely be dangerous to ride.

It will be seen that to this collection our readers have been, or will be, much indebted. No fewer than four of the pictures of Mr. Williams will be engraved for the *Art-Journal*. Similar services have been rendered us, and favours conferred upon us, as our readers know, by many other collectors: without such aids, indeed, it would be impossible for us to issue this publication with the claims we assume it to have on public patronage and support, or to give it the high position it undoubtedly occupies in periodical literature.

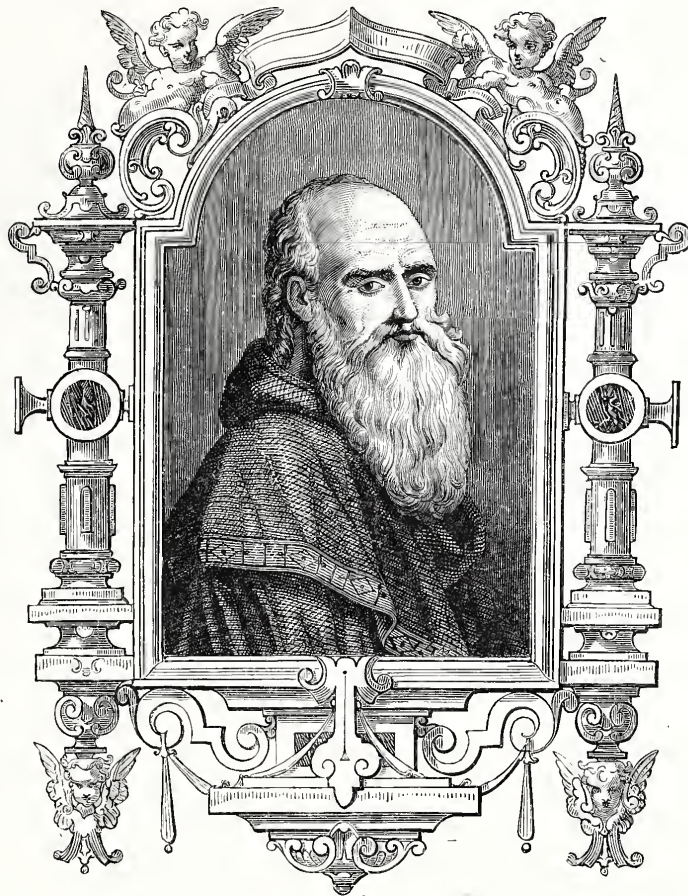
The possessors of fine pictures are, by this means, extending far and wide—bringing within the reach of all classes—the enjoyments they themselves derive from Art, while giving force and effect to its value as a TEACHER. Happily, it is now a truth universally admitted, that selfishness produces little happiness. The generous consideration for others that of late years has thrown open to the people so many Stately Homes with their parks and gardens is that which willingly, nay, gladly, exhibits, as far as possible, the treasures of THE GALLERIES where congregate the choicest examples of perfection in ART.

THE BRITISH MUSEUM.

THE affectation of exactitude which distinguishes our parliamentary finance is displayed by the demand of £12,789 for new buildings and repairs for the British Museum, and of an extra sum of £1,140 for cataloguing. The total vote for the Museum is thus swelled to £13,203. This moderate increase will be viewed with satisfaction by all friends of Science and of Art. The trustees have at length decided to extend the hall in which the Elgin marbles are exhibited, so as to present to public view the antiquarian objects which are now stowed away under unsightly sheds, with little more advantage to the visitors than they offered when remaining in their original sites. The advisability of separating the natural history collection from the collection of antiquities, is admitted by the trustees and by Government. The miserable inadequacy of the buildings at Bloomsbury for containing our national treasures in the distinct departments of sculpture, architectural remains, ethnological specimens, zoology, botany, mineralogy, and articles illustrative of ancient and modern history, while our principal public library is kept under the same roof, has long been painfully apparent. We rejoice to see a step taken, although it is but an insignificant one, towards remedying this national disgrace. We hope that the provision of a museum of natural history, on a suitable site, will not be much longer deferred.

With regard to the catalogue, we have little sympathy with the persons who speak of the immense difficulties attendant on its completion, or rather on its commencement. Complete, in one sense of the word, it will never be, as each year adds to the contents of the library. We have no hesitation in speaking of the present state of the catalogue as entirely unworthy of the library and of the nation. An efficient indexing of the books is a simple question of pounds, shillings, and pence, and for the service of those literary men for whose aid the library is chiefly important to the nation, at least half the value of the library is dependent on the excellence of the catalogue. The plan now adopted of writing the titles of works in a fine, thin, Italian hand, illegible to any but the better sort of eyesight, is inexcusable. Every title should be legibly printed, and copies of the printed slip would thus be available for each portion of the index work that is requisite. A clear, legible title should be prepared for each work on the day of its reception, and a journal would thus be formed, which would serve as the proper and natural basis of all subsequent indexing. The twofold arrangement of name and of subject, the list of authors, and the index of works should be contemporaneously carried on, and a double general catalogue, say down to the year 1850, should be at once completed. The duty of embodying the annual additions in the revised general catalogue might be carried out every twenty-five years, or even oftener. But the idea of keeping open a general manuscript catalogue, to be supplemented by pasting in scraps of thin written paper, should be at once and for ever repudiated. We repeat that there is no real difficulty in the matter, but that which attends on a false economy. The present state of the catalogue is such as to disgust and to confound any literary man who uses it for the first time. The method of cross reference, by which one is sent to volume after volume for information which, by the proper use of such printed slips as we suggest, would be given in each instance without increase either of cost or of cumbersome-ness, should be reformed. If the object set before the compilers of the catalogue had been to throw the greatest number of obstacles in the way of any one who sought for a recondite piece of information, or for a book of which he did not know the name of the author, it would scarcely have been more efficiently carried out than by the present system. We trust that the £1,140 will be devoted at least to the commencement of a catalogue that shall be legible in its pages, and intelligible, as well as intelligent, in its arrangement.

PICTURE GALLERIES OF ITALY.—PART IX. FLORENCE, THE UFFIZJ GALLERY.



BERNARDINO LUINI.



TILL in Florence, and in the gallery of the offices; wandering from one vestibule to another, from corridor to corridor, from hall to hall; now arrested by the attractions of some chaste and reverend production from the pencil of Fra Angelico or Bartolomeo, of Raffaello or Perugino; now lingering before the voluptuous 'Venus' of Titian, or the rich and luxuriant 'Esther in the Presence of Ahasuerus,' by Paolo Veronese. And then, when the eye from very satiety has become weary with colour, turning from the pictures that decorate the walls to the sculptures which stand in well-arranged profusion on the floors, we are brought face to face with works that have been exhumed from the dark sepulchres wherein for ages they lay hidden, or with more modern examples of an Art which the great sculptors of ancient Greece and Rome left as lessons for their successors: with the chaste Venus de' Medici, the graceful Dancing Faun, the Niobe, the Wrestlers, the Bacchus and Faun of Michel Angelo, the David and the Conqueror of Goliath, by Donatello, and with others. The treasures of the Uffizj are by no means exhausted when all the works in these two classes have been examined and studied. There is a cabinet of ancient Etruscan bronzes, a collection of vases and terra-cottas, a magnificent collection of medals, and another of gems, each of which no true lover of Art would pass by without investigation; while the drawings and engravings—in number more than thirty thousand—would afford almost indefinite occupation to the student and amateur. But our visit to the Uffizj, and to the Florentines also, is, for the present at least, almost ended; another year, perhaps, it may be resumed; but before journeying onwards to some others of the Italian cities possessing notable picture-galleries, we will take one more turn round the Tribuna, and other rooms of the Uffizj, where there is still much that has hitherto passed unnoticed.

Foremost among the copyists, or imitators of Leonardo da Vinci, stands the name of BERNARDINO LUINI, whose portrait heads this page: he is supposed to have lived about 1460—1530, but little is known of him. Vasari, who calls him Di Lupino,

almost passes him over unnoticed; upon which Mrs. Forster, the translator of the biographer of the Italian painter, remarks:—"The short mention with which our author has passed over the works of this artist proves that he was not acquainted with them, and had been but insufficiently informed by those on whom he had relied for his intelligence. In the present day Bernardino receives full justice; nay, some may think he has obtained rather more than his deserts, since his works in certain instances have been attributed to Leonardo da Vinci." But what has been omitted by a biographer who was Luini's contemporary is, in some degree, supplied by later writers: thus Kugler says:—"It is true he rarely rises to the greatness and freedom of Leonardo; but he has a never-failing tenderness and purity, a cheerfulness and sincerity, a grace and feeling, which give an elevated pleasure to the student of his works. That spell of beauty and nobleness which so exclusively characterises the more important works of the Raffaellesque period has here impelled a painter of comparatively inferior talent to works which may often rank with the highest we know. The spirit of Leonardo, especially, was so largely imbibed by Luini, that his latest works are generally ascribed to Leonardo. This was the case for a long time with the enchanting half-length figure of the Infant Baptist playing with the Lamb, in the Ambrosian Gallery, at Milan; and also with the delicate picture of Herodias, in the Tribuna of the Uffizj, at Florence." The same may be said of others. The best works of this painter are in Milan; the Ambrosian library, the Brera, and several private collections possess some excellent easel-pictures. His frescoes in the Brera and elsewhere, especially in the Monastero Maggiore, are of a high order of merit.

Marco Palmezzano, of Forli, whom Vasari only refers to by name, calling him Palmegiani (about 1456—1537), is termed by Lanzi "a good, but almost unknown, artist, of whom, in books upon the Art, I have found mention only of two works, although I have myself seen a great number. He was cautious, too, that posterity should not forget him, for the most part inscribing his name and country upon his altar-pieces, and upon pictures for private ornament, as follows:—*Marcus Pictor Foroliviensis, or Marcus Palmasanus P. Foroliviensis pinsabet.*" Thanks to the researches of other writers upon Italian Art, and especially to the latest, Messrs. Crowe and Cavalcaselle, we get some intelligence

about "this almost unknown artist" and his works. Lanzi gives a little information concerning both, but we learn more from the latter writers. From a document in the Archivio Notarie, at Faenza, dated 12th June, 1497, his name appears to have been Marco di Antonio Palmezzano: he was a pupil of Melozzo, of

Forli, who for a long time had the credit of executing many works, and especially some frescoes in a chapel in S. Riagio di S. Girolano, at Forli, and others also, which are fully described by Mr. Crowe and his coadjutor. "All the pictures thus enumerated," they say, "have been ascribed to Melozzo, of Forli, on the



FLORA.
(Titian.)

obvious ground of their superior excellence when compared with the general series of Palmezzano's works. But this ground is removed when it appears that the best of these choice examples is not by Melozzo, but by his pupil. The contract for the Madonna

of Faenza"—this is the document to which reference has just been made—"is therefore of value, as it proves the ability of Palmezzano in 1497, and justifies the presumption that having long worked under Melozzo, his best efforts are due to the period im-

mediately succeeding that master's death. It is evident, at the same time, that Marco was willing at first to rest his chance of fame upon the acknowledged fact that he was Melozzo's pupil; and hence the custom of signing his earlier works "Marcus de Melotius." During thirty-seven years of the sixteenth century he painted a great number of pictures, all of them in oil, and now scattered throughout the galleries of Europe. They have all the same general character, reminding one fundamentally

of Melozzo, frequently of the Umbrian school and of Pinturicchio, casually of the Lombards and of the Luini, and in landscapes, of Cima, whose clear atmosphere, however, they do not rival.

We have a few pictures in this country by Palmezzano. In the National Gallery in London is a 'Pietà,' that once formed the lunette of a large painting in the cathedral of Forli, representing Christ giving the communion to his Apostles. In the Dublin National Gallery is the Virgin and Infant Jesus enthroned



THE HOLY FAMILY.
(Mariano da Pescin.)

between John the Baptist and S. Lucy, with an angel in front of the throne playing a guitar. It is inscribed with his name, and is dated 1508. A 'Baptism of Christ,' belonging to Mr. R. P. Nichols, was exhibited at the Manchester Exhibition; it is dated 1534. At the same exhibition appeared 'The Incredulity of St. Thomas,' where it was called a Raffaele, the ascription given to it when in the collection of the late Lord Northwick. It was previously in the gallery of the late Mr. Solly, where it was

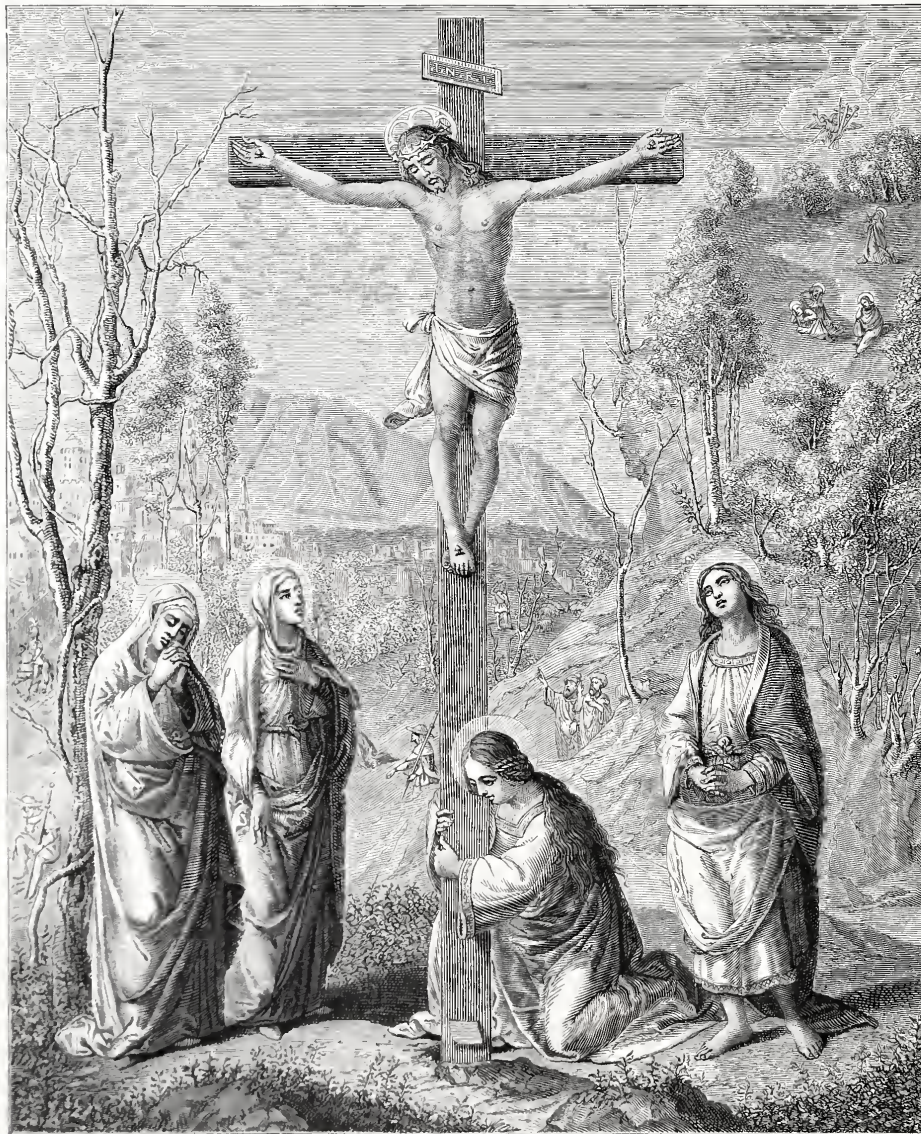
shown as a picture by Perugino: Mr. Crowe says, "This is a fine work by Palmezzano."

His 'CRUCIFIXION,' in the Uffizj Gallery, of which we give an engraving, is mentioned in the volumes of Messrs. Crowe and Cavalcaselle, but without comment. The picture, in its conventional treatment, evidences the comparatively early period of Art to which it belongs. The general composition, as regards arrangement of the figures and their respective attitudes, the land-

scape, and the tree-forms, have all what has been termed "a sculptural immobility, extending alike to action, details, and drawing." In the foreground, on the left, are the Virgin Mary, and Mary the mother of Joses and Cleophas; at the foot of the cross kneels Mary Magdalene; and on the right is St. John, with his eyes fixed on the crucified Saviour: the face of the disciple is soft and sweet, even to womanhood. In the middle distance is a lofty eminence on which a few figures are grouped, and also at its foot, gazing on the murderous scene. The picture is remarkable for the quality of light, so that the three hours of darkness that rested on Jerusalem during the Crucifixion must have passed away in the painter's idea.

Greatly did the genius of Titian exalt the school of Venice; for "there is scarcely a line of Art which, in his long and active life, he did not enrich;" in the multifariousness of his powers he

takes precedence of all other painters of his school, and artists of all countries, and of all subsequent times to his own, have made pilgrimages to Venice, where alone he is to be seen in all his grandeur. No painter ever received greater homage than Tiziano Vecellio, to adopt his real Italian name. Titian lived at a period when Venice was in the height of her glory; when "her merchants were princes, and her traffickers were among the honourable of the earth," but only as regards their mercantile transactions; for immorality and sensuality walked hand in hand with riches and power. Titian's Art, it may be assumed, was too often exercised in accordance with the times; and in his Venuses and female portraits there is no doubt we frequently see representations of those whose grace and beauty were as conspicuous as their lives were irregular and licentious. The *demi monde*, as we now are accustomed to call this class of indi-



THE CRUCIFIXION.
(Palma il Giovane.)

viduals, exercised, in Titian's time and long after, no little influence on the manners and politics of the Venetians. There are not a few pictures scattered throughout Europe bearing the questionable title of 'Titian's Mistress': "that in the Louvre is a specimen of the fullest and most lavish beauty," writes Kugler. "The same head is repeated with equal beauty in the so-called 'FLORA'—one of our engravings—in the gallery of the Uffizj, at Florence, who is represented with her golden tresses flowing loosely over her naked shoulders and bust, holding flowers in her right hand, and a piece of violet-coloured drapery in her left." It is undoubtedly a splendid portrait of ripe womanhood.

There is a picture, 'THE HOLY FAMILY'—engraved on this page—by an artist little known, whom a modern French writer, without giving his authority for so doing, calls Mariano Graziadei, but who is elsewhere called Mariano da Pescia. Vasari, in his

account of Ridolfo Ghirlandajo, thus speaks of him and of this identical painting:—"Mariano da Pescia was a disciple of Ridolfi, and acquitted himself exceedingly well; the picture of Our Lady with the Infant Christ, St. Elizabeth, and St. John" (the infant John the Baptist), "which is in that chapel of the Palace, painted, as we have said, for the Signoria, by Ridolfi, is by the hand of Mariano. Da Pescia is supposed to have died about the year 1551. His picture of 'The Holy Family' is very naturally, if not gracefully, composed; the faces of the Virgin and St. Elizabeth wear an agreeable expression, while the sentiment embodied in the action of the two children is that not unfrequently found in the pictures of Raffaele and other great masters. The painting was removed in 1844 from the old palace to the gallery of the Uffizj.

JAMES DAFFORNE.

THE MUSEUM OF THE ROYAL ARCHITECTURAL SOCIETY.

This valuable society, long located at South Kensington, now occupies a residence in Bowley Street, Westminster, immediately behind Dean's Yard, in the midst of Art-workmen, for whose especial behoof it was instituted, fifteen years ago, in a poor loft in Cannon Row. It was well calculated to grow, and it has grown; yet, we believe, its present premises, though spacious and very convenient, will, in the course of a few years, be much too contracted for its collections and operations. On the evening of the 21st July, the building was inaugurated by its best friend, the President, Mr. Beresford-Hope, M.P., who was supported by the presence and the speeches of many distinguished persons, including the Lord Chancellor, Rt. Hon. the Earl of Powis, Lord Nelson, Dean Stanley, Sir H. Cowper, M.P., Sir M. Digby Wyatt, F.S.A., Canon Gregory, J. G. Hubbard, Esq., J. H. Parker, Esq., J. H. Pollen, M.A., S. C. Hall, Esq., John G. Talbot, M.P., F. S. Powell, Esq., Joseph Clarke, Esq., F.S.A. (Hon. Sec.), and T. Gambier Parry, Esq.

The audience was numerous, and consisted mainly, though by no means exclusively, of persons engaged in the trades that depend on architecture for their prosperity: unhappily, we have not to record the presence of a single painter or sculptor, though, we presume, many were invited.

The structure was raised by subscriptions; but its decorations have been furnished gratuitously—to the honour of those who have been liberal contributors. To each and all of those meritorious "helpers," Mr. Beresford-Hope gracefully and gratefully alluded. The space we may occupy cannot be filled better than with their names. Outside there are the following:—The roof of the greater court, originally belonging to the 1862 Exhibition; on either side medallions of William Wykeham and Sir Christopher Wren, modelled and executed in red terra cotta by Mr. Blashfield. The masonry, carving, &c., of the tympanum below, by Messrs. Poole and Sons. The two large panels on either side, representing a procession of figures, in enamel painting upon unglazed tiles, by Messrs. Harland and Fisher. The red tiles with green bosses above and below these two panels, by Mr. William Godwin. Three polished red granite shafts for the first floor windows are by Messrs. Macdonald, Field, and Co. The carving of the five capitals to these shafts, by Messrs. Poole and Sons. These windows were gratuitously filled with stained glass: the three lights nearest to Dean's Yard, by Messrs. Clayton and Bell; the two centre lights, filled with glass suitable for civil architecture, the subjects being carving in stone, and carving in wood, by Messrs. Lavers, Barraud, and Westlake; the next of the three lights on the other side, in foreign glass, with 'Christ talketh with a woman of Samaria,' as the subject, by Messrs. Mayer and Co., of Munich. A large male figure, level with the windows, representing 'Architecture,' carving and stone included, by Messrs. Farmer and Brindley. A female figure of like proportions, representing 'Sculpture,' carving and stone included, by Mr. Earp. Stained glass for the openings in the tracery, representing the 'Creation,' by Messrs. Heaton, Butler, and Bayne. Patent hinges, lock, and rack bolts, worked by keys, for the front door, by Messrs. Charles Smith and Sons. Patent self-coiling steel shutters, for the two lower windows, by Messrs. Clark and Co.

Inside the building:—The whole of the Caen stone required, by M. Emile Foucard. The whole of the tile pavement for the lobby and steps into the Museum, specially manufactured from an original design by the Rev. Lord Alwyne Compton, by Mr. William Godwin. The decoration of the lobby ceiling and screen, by Messrs. Bell and Almond. The head of the panel to the right, filled with Venetian mosaic, from a gratuitous design by Messrs. Clayton and Bell, by Salvatiati and Co. The same panel from the springing of the arch downwards, filled with new marble mosaic,

by Messrs. Harland and Fisher. The whole of the panel to the left, containing a figure in glass mosaic and a screen of a new material (Rustine), "showing the effect of the latter when polished, as compared with marble," by Messrs. Jesse Rust and Co. Figures representing 'Architecture,' and 'Painting,' in encaustic decoration on stone, over the arch facing the interior of the Museum, by Messrs. Lavers, Barraud, and Westlake. The whole area of the ground floor of the Museum, within the columns which carry the galleries, is covered with a tile pavement in quiet colours, surrounded by a border of encaustic tiles of varied patterns, chiefly from old examples. At the foot of the staircase is a large panel of more elaborate work, and of special design and manufacture, being a mixture of mosaic and encaustic tiles, and having figure-subjects and emblems illustrative of the study and practice of architecture, &c., presented by Messrs. Minton, Hollins and Co. On the left hand from the wall to the first column, a tile pavement, by Messrs. R. Minton, Taylor, and Co. The two following compartments, containing geometrical mosaic and encaustic tiles, by Messrs. Maw and Co. The next compartment, by Messrs. Hargreaves and Craven. The next, a mosaic pavement termed "Rustine, an enamel approaching granite in its hardness and powers of resisting the effects of the atmosphere," by Messrs. Jesse Rust and Co. The whole of the lesser court, covered with tiles manufactured in Prussia, "possessing the qualities of extreme hardness, with softness of colour, facility of carrying out designs, and special adaptability for exposure to the weather," by Messrs. Oppenheimer and Co. The back portion of the greater court, laid in asphaltic, by Messrs. Armani and Stodart. Adjoining it on the right, two compartments of various specimens, including some encaustic tiles, of "new manufacture in curvilinear patterns, with ornament unusually deep," by the Architectural Pottery Company. The next compartment, containing various specimens, by Messrs. Malkin and Co. The corner compartment adjoining, containing "plain dust, encaustic and vitreous mosaic tiles," by Messrs. Ridgway and Co.

ART IN CONTINENTAL STATES.

PARIS.—Bitter complaints are made in Paris of the decline and fall of Fine Art encouragement under the Imperial ministerial dispensation—at a time too, when, it is affirmed, successful foreign competition should ensure a totally opposite policy of proceeding. The charge is supported by the following very significant return:—The average price of pictures bought through the Ministère de la Maison de l'Empereur was—in 1863, 3,413f.; 1864, 2,743f.; 1865, 2,680f.; 1866, 1,840f. Average price of pictures for which orders had been specially given:—1863, 1,659f.; 1864, 1,440f.; 1865, 1,393f.; 1866, 1,173f. Surely this is passing strange! It must be admitted that a veteran field-marshal does not appear to be the most appropriate guide for developing the movements of Art, whatever he may be of battalions in the field.

DRESDEN.—The name and merits of Hans Holbein have, of late, been made the subject of especial note: an *excelisior* seems to have hailed this friend and protégé of Erasmus and More—this cotemporary of Durer, and, with him, the champion of German Art in competition with the *cinque cento* glories of Italy. Marked honours have been paid to him in this passing year, 1869. August welcomed his Darmstadt 'Madonna' to an important Exhibition at Munich; and the same consecrated canvas, will, with the consent of its proprietor, the kind Duchess of Hesse Darmstadt, be borne, like a most precious treasure, to take its foremost place in a general review of the master's works, in the approaching month of October, at Dresden. This incident becomes the more striking from its bringing into conjunction and contrast this *chef-d'œuvre* and its equally renowned counterpart of the Saxon Gallery. Artists and amateurs, who

may be present at this *fête*, will find its interest cumulated and completed by the presence, though apart, of Raphael's divinest of Madonnas, the "San Sisto." With regard to the Madonnas of Dresden and of Darmstadt, we are told, by M. Le Baron de Conches, in his admirable volumes, the "Causeries d'un Curieux," that for a long time it was a prevailing opinion, that the principal figure in the group was a portrait of Sir Thomas More. The Dresden canvas was actually sold in Venice under the false title of Sir Thomas More and his family. As such, it was shown to Horace Walpole. It happened, however, that original designs, discovered in the possession of the family of Meyer of Basle, proved that the earlier painting of the two had been executed at Basle previous to Holbein's first visit to London; and they further establish, that this had been an *ex voto* picture of the Burgomaster, Jacob Meyer zum Aesen, of Basle, for the health of one of his children. Independent of its treatment, there is something touching in the subject. The youngest son of the Burgomaster is dying. Meyer directs that he and his eldest son should be painted in the attitude of kneeling before the Virgin—on the other side, his wife, his mother, and his daughter prostrate themselves. In the centre rises the apparition of the Virgin holding in her arms and close to her bosom the sick child, which, with instinctive affection, stretches its little hand towards its mother, while the infant Jesus, nude and standing near to the eldest son, seems to say—"Ecce qui sum." Alluding to the singular and casual proximity, in the Dresden Gallery, of the German and the Italian Madonnas, M. De Conches remarks, with a nice yet warm critical feeling: "However different may be the impressions produced by these works, it is equally difficult to forget the one or the other. In the former, we must not look for the mystic glow of Fra Angelico da Fiesole, nor the grace of Perugino, nor the antique grandeur of Mantegna, nor the divine elevation, noble outline, and wondrous, yet slightly sensual, delicacy of Sanzio (Raffaello). Here we have another creation; and Holbein, while aiming at an equally powerful presentation of human beauty, sought for it not the less in a wholly different sphere. Raffaello signalises the pre-eminence of the Virgin by splendour of form and physiognomy, a divinity of expression, the tenderest aspect of innocence, and a majesty unconceived up to his time. His father had placed him, at his birth, under the guardianship of the angel of grace; and it might be said, that throughout his life this angel had hovered over him and taught him to illustrate religious idealism by assimilating with it the fine essence of the antique. From the brain of the realistic Holbein came forth, in bright novelty, a fresh type, more simple, more closely intimate with our human sympathies, if, as it were, a more household familiarity. There you have the Italian presentment of fervid southern faith; here, the Virgin of the North German and, even then, Protestant—the *alma mater* of full and florid form, such as Albert Durer and Rubens have commended to our admiration. The one, seated in her heavenly home, beside the divine Saviour, watches over the world from on high; the other descends into our habitations, and accords in sweet association with poor human nature. So it might be said that the goodly beings prostrate before her in Holbein's picture have an aspect more of heartfelt emotion than of surprise at her apparition." It may be fairly anticipated that October will find many pilgrims of Art wending their way to the Dresden shrine of the three Madonnas.

FLORENCE.—Michel Angelo's grand statue of David is, as reported, to be removed from the Piazza Signora to the great hall of the Pretorio, on account of the rapid internal decay of the marble. An exact copy of the figure is at once to be made, in white marble, and placed on the pedestal vacated by the original.—The fourteen statues, by Ammanato, which include those of the twelve Apostles, that have decorated for about a century and a half the interior of the Baptistery, are to be taken away; the composition of which they are made is crumbling, and the works are considered unsafe in their present position.

ART IN PARLIAMENT.

If the faculty of wonder remains undestroyed in the mind of a parliamentary reporter, it must have been stimulated on the night of the 20th July into some activity. Great, immortal, names were mentioned on that occasion in Westminster Palace, and the ordinary topics of fierce ephemeral party struggle were for a few minutes displaced by questions more intimately connected with the higher phenomena of intellectual development. In a word, both in the House of Peers and in the House of Commons a debate was opened on the subject of certain recent purchases for the National Gallery.

The administrative Defender of the trustees of that institution, in the lower House, very neatly and conveniently "shunted" the House into such a dilemma that the full significance of the tacit obedience with which he was followed was hardly apparent. That hon. members should not waste time in gossiping about matters of which they, as a rule, know little or nothing was the view propounded by Mr. Ayrton. Diametrically opposed though it is to the main doctrines of the hon. gentleman's friends, it is not for us to question its justice. "It was perfectly useless for the committee to discuss the proceedings of the trustees of the National Gallery," said Mr. Ayrton, "so long as the commissioners retained their powers; it was obvious the committee of supply could only vote the money to enable them to discharge their functions. If the system was a bad one, nothing could be done but change it altogether." Under this new method of "personal government," the vote passed almost *sub silentio*.

In the House of Lords, however, a considerable degree of light was thrown upon a subject which it was not there considered to be foreign to the functions of a body of educated English legislators to discuss. Lord De Lisle inquired upon whose judgment and responsibility a picture representing 'Christ blessing Little Children' had been purchased for the National Gallery, at the cost of £7,000; and Lord Overstone entered at some length into explanation of this, as well as of several more recent purchases.

The line of argument adopted by Lord Overstone was not unnaturally that of calling witnesses to character; but the value of the testimonials cited was, unfortunately, reduced to a minimum, by the closing of the list with the name of one of the burlesque periodicals of the day. The citation of the opinion of *Punch* as to a representation of humanity and divinity upon canvas was a curious infelicity.

No single speech, however, in either House, attempted to bring out in full relief the salient points of the main question. The information useful to the public would rank under these heads:—What is the character of the pictures under consideration, as works of Art? If their authenticity and authorship be ascertainable, what is the evidence as to authenticity and authorship? Was the price paid for each picture fair, or disproportionate? Critics, like doctors, sometimes differ: he is a bold man who will at once answer these questions, whether in the negative or the affirmative.

Those who doubt the authenticity of these pictures are unquestionably best sustained by facts; leaving, for the present, and the present only, the arguments that have reference to the so-called Michael Angelo, we quote, as regards the 'Rembrandt,' a letter published in the *Times*, and signed "A Lover of Art for Art's sake." It is somewhat long, but will not bear curtailment.

"Sir,—Lord Overstone's reply to Lord de Lisle in the matter of the so-called Rembrandt requires further notice in consequence of Lord Granville's assurance that the Government are satisfied with it, and because of the determination which that assurance evinces to persevere in *forcing the picture*—I can use no more appropriate phrase—upon the country as a genuine work.

"If you will allow me the necessary space, I will endeavour to show how little cause Lord Granville has for the satisfaction he affects, and how necessary it is that we should form our own opinion of the many comfortable things which are daily said in our behalf.

"Lord Overstone opens his case by declaring that the picture, 'Christ Blessing Little Children,' had been publicly exhibited for three years; but that this was the first time its genuineness had been in question 'in this House,' without the smallest allusion to the fact that it had been loudly called in question in 'the other House' immediately after its purchase, by Lord Elcho, and that Lord Elcho's mouth had been stopped by the now stereotyped assurance that the history of the picture was known from the time of its being painted by Rembrandt downwards! And, proceeds Lord Overstone, repeating this assertion, 'in order to show that the trustees were justified in purchasing the picture as a great work in itself, and as the work of a great master, I will give a statement of its history from its execution to the present time.' And, then, what is his statement? Why, that it is 'believed' that the picture was painted by Rembrandt in 1650, and that the 'first trace' of it was in a catalogue of the Pommersfelden Gallery in 1746! Surely, after so hardy a leap of a hundred years, it would have been better to have told the truth boldly, and at once—viz., that the picture had no history, and that the trustees bought it without one! For my part, so strongly am I convinced of this, that I would willingly let them off the first hundred years if they would only furnish us with a real history of its pedigree for the second—that is, from 1746 downwards. They would, I am assured, find the record more eventful and ambiguous than they are prepared for.

"It is true Lord Overstone made a halt at the year 1719, and stated that a still earlier catalogue of the Pommersfelden pictures was published in that year, and added, 'there is the strongest belief that the Rembrandt was mentioned in it.' I regret to say that there is the strongest reason for believing that it is not mentioned in that catalogue, which Lord Overstone conveniently assumes to be lost, but which was forthcoming at the Pommersfelden sale in 1867 (a year after *our unhappy purchase*), and which, according to M. Burger, is still in possession of the family. Will Lord Overstone inform us if the trustees took any advantage of the opportunity afforded them by this sale to ascertain whether the Rembrandt was included in the catalogue of 1719 or not, and if they did not, why they did not?

"Lord Overstone dwells with considerable stress upon the fact that the picture was once in the Pommersfelden collection, but he does not tell us when or how it got out of that collection, or that the picture put forth at the sale of that collection, as the principal work in it, was a 'Rubens' (lot 203), which, in spite of the enthusiastic encomiums of M. Burger (who figures as Lord Overstone's chief authority in favour of the Rembrandt), was adjudged to be spurious! Fortunate, indeed, was it for the family that they had previously succeeded in getting rid of their other masterpiece, 'the Rembrandt,' without having to expose it to that dreadful test a sale by auction! What its fate would have been is illustrated by what befell 'the Rubens,' and yet another 'Rembrandt'—a twin picture to the one in Trafalgar Square—which was put up for sale in Pall Mall a few weeks ago, and bought in without a bid amidst the jeers of the company. All these pictures, Sir, had 'a most noble' history, and yet not one of them was genuine.

"Further, as regards the Gallery 'Rembrandt,' how was it that Lord Overstone forgot to mention an engraving that was made from it in 1812? The fact, nevertheless, is duly recorded by Mr. Wornum in his catalogue of the National Gallery. Could it be that Lord Overstone had heard the uncomfortable rumour that two other prints of it, at an earlier date, had come to light with the name of Eckhout appended to them, and that, like a prudent man, he thought it better to say nothing about prints? This rumour comes from the Continent, and is coupled with another, to the effect that the 'Rembrandt' in our Gallery is one of four pictures by the same hand, one of which, the 'Christ Blessing Little Children,' was selected by an *astute dealer* as a *highly speculative work, which might be successfully passed off as*

a 'Rembrandt,' and sold accordingly. These rumours are specimens of the sinister reports which are in circulation, both in this country and abroad, as to this unlucky picture. The trustees may choose to disregard them, but they cannot, in the face of them, pretend that the picture they have bought is 'unquestionable,' or escape the rash promise they have made in both Houses of Parliament to prove its authenticity from Rembrandt's time downwards.

"This being the case, I take the liberty to repeat my suggestion that for the present at least the words 'attributed to' should be inserted before the name of Rembrandt on the frame of the picture, and that the undoubted Rembrandts which surround it should be restored to their proper places."

It is more than probable that this subject is not "done with." At the close of the session, the Earl of Winchelsea again brought it before the House of Peers, proposing "that it be an instruction to Mr. Boxall to buy no picture in England without previously submitting it to the judgment of the trustees." Earl Granville objected, on the ground that it would be "a great mistake to invest with responsibility a number of persons, sometimes attending, sometimes not attending, and all occupied with other matters;" and advised in preference, to let Mr. Boxall do in the future what he has done in the past—have his own way. The Earl of Winchelsea is by no means the only one of the Queen's subjects who has little or no confidence in the judgment of the director; or who call in question the wisdom of his purchases from Mr. Phillips, Mr. Macpherson, and Lady Eastlake: there are many who think with the noble lord, that these pictures would have been "bad bargains" at a fourth of the price they cost the nation; in fact, nobody seems satisfied except their late owners. We may live to see his lordship's advice taken;—to "put the supposed 'Rembrandt' with the spurious 'Eccc Homo' in the cellar of the National Gallery," and the painting attributed to Michael Angelo by its side.

THE
SCULPTURES ON THE LONDON
UNIVERSITY.

THE statues on the front of the London University, in Burlington Gardens, are now placed, but as the building is still encumbered with scaffolding, it is impossible to judge of what may be the effect when this shall be removed. We have watched the erection from its commencement, but have never augured favourably of its appearance in a site so confined: as, being a studiously ornate composition, it should be seen as a whole from a proper distance; but there is no point from which the entire front can be seen so that its relative proportions can be considered. Of the statues whereof we are about to speak, there are twenty-two; and it may be remembered that the selection of the persons to be represented was confided to a Committee, for whose guidance certain conditions were proposed, which we very briefly recapitulate in order that the scheme of commemoration may be intelligible. 1. The four seated figures over the four piers of the entrance portico, should typify the four faculties of the University, as represented by Englishmen illustrious in Art, Science, Law, and Medicine, respectively. 2. The six standing figures on the roof-line of the central portion of the building should be in the classical style, and should represent men of ancient times, eminent in various departments of study included in the University course. 3. That the six standing figures in the niches of the ground-floor of the wings should be portrait statues of distinguished representatives of modern knowledge; those on the west wing Britons, and those on the east wing foreigners. 4. That the six standing figures on the roof-line of the wings should also be statues of distinguished representatives of modern know-

ledge—those on the west wing Britons, and those on the east wing foreigners. In deference to these conditions the six statues on the roof-line represent Galen, Cicero, Plato, Aristotle, Archimedes, and Justinian. The last name did not, we believe, appear among those first selected as the ancient celebrities. The representative of Law, was, we believe, to have been Tribonian, who became reputed from having been employed by Justinian to assist in a revision of the ancient Roman codes. For Tribonian, Justinian has been substituted, and the substitution is sufficiently justified by history. We hail with much pleasure the presence of Davy in that place which Dalton cannot be denied, but it must be conceded that Sir Humphry Davy was in chemical and physical science one of the greatest men the world has known.

The sculptors were chosen by Lord John Manners, and the original list named Lough, J. S. Westmacott, Woodington, Noble, Theed, Durham, and Foley; and six of these were appointed to execute each three statues, while four were allotted to Mr. Durham. In consequence of his numerous engagements, Mr. Foley declined his share of the commission, which was delegated to Mr. McDowell, and Mr. Wyon has executed we believe, the three statues which were allotted to Mr. Lough. Of the six figures on the roof-line, three were executed by Westmacott, those of Galen, Cicero, and Aristotle; the other three, representing Plato, Archimedes, and Justinian, are the works of Mr. Woodington. It might be supposed that these figures would present simply well-disposed studies of drapery, and nothing more. But they have by no means been slighted because they are so far removed from the eye. The subjects are the least grateful of the entire selection; ample justice, however, as to work and treatment seems to have been done them, as far as can be seen in looking at them at an angle of some sixty degrees—a condition which places them beyond the pale of detailed criticism. The four figures in front of the Council-room windows are sitting statues of Newton, Bentham, Milton, and Harvey. These are by Durham, and it may be said that all are productions of great genius. Yet there is diversity of quality in them, the statue of Newton, for instance, will bear comparison with any work of its class, and it is much to be regretted that a model so fine is rendered in no better material than Portland stone. It is a matter of congratulation that these four statues are by one hand, as it is scarcely to be expected they could have been so uniformly simple and effective as the work of different artists. There is in the composition one striking peculiarity, which, had they been the work of various hands, would not perhaps have occurred in more than one; and that is the figures are seated on a mere block of stone, the conventional chair being dispensed with. This, in a sitting portrait-statue, is, we may say, an entirely original idea; we cannot learn that anything of the kind has heretofore been essayed in modern Art. In Mr. Durham's statue of Milton, the likeness is unmistakable, and the gentleness of the character is impressively set forth. These four are the most prominent figures, and of the whole, those alone which at present offer themselves to criticism. The three upper figures on the east wing, are Galileo, Goethe, and Laplace; the three lower figures are Leibnitz, Cuvier, and Linneus—the six statues being the work of Wyon and McDowell, respectively. Those on the west wing, above, are Hunter, Hume, and Davy; and the three beneath are Locke, Bacon, and Adam Smith—works of Noble and Theed. To these statues, in connection with the building which they ornament, a long essay only could do justice, as every figure so embodying a remarkable character merits consideration that would traverse the limit by which we are bound. The building is in embellishment the richest in London: the architect is Mr. Pennethorne. The Renaissance ornamentation harmonizes extremely well with the mixed character of the architecture. The most daring venture is the introduction of the royal shield amidst classic and Renaissance ornament

ENGLISH MOSAIC.

WE have never been able to consider even ordinary domestic decoration otherwise than as an expensive luxury—beyond the means of the mass of the middle classes; therefore any process which promises to place a cheap means of domestic enrichment within the reach of the many merits notice at our hands and patronage from the public. Of all the materials now employed for such purposes there is nothing so suitable as the different vitreous substances producible from a flux of glass and sand, or glass and coloured earths or mineral colours—a material of a nature similar to, though cheaper and of commoner quality than, the glass used for mosaic. Some years ago mosaic was taken up as an industrial Art by Messrs. Rust and Son of Carlisle Street, Lambeth, and they in a short time exhibited works far beyond what could have been expected from the adoption of an Art entirely new to them. One of their mosaic works is the figure of Palissy in the great hall at South Kensington. The firm is at present occupied in the production of the imitative gems and coloured bosses intended for insertion in the Albert Memorial, and these are formed at a cost with which no other method of manufacture can compete for rapidity and cheapness. Their imitations of lapis lazuli, porphyry, and stone of all colours, are perfect, and they are produced with a celerity and exactitude that set at naught all the efforts of handicraft. The base of these imitative gems is refuse glass—broken bottles—metal of that kind which was employed as the substratum of roads and pavements; the cost of the material is a shilling or fifteen pence a hundred-weight. The required forms are produced by moulding, after which they are polished in the usual way. A mason or carver would be busied two or three days in forming with the chisel some of the shapes we saw; but by means of the iron mould a thousand of certain of these casts can be produced in a day by a man and a boy. The process is simple enough. By means of the usual long iron tool, a mass of molten glass is taken from the furnace and placed in the mould, which is immediately put under a press, whence it is removed in the shape required, and when cold is ready to be polished if it be coloured glass; but if only a tile or form made of glass and sand, is ready for being inlaid either as a flooring or as a facing to a wall. Neither the material nor the labour is expensive; skilled labour therefore does not enhance the cost of production, for men and boys accustomed to subordinate duties in a glass-house require little instruction to produce these forms.

Some of the most ingenious works of Messrs. Rust and Son are at the Architectural Museum in Westminster. One remarkable example is the facing of a wall with white glass tiles, which give it the appearance of having been built with white glass bricks; the wall is crossed by bands of an imitation of porphyry, studded with flowers. Above this section of wall is a *lunette*, presenting on a gold ground a florid composition, inlaid, but in relief—quite a new feature in this kind of ornamentation. The *tessera* produced by Messrs. Rust have not the slippery surface which renders this kind of flooring somewhat dangerous. The tiles have any amount of colour, but without glaze, and consequently the foothold is more firm than on a glassy surface. In mosaic there is a version of the 'Tribute Money,' after an old picture; and the royal arms also in mosaic—an extremely complicated subject for work of this kind. Another curiosity in glass material is the head of a monk, worked out in a composition of glass in fine powder mixed with lime, also in fine powder, in equal proportions. This invention we conceive to be susceptible of great development; indeed all the works we have mentioned are only in their infancy, but the enterprise, which has been thus far successful, must accomplish much in the direction of good and cheap ornamentation. The labours of Messrs. Rust and Son are directed to the production of utilities in which are combined at once cheapness and elegance.

THE NATIONAL GALLERY.

SIXTEEN thousand pounds is our Christmas, or rather our Midsummer, bill for the expenses of the National Gallery. It cannot be considered disproportionate to the requirements of the case; but it would be more satisfactory to all interested in the subject if the matter were placed on a more intelligible and permanent footing. The gallery we now have, and which is by no means overcrowded or unfitted for the display of the treasures it contains, is national property. Rent and taxes do not afflict its conservators. The expenses of maintenance, watching, and administration, are not necessarily large. They ought to be regarded as definite and permanent—a settled item of national cost, independent of party or of chance. Then comes the question of the augmentation of the collection; as to which, the proper course would be to allot a definite annual sum for this purpose, within the limits of which a certain discretion should be given to the curator, or the proper officer, as to purchase. An intelligible business-course would thus be followed up, and we might be spared the pain and the shame of hearing such statements as those made in the House of Commons by Mr. Bentinck, that two pictures, one by Van Huysum and one by Cuyp, which, in June, 1867, and in April, 1868, had been sold in Christy's auction-room for 764 guineas, had been lately purchased for the National Gallery for the sum of £1,800.

A further example of that scramble among our various public bodies which the want of a ministerial chief, responsible for the national expenditure in matters of Art, so gaily encourages, is cited as having recently occurred with regard to some remarkable works by Hogarth. Among our four or five occasionally picture-purchasing departments are, Kensington Museum and the National Portrait Gallery. When the Hogarths came to the hammer it was thought desirable that they should become public property. But the question arose how? The National Gallery desired to purchase, but the Portrait Gallery claimed the pictures as appropriate to their own collection. The price ran high for a picture of great interest; the Portrait Gallery purchasers were at the end of their tether; and thus none of these valuable works found their way to the national collection! so well do we carry out the system "how not to do it!"*

The annual state progress of the Director of the National Gallery through Italy may be not unjustly regarded as a sort of public invitation to any picture-seller in that peninsula to come and make the most of that productive milch cow, the English Government. The chance that a plain-dealing, honourable, straightforward Englishman has, when he carries his own insular method of bargain among a people so Oriental in their practice as to buying and selling as are our adroit Italian friends, is ludicrously small. How rapidly our method has educated a people so ready to learn (when to learn is to profit) may be seen by some of the prices paid by different Art-purchasing missionaries. We question whether even the most exalted and romantic Italian imagination, twenty years ago, would have soared to the level of the prices paid for some of the curious but ugly bits of Gubbio ware which are now to be seen at South Kensington. When we contrast the prices at which some of the finest pictures of Italian masters have been privately purchased, with those with

* [The picture here alluded to is a portrait of Hogarth at his easel, painted by himself. It was purchased by Messrs. Agnew and Sons, the well-known publishers of Manchester. A short time after the sale, Mr. Disraeli called the attention of the House of Commons to what he considered an act of great liberality on the part of these gentlemen, who at the time of the purchase were not aware they were bidding against the agent of the National Portrait Gallery. Messrs. Agnew had signified to the right hon. gentleman a desire to resign their purchase on payment of the sum offered for it at the sale by the agent. There is, however, another side of the question which ought to be considered when an agent of our national picture-galleries desires to acquire a work at a public sale. If no one is to bid against him, on the ground that the picture is wanted for the country, he would get it at his own price, but evidently at a sacrifice to which the owner of the property would not be disposed to submit. The latter looks to competition for realising the full value of what he sells.—Ed. A.-J.]

which we are now becoming familiar as paid for new acquisitions to the National Gallery, it is clear that our authorities have yet room for much instruction, even in so simple a matter as the best mode of effecting a foreign purchase on the propriety of which they have determined.

If the Rembrandt be a disproportionately extravagant purchase, and the Michael Angelo a study rather than a picture for a national collection of the character that distinguishes our own, the like could not be said of either of three other new acquisitions numbered 796, 797, and 798. Of these the third is open to no question on the score of price, as it was presented to the nation by Mr. A. W. Franks. It is the work of P. de Champagne, and presents a careful and remarkable group of studies of the head of the great Cardinal de Richelieu—namely, a pale face between two profiles, one to the right, and one to the left. The familiar features of the great statesman are presented with rare fidelity, and the difference—such a difference as may often be detected in actual life—between the two profiles is an invaluable study for the systematic physiognomist. Van Huysum has signed and dated his group of flowers—peonies, tulips, marigolds, roses, exquisite convolvuluses—in a terra-cotta vase. A bird's nest, which is rather awkwardly attached to the architectural support of the vase, is a wonder of microscopic accuracy, when closely regarded. The butterflies and the huge fly might deceive their conquerors. For the style of subject, the work is one of rare merit and beauty. The solid and massive "man's portrait" by Cuyt, is a fine picture, in good preservation, a not unworthy addition to a collection which in its Vandykes, its seven Rembrandts, its Raffaelles, and its Gainsboroughs, possesses some of the finest portraits now existing in the world.

THE VIRGIN MOTHER.

ENGRAVED FROM THE GROUP BY CARRIER-BELLEUSE.

As a subject of Christian Art this treatment of Mary and the Infant Christ may appear both novel and irreverential. But the sculptor has authority for it in some pictures by the old painters—those of the Pre-Raffaellite period, or about Raffaelle's time—in which the Virgin is seen holding up her infant, as for the benefit of a crowd of worshippers or sight-seers. The act may be undignified, looking at it from a sacred point of view, but such an exhibition, even of the "holy child Jesus," is scarcely unnatural on the part of the mother.

Tried by the true principles of sculptural Art, a composition of this kind is open to objection; it lacks simplicity and dignity, two attributes of one class of sculpture, and has no claim to grandeur, the attribute of another class. It has that picturesque character in which modern sculptors are apt to indulge, and which is generally popular. M. Carrier-Belleuse, whose 'Entre deux Amours' we somewhat recently introduced into our Journal, is rapidly rising into eminence in Paris, and has lately carried off the first prize, in competition, for an equestrian statue of General O'Higgins, the "liberator" of Chili, to be erected in the chief city of the state. His group of 'The Virgin Mother' is more naturalistic than ideal; somewhat florid in conception and treatment, and graceful in the action of the principal figure, which is undoubtedly elevated above the ordinary type of womanhood. It would have improved the composition as a whole if the drapery in which the infant is clothed had been shortened, or even slightly curved: the long straight fall is not agreeable to the eye; it matches too closely the line of the Virgin's dress on the other side of the figure.

ART IN SCOTLAND AND THE PROVINCES.

DUNBLANE.—Aided by a parliamentary grant of £50 per annum, the restoration of this ancient cathedral has recently been partly commenced. The storms of seven centuries have injured the massive pile in every corner; the pillars of the Nuns' Gallery, and the entire nave are, it is feared, more than decayed and defaced.

STIRLING.—It will be time enough—and perhaps only just—to state our opinion of the Wallace Monument when it is completed, in September, the date fixed by the last of the promises of the committee; but let us note, meantime, that a considerable sum is still required for building operations; that another of the countless sickly appeals is about to be made to the public; and a fresh discord has been introduced among the subscribers by a proposal of the committee to insert in the eight windows of the two intermediate halls of the main tower, 'stained glass,' bearing suitable inscriptions, the name of the donor, and other matter at the will of the giver.

EXETER.—The Albert Memorial Museum is expected to be ready for occupation by the beginning of the present month. It will be the head-quarters of the British Association during their visit.

LEEDS.—A meeting was held in the month of July to promote the establishment of an Institute of Art and Science for the town. A committee was formed, with the head-master of the Leeds Grammar-School as chairman. A head-master, Mr. Walter Smith, and a second master, Mr. A. Stevenson, were appointed. It was resolved to commence operations with a School of Art and Science, the final object is stated to be, to provide efficient schools for Art and Science teaching, and to establish Galleries of Art and a Museum of Industry free to the public, and free also to the students of the Art and Science Schools. It was determined to carry on the schools under the direction of and in connection with, the Science and Art Department of the Government, and, eventually, to erect a building wholly devoted to secondary education, with the advice of the Art-Department. We do not precisely see the object of this movement, unless it be to enlarge and supplement the operations of the School of Art which has been long established in Leeds, and in which Mr. Walter Smith has for many years held the position of head-master. We have an idea, however, of recently seeing a statement that Mr. Smith had retired from the post, probably with a view to the new appointment he has received. Is Leeds then to have two Schools? or is the old one to be merged into the projected institution?

MANCHESTER.—Mr. H. S. Marks, whose works at the Gaiety Theatre we noticed some time back, is engaged upon the decoration of the proscenium for the Prince's Theatre, Manchester, which is undergoing a general renovation.—Mr. Noble has received a commission for a large statue of Oliver Cromwell, to be placed in the Town-Hall.

OXFORD.—The statue of Adam Smith, by M. Gasser, has been placed on a temporary pedestal in the ground-floor of the Randolph Gallery for public view. Some time since a committee—consisting of the late Lord Taunton, Lord Justice-General Inglis, Mr. Gladstone, the Dean of Christ Church, the Master of Balliol, and Professor Thorold Rogers—was formed to adopt measures for purchasing the statue, the price of which is 700*l.*, with the object of presenting it to the University. More than 400*l.* has already been subscribed.

WARMINSTER.—An Industrial Exhibition was opened here on the 26th of July, in the Town Hall. With the exception of one table and its contents, as the chairman remarked,—"All the visitors saw around them was the work of men and women in Warminster, Heytesbury, and adjacent villages." Lord Henry Thynne, M.P., bore testimony to the excellence of the numerous objects, both useful and ornamental, which were gathered together.

THE ART-UNION OF LONDON. EXHIBITION OF THE PRIZES.

The private view of the pictures, &c., selected by the prizeholders of the present year, was opened at the rooms of the Institute of British Artists in Pall Mall, on Saturday, the 7th of August. The highest prize, that of £200, fell to the lot of Mr. H. Shand, who selected, from the Royal Academy, Mr. Ansdell's picture 'Winter Shooting,' the price of which was £350, the difference, we presume, being made up by Mr. Shand. There are two prizes of £150 each, one of which is Mr. E. M. Ward's picture, 'Beatrice,' from *Much Ado about Nothing*, chosen from the Royal Academy by Mr. James Robertson, the other being 'A Dutch Landscape,' by A. Burke, chosen by Mrs. Cobden, also from the Royal Academy. The three £100 prizes are 'The Day of Rest,' by M. Claxton; 'The Old Priory Farm,' G. Chester; and 'Left in Charge,' J. Gow. Of the value of £75 each there are four pictures: 'A Passing Storm,' E. N. Downard; 'The Parable of our Lord—the King taking account of his Servants,' a water-colour drawing by P. Priolo; 'The Uri Rothsbock from Sissigen—Lake of Lucerne' (water-colour), C. Davidson; and 'The Castle and Town of Saumur, on the Loire,' G. C. Stanfield. There are four prizes of £60 each, six of £50 each, and others valued at various amounts, descending to £10, of which there are not fewer than twenty-two. The entire number of pictures exhibited is 91; and of drawings there are 29, making in the whole 120 pictures and drawings, many of which are by artists of high reputation. It is unnecessary to make any observations on these works, as most of them passed under our notice when first exhibited.

With respect to the appropriation of the reserve fund, now amounting to £14,911, many propositions have been put forth for its most advantageous investment; but perhaps the wisest appropriation of the money will be the establishment of a gallery and permanent exhibition, with suitable premises as offices for the society. It has been asked—why, with their ample means, the society has not established a school of Art? but of such institutions, public and private, there are more than required. We know how far in these days fourteen or fifteen thousand pounds will go towards the acquisition of a gallery in an approved locality. The Art-Union has always held its exhibitions in rooms within the limited pale of the region consecrated to Art-exhibition, and we cannot help thinking a removal beyond this circle must damage at least the *prestige* of the society. We mean that £15,000 would not supply such a home and settlement as the Art-Union is entitled to claim. We remember the sum that was asked for a renewal of the lease of the house in which the British Institution held its exhibitions. The directors of the Institution have a reserve fund of £15,000; but they have not thought themselves equal, with such a sum, to the re-establishment of the institution. As the appropriation of the reserve fund of the Art-Union has been ventilated, we desire very earnestly to learn the plan proposed; under the persuasion that the Art-Union of London has the power of conferring benefits on Art and its professors in other directions than those in which it has now for thirty-two years distinguished itself. The British Institution is at length extinct; until recently, hopes, we know, were entertained of resuscitating it, but no intention now exists on the part of the late directors, or we may say the present trustees, of making any attempt for its restoration. We may therefore now fairly ask,—what is to be done with the £15,000? If it be invested in the interests of Art, and it cannot well be employed in any other direction, that sum, added to the means in the possession of the Art-Union—but not unconditionally—would admit of the acquisition or erection of a building as offices and exhibition rooms for the Art-Union, which, during a part of the year, might be employed for the display of a collection of the works of the old masters—that unique exhibition, whose extinction is so generally deplored.



THE VIRGIN MOTHER

ENGRAVED BY R.A. ARTLETT, FROM THE GROUP BY CARRIER-BELLEUSE.

STATUE OF MR. PEABODY.

THE position selected for the statue of Mr. Peabody is not happy. By persons coming into London the first view obtained is that of the back of the head, the shoulders, and the back of the chair, over, or through, a screen of iron railings, which we hope it is intended to remove. This unfortunate aspect regards Old Broad Street. Advancing into Threadneedle Street, the best point of vision is one from the north footpath immediately opposite the statue where the profile (the best outline) is caught. Before the gate of the Bank of England is reached, the figure is entirely obscured by the corner of the Royal Exchange. From the opening to the east of that building, the proximity is far too close to be tolerable. From every point of view, the want of background is disadvantageous to the figure; the window and projections of the Scottish Amicable Insurance Company forming anything but a congruous architectural setting.

We cannot but judge, then, that the statue is unfortunately placed. As to its intrinsic merit, room exists for more difference of opinion: or rather, considerable difference will arise according as the better or the worse points of the work are most closely regarded.

It is impossible to deny the presence of a simplicity of *pose* almost amounting to dignity. The fidelity of the sculptor to the dress of the day is close, and the success with which he has rendered such unpicturesque details as boots and trousers, in bronze, is far higher than that of some of the realistic statues of a late artist on which no small amount of public attention has recently been directed. Then the colour of the golden bronze, or brassy gilding, of which the entire cast consists, appears bright, clean, and pleasant, when compared with the nearest visible statue, the very grimy mounted Wellington. The chair is well designed, and adequately executed, although it may be regarded as holding to upholstery rather than to Art. On the whole, the aim of the sculptor has evidently been to give a realistic portraiture, in colossal proportions, of the man as he actually lives and moves among those who know him.

From this effort, however, the higher order of the sculptor's genius has held aloof. The sitting figure holds the same relation to the best portrait statues, even in our own country, that a *carte-de-visite* does to a finely painted head. There is nothing to throw around the figure that air of grandeur, which, in male figures, is the great desideratum of sculpture. The balanced exactitude of the details of the dress may be intended to indicate precision of character, but they are anything but sculptural. It is true that the large size—nearly, or quite, the double of life—renders every common-place and well-known detail more obtrusive. But it is in meeting this very difficulty that the genius of the sculptor is shown; and in this, as well as in so many other of our street-bronzes, it may be noted that a greater minuteness, precision, and delicate incision, of detail would have added immensely to the picturesse effect of the statue. In a word, we hold that the realistic statues of the day fail to satisfy the taste, not so much because the dress is in itself unbecoming or unpicturesque, as because the sculptor has failed to give to his work that labour, at once bold and minute, which would bring out a sharp shadow from every fold and from every border, and thus enrich the large surface with an appropriate and tasteful ornamentation.

The left hand cannot, certainly, be a portrait. It is coarse, heavy, unmodulated, and unmeaning; or, if it have a meaning at all, it tells a tale the very reverse of that open-handed generosity which two hemispheres agree to honour. The head, bold, but lacking something in boldness as well as in delicacy, is the best part of the figure. The right hand, folded on the knee, is better than the left, which clutches the end of the arm of the chair. The neckcloth, as this garment used to be called, is disfigured by a crack, which, if not

cared for, is likely to prove an increasing injury to the statue.

These grave and serious drawbacks to our admiration of this last production of the realistic school of portrait-sculptors may be thought to culminate in the observation, that what is most unreal is the conception of the figure. A respectable middle-aged merchant seated, hatless, out of doors, in London, is as inappropriate and unrealisable an idea as a warrior in a toga, or a Stuart king in Roman armour. Nor is this a fantastic criticism; for in the effect of the constant shift and play of light over the figure, and in the fact that out of the millions who will gaze on it not one will see it as the sculptor did, when he finished his model, lies an element of untruth that no detail of chair, and coat, and vest, and trousers, and boots, can overcome. We have not, for certain, an idealised statue. But, on the other hand, it is not a correct use of language to call this semi-colossal bronze realistic.

The cast slab on which the figure rests is incised "Ferd. Miller fudit, München, 1869." This slab rests on a pedestal of polished pink granite, with a moulded base of grey granite. We cannot consider the statue a very valuable adornment to the city; but in the heart of many a poor man, and in the honour and love of all to whom these emotions are natural, and the name of Mr. Peabody is known, is enshrined a far nobler monument to this benefactor of his race.

MR. BIERSTADT'S WORKS.

At Messrs. McLean's, in the Haymarket, may be seen chromo-lithographic reproductions of two pictures by Mr. Bierstadt, the distinguished American artist. Both subjects are from the Rocky Mountains—one of them bearing that title, the other is called 'The Storm.' The nearest passages of the scene represented in the former picture occur on a verdant flat on the right bank of the Colorado, where the river descends to the plain from the gorges of the mountains. The place is rich with verdure, abundantly covered with foliage and herbage, and bounded on the right by the river. But the great features of the picture are the mountains, which immediately close the view. The singular confusion of peaks of bare rock tells forcibly of some fearful convulsions of nature, referring to a period of which record is borne only by the earth itself. These piles of rocks are like nothing that we are familiar with in Europe. They seem to afford no kind of sustenance to animal life, and therefore hold out no temptation in their rugged heights to human enterprise in the way even of hunting or trapping, although we see in the plain a party of Indians who have been successful in the chase. From near the centre of the lofty range rises a pointed and remarkable peak of rock, called the Mount Lander, after General Lander, the American officer who, in 1858, was commissioned by the United States Government to survey this region, which before that time was unknown. The object of the survey was the discovery of some route across the continent to California. To this exploring party, Mr. Albert Bierstadt was attached; but it was not until he and his few companions had quitted the surveying party, and were returning homeward, that this particular locality was discovered. The scene everywhere bears the impress of almost virgin nature: there is no sign of civilisation, and in the life with which the subject is animated, this character is admirably sustained.

'The Storm' is also a passage of Rocky Mountain scenery, showing a basin much like an exhausted crater; but striking as are the material parts of the subject, the immediate interest is centred in the sky, where we see an approaching thunder-storm, which has already burst on the peaks of the mountains. This picture may be presumed to set forth the solemn grandeur of the region, with the accompaniment of an episode, which, in imagination, carries us back to conditions of which we have as yet but imperfect ideas.

MINOR TOPICS OF THE MONTH.

THE ART-EXHIBITIONS all closed about the usual time, that is the end of July and beginning of August, after a season by no means favourable to artists. It was to be expected that the sum of money taken in shillings at the Royal Academy would exceed that of all former years, because everybody would wish at least to see the new rooms. In the old apartments in Trafalgar Square, last year, the sum taken at the doors was about £11,000, that is for admissions and the profits on catalogues; but this year in Piccadilly the amount has risen to about £19,200: and it is believed that next year, when the whole building is complete, a sum from this source, perhaps not equal to that of this year, but much beyond that of last season, will be realised. If we allow the Academy to have been open eighty days, this gives an average of £249 per day. Contrary to a custom which has prevailed latterly, the rooms were not shown by gaslight; and at the reduced price, sixpence, were thrown open for only one week. The class of persons for whom the reduction was intended did not avail themselves of the opportunity: on such days the rooms were still thronged with a well-dressed crowd. On former occasions, when the price of admission has been reduced, and the rooms lighted, there has been a full attendance of people to whom the difference in the charge was a consideration, and who could not have gone to see the exhibition during the hours of business had they wished to do so. With respect to the sales of pictures, generally, in exhibitions, it was hoped that the present would have been a red-letter year, but the hope has not been realised.

THE ROYAL ACADEMY.—We understand the Queen has graciously presented to the Royal Academy the bust of herself, executed by Her Royal Highness the Princess Louise, and recently exhibited in the New Gallery at Burlington House. Accompanying the Royal gift was an autograph letter by Her Majesty, expressing a warm interest in the prosperity of that institution.

THE NATIONAL PORTRAIT GALLERY is to be removed at the end of the year from Great George Street, Westminster, to the South Kensington Museum.

THE NATIONAL GALLERY.—The director of the National Gallery has prevailed upon the Dilettanti Club to lend its two celebrated portrait-groups, by Sir Joshua Reynolds, to the public, and they are now to be seen at the gallery in Trafalgar Square. These pictures were formerly at the Thatched House, whence they were removed to the comparative obscurity of Willis's Rooms. The two groups number fourteen portraits, and the names of the sitters are preserved. The first group consists of Lord Mulgrave, Lord Dundas, Earl Seaforth, the Hon. Charles Grey, the Duke of Leeds, Mr. Charles Crowle, and Sir Joseph Banks. The companion-picture consists of portraits of Sir Watkin W. Wynne, Sir J. Taylor, Mr. Payne Galway, Sir William Hamilton, and Mr. Smith, of Heath. The heads are all remarkable for delineation of character.

THE LEIGH HUNT MEMORIAL.—Mr. Joseph Durham, A.R.A., has completed his work; the iron railing designed and made by Macfarlane of Glasgow is also ready; but the committee has resolved upon a formality of inauguration; and, as few people will be in London during the autumn months, the ceremony has been postponed until the 19th of October, that

day being the birth-day of the poet. Cards of invitation will be issued to all the subscribers, and to others who apply for them to the hon. treasurer, Townshend Mayer, Esq., 25, Norfolk Street.

MR. RUSKIN—or as we should more appropriately write, Dr. Ruskin—is to be the first Professor of Art in the University of Oxford, under the will of the late Mr. Felix Slade, who bequeathed a large sum for the endowment of Art-professorships in Oxford, Cambridge, and London. Oxford has made a wise choice: the “Graduate” of years gone by will confer as much honour, in the new position, on his *Alma Mater*, as she has bestowed on him, however widely critics may differ on the Professor’s theories of Art.

MR. JOHN LINNELL has published his correspondence with Mr. Cope, printed some months ago in the *Athenæum*. It is not pleasant to know that an artist of great ability is excluded from the Royal Academy—be the cause what it may. But if the members were universally, or even generally, desirous to bury old discords in oblivion, perhaps it would have been as well if the veteran artist had met them in a similar spirit. Certainly they did not discover the merits of Linnell until the world had appreciated him: for twenty years prior to Mr. Cope’s “hint” that his admission to the associateship might be assured, Mr. Linnell, as he states, had placed his name on the list, and twenty times had been refused admission into the Academy—that was enough to exasperate any man: it did so in this instance. The “patronage” of the Academy was proffered when it was needless; as in the case of the drowning man, when he was safe landed, he was “encumbered with help.” Why did not, or could not, the Royal Academy appreciate him before the dealers and connoisseurs had found out his value? Were his paintings in 1847 inferior to his paintings in 1867? Were they hidden under a bushel at the one date, and exposed to the full blaze of day at the other? The Academy has had the worst of it in this contest. Mr. Linnell is strong enough to put its alreurement aside: to him the letters A.R.A. can bring no advantage. But how is it with others—men of whom we could name twenty or more, who have as much right to the distinction as Mr. Linnell had either in 1847 or 1867, who are vainly knocking for admission—have been, as he was, for twenty years—and who may continue to knock until their lamps have gone out. There is no gainsaying this passage, extracted from Mr. Linnell’s preface:—“What is required now, is for the Royal Academy to set a noble example by reforming itself, and showing the true moral influence of the Arts, by becoming ashamed any longer to engross all the chief benefits and privileges of the institution—privileges which, though consistent at the first formation of the society, it is now disgraceful to retain, because those privileges defraud the public of the benefits which the Royal Academy was instituted to bestow.”

NEW LAW COURTS.—The committee appointed to inquire as to the respective merits of the Howard Street and Carey Street sites for the “Palace of Justice,” has decided in favour of the latter.

BRITISH MUSEUM.—In the entrance hall of this building has recently been placed a magnificent vase, found, about a century ago, in the ruins of Hadrian’s villa, at Palestrina. It was purchased a few years since, by the trustees of the Museum, from Mr. Hugh Johnson, but had scarcely seen

daylight, having laid in its mutilated condition, among the Halicarnassan and other marbles, under the sheds in front of the edifice. The vase has been carefully restored under the superintendence of the keeper of the Greek and Roman antiquities, and is now an object worth examining. Including the pedestal on which it rests, it measures nearly ten feet in height. The work is supposed to be of the early part of the second century. Piranesi describes and gives three separate views of it. The ornamentation gives a series of scenes representing Salian wine-pressing; the numerous figures of satyrs introduced, being engaged in various occupations connected with the process, from the gathering of the grapes to the carrying away the juice in goatskins.

THE BRITISH ARCHÆOLOGICAL ASSOCIATION assembled on Monday the 2nd ult. at St. Alban’s for Congress this year, when after the reception of that body by the Mayor and corporation, the President, Lord Lytton, delivered an opening address, of such masterly eloquence and power as to be well worthy the noble author whose pen has enriched our literature by the most brilliant and learned productions of modern fiction. Alluding to the amount of material afforded by the locality for antiquarian study, and setting forth the claim of archæology as the handmaid of history, his lordship freely acknowledged his indebtedness to the archæologist, “whenever he had endeavoured to trace upon the canvas some image of the past.” Lord Houghton, the Bishop of Winchester, and other gentlemen, took part in these introductory proceedings; following which, and under the guidance of Mr. Gordon Hills, the company proceeded to the examination of the abbey church dedicated to St. Alban, protomartyr of Britain. In the evening a large party of members and friends dined together, Lord Lytton presiding. Tuesday was devoted to a visit to Redburn, Markyate All, and Dunstable. On Wednesday a further examination of various parts of the town (St. Alban’s) was conducted by Mr. E. Roberts, F.S.A., but the interest of this day’s proceedings was centred in Verulam, Gorbambury, and the excavations now in progress, which have already brought to light various interesting Roman remains of the frescoed wall of a house and a tessellated floor. At Gorbambury the party was received by the Earl of Verulam, whose Shakesperian treasures formed the subject of a paper by Mr. J. O. Halliwell, F.S.A. The church of St. Michael, said to stand on the site of an ancient temple dedicated to Apollo, had a special interest as containing the monument to Lord Bacon. Thursday was the gala-day of the Congress, when an unusually large party, after visiting Hatfield House (the Marquis of Salisbury’s), proceeded to the residence of the noble President at Knebworth, who had thrown open his mansion and grounds for the reception of the Association *en fête*, and provided for their entertainment with profuse hospitality. Berkhamstead, Hemel Hempstead, and the collections of Mr. John Evans, F.R.S., were visited on Friday; Abbot’s Langley, King’s Langley, Rickmansworth, and Chesham concluding the labours of this year’s gathering. At the evening meetings papers were read by Mr. Dillon Croker, Mr. G. R. Wright, F.S.A., Mr. H. F. Holt, Mr. E. Levien, M.A., Mr. John Evans, F.R.S., Mr. W. H. Black, F.S.A., Mr. Grover, &c. &c.

THE HOLMESDALE FINE ARTS CLUB held their fifth annual sketching excursion in the month of July, at Leith Hill, Surrey.

MESSRS. MINTON have issued a very graceful and agreeable “companion” to ‘The Last Kiss’—a statuette in Parian, reviewed in our July number. A pretty little girl is teaching her pet dog to beg: the work is admirably modelled, and the incident most pleasantly told. It is from the group by Signor Luigi Guiglielma. Many prefer such simple and touching transcripts of nature to efforts at “classic” forms with “light” draperies.

PICTURE-MANUFACTURE.—A case has been recently heard in the court of Queen’s Bench, *Mordaunt v. Palmer*; we copy from the *Times*:—“The plaintiff is a picture-dealer in Sheffield, and the defendant carries on the same business in St. James’s Place. The action was partly tried last week, and adjourned to to-day. The plaintiff complained that certain paintings which he had bought on the representation of the defendant that they were the works of certain known artists were not genuine, and that the defendant knew it when he sold them. One count of the declaration charged fraud, and the other a breach of contract. The money in cash and by bill was £142 10s., and the pictures, twelve in number, were said to have been sold as works by Crome, Prout, Roberts, Stanfield, Pearson, Fielding, De Wint, and other celebrated painters. The defendant said that some were genuine, some doubtful, and some copies; but he denied that he had warranted any of them, and, whatever might be his belief on the subject, the names were mere matter of description. The plaintiff swore that the defendant had distinctly assured him that all, excepting one, a landscape, were by the artists by whom they were represented to be painted. Here was the direct contradiction, the questions being fraud or no fraud; warranty or no warranty. In the course of the trial evidence was given that there is a custom among picture-dealers to affix the names of eminent artists to paintings not painted by them in catalogues, &c., by way of description, and not by way of warranting them as genuine.” Surely the plaintiff knew full well that he could not have bought, at a rate of £12 a piece, drawings that he might easily have sold for four times that amount: he ought to have known, as he avers the defendant did, that they were forgeries. But here is merely a case of diamond cut diamond: how is it with the amateurs and collectors when they make such purchases? A hundred times we have directed public attention to similar acts, and given warnings, at least, as emphatic as any they can obtain in a court of law. In this case the plaintiff obtained a verdict; but how seldom it happens that a victim will proclaim either his ignorance or his shame.

EMBELLISHMENT OF LONDON BY THE METROPOLITAN BOARD OF WORKS.—The financial troubles which thicken around the Metropolitan Board of Works are not to be regarded with indifference by any of those who are interested in the artistic embellishment of the metropolis. That body has contrived to spend, or to become liable for, some ten millions sterling, and now comes to Parliament to enable it to contract a metropolitan debt, after the nature of a smaller national debt, borne by the taxpayer, but disposed of by an irresponsible board. The national debt proper, indeed, does not provide for the outlay on lunch and wine for vestrymen and other visitors, but the metropolitan debt is to be more comprehensive and liberal in this respect. To justify the claims of the board to autocracy, it is adduced that the embankment north

of the Thames was estimated to cost £1,000,000, and would prove to have cost nearly £2,000,000. The south embankment, "they were led to believe," would cost £480,000, "but they found afterwards" would cost £900,000. Then they undertook a number of "minor improvements," and "inherited all the duties arising out of previous transactions." To keep things pleasant, they had gone on borrowing money on no settled system, and "upon securities not negotiable or marketable." £907,000 is still required to complete the main drainage, and to deposit the solid contents of the sewage of London in the Thames at Barking Creek; of the natural results of which method of purifying the river we are just beginning to have the account given, by the mover of the second reading of the Bill. The manner in which estimates have been, as a rule, doubled by expenditure, as well as the yet more important question of the imperfection of the very principle of the drainage, are enough to make the rate-payers regard with the utmost jealousy every extension of the present anomalous and enormous power of the Metropolitan Board of Works. The application for the Bill is a new proof of the necessity of appointing an *adile* for London.

MR. P. L. EVERARD, to whose exhibitions of foreign pictures we have on several occasions made reference, has taken and fitted up superb galleries at 51, Bedford Square. He is chiefly a collector of, and dealer in, the works of Belgian artists, and he has gathered together a very large number of examples of the principal painters of that school. His gallery is, therefore, an exhibition—one that cannot but prove very attractive to all who value the productions of great masters as well as of those who are on their way to fame.

THE CERAMIC AND CRYSTAL PALACE ART-UNION.—The annual meeting has taken place, and the prizes (eighty in number) have been distributed. It was remarkable that seven prizes were gained by the Adelaide Society of Arts, subscribers for thirty shares; and two by the Right Hon. G. L. Göschen, M.P., who had taken four shares. The report was read by Dr. Doran, F.S.A., and the chair was occupied by Mr. S. C. Hall, F.S.A. The report informed the meeting that the subscribers this year amounted to upwards of one thousand; that among the leading works distributed was 'The Reading Girl,' specially modelled for the society by P. McDowell, R.A.; and that the other productions, also, had given very general satisfaction: each having passed the ordeal of the Council, without whose sanction no one of them could have been issued. The society has done much good; it has furnished thousands of drawing-rooms with objects of grace and beauty, and has strengthened the growing taste for what is pure and elegant in ceramic Art. There is no subscriber of one guinea who has not received his guinea's worth; while eighty of the one thousand gained, in addition, a prize of five or six times the worth of the money paid. If the society were better known, it would be more extensively supported.

A PHOTOGRAPH FROM NATURE of large size and of very great merit has been issued by Messrs. Marion; it is called 'Over the Sea,' and is the production of Messrs. Robinson and Cherrill—whether London or provincial artists we cannot say, nor can we tell under what circumstances it is produced. Two children are on the shore, or rather, the bank, for it is of heather and wild herbs. On the sea the sunlight

is brightly shining, and two sea-gulls are floating above it. It is the singular effect of the light that renders this photograph remarkable: it has never been rendered with more force and effect.

THE DRINKING FOUNTAIN presented to the metropolis by Cowasjee Jehangheer Readymony, Companion of the Star of India, has been inaugurated on its site in the Regent's Park, by the Princess Mary, of Cambridge and Teck. The structure is composed of ten tons of Sicilian marble, with four tons of red Aberdeen granite, the latter forming the four corner pillars, which are polished and surmounted with capitals carved in the semblance of flower leaves, &c. The four streams of water come from white marble lilies into as many polished granite basins, and on the pediments over them are carvings to represent the Queen, the Prince Consort, and the donor of the fountain, the fourth side having a timepiece. A lion and a Brahmin bull are also among the ornamental sculptures. The whole structure rests on three hexagonal granite steps, and is surmounted by something resembling a steeple, and giving the fountain at a distance a Gothic effect. It is, however, not confined to any special style of architecture. The liberal donor, Cowasjee Jehangheer Readymony, a member of one of the most distinguished Parsee families of landed proprietors in Bombay, had long been renowned in his own land for his assiduity and acuteness in financial operations, and his munificent support of all works of benevolence. During the last few years he has contributed more than £40,000 to colleges and schools, £30,000 to hospitals and dispensaries, and more than £30,000 to other benevolent institutions in India. The design of his fountain in the Regent's Park was prepared by Mr. Robert Keirle, the architect of the Metropolitan Drinking Fountains Association. The works were executed by Mr. Henry Ross, sculptor, the cost being about £1,400.

MOSAICS.—A full-length portrait in mosaic of Sir Joshua Reynolds has been received by Messrs. Salviati & Co. from Venice, executed in continuation of the series in the Central Hall in South Kensington. We do not know that Reynolds ever painted a full-length portrait of himself; this, therefore, with the exception of the head, is probably ideal, though it may be a tolerably accurate personal representation of the great painter. One of his best known portraits is that which he painted of himself in his doctor's gown and cap. It represents the upper part of the person, which is continued downwards to a full-length with the ample red drapery. In his left hand he holds a volume of his Discourses, and in his right a brush, with which he is taking up some colour from a palette that lies before him. The likeness is well preserved, and the figure will be readily recognisable as the most popular of Reynolds's portraits, and perhaps the one he himself esteemed most, as being that of which he availed himself when circumstances rendered it necessary to present his portrait. There is, for instance, a *replica* of it at Florence. In the mosaic the treatment is of the most simple kind, the figure being relieved by the plain gold background. In the folds of the drapery, which must have been difficult of execution, there is a softness of gradation we have not remarked in antecedent works. But the real value of the work will not be felt until it is seen in its place, and at a proper distance. The name of the artist has not reached us.

REVIEWS.

MODERN ART IN ENGLAND AND FRANCE. By HENRY O'NEIL, A.R.A. Published by CHAPMAN AND HALL.

THIS pamphlet discusses the position which painting, chiefly, occupies at the present time both here and in France; and the conclusion arrived at by Mr. O'Neil is, that the Art has rather retrograded than progressed. He attributes this to several causes; one being public criticism: "Frankly acknowledging the ability of those writers who review the annual exhibitions of Art in the public journals, their criticism cannot be termed 'criticism on Art,' but simply 'criticism on artists;'" and, as is always the case when the means are regarded above the end, the said writers have figured as partisans, and not as judges. In proof of this assertion it is sufficient to say that we find the same artist equally exalted or debased, as individual taste, or, too often, personal feeling, actuates the respective critics," &c., &c. Without entering upon any lengthened discussion with Mr. O'Neil on this subject, we think it would be very difficult for him to prove that any artist in the present day has been subjected to unfair criticism, in a respectable journal, out of personal feeling. Diversity of opinion on the merits or demerits of a work of Art will always exist; and this arises from each individual looking at it from the point of view dictated by his own judgment, or, it may be, his own ignorance; for it cannot be denied that some take up the pen to criticise who know as little comparatively about the subject as the instrument held in their hands. But even these are not necessarily amenable to the charge of *malice prepense*. We do not think the author's proposition to abolish the anonymous would cure the evil of which he complains; the Art-critics of the leading journals are tolerably well-known in Art and literary circles, if not to the public generally.

Another reason alleged, indirectly, by the writer is, "that the young painters of the present day, both here and in France, affect to despise their immediate predecessors. But Delaroche, and the most reputed artists of his time, French and English, were giants compared to these ardent reformers. The former could do what they undertook to perform in an intelligible manner, and not leave it to the spectator's caprice to discover their full meaning; but the latter are simply stammerers in the language of Art." Here we are quite ready to agree with Mr. O'Neil: there are many young artists, and some elder ones too, who seem to consider eccentricity as genius; but the works of such have no influence on the growth or decay of Art, simply because they have no power to affect it one way or the other: they have not the strength to perpetrate lasting mischief.

And this brings us to two other reasons put forth in this pamphlet, and which have often been discussed in our own pages; namely, fluctuation in taste or fashion, and ignorance of the subject on the part of picture-buyers. Mr. O'Neil says that there is such a material as "shoddy" in other articles than those which come from the loom or workshop; and he "fears there is more of it in the productions of art, literature, and music at the present time than was ever before witnessed; and its success is entirely owing to a want of discrimination on the part of the public. . . . A connoisseur"—the term is not apt, for it implies knowledge—"forming a collection, selects pictures simply because they are painted by certain artists, and not on account of their individual merits." And it ever will be thus so long as the buyer remains uneducated in Art, submits to the *dictum* of the picture-dealer, and regulates his purchases by the length of his purse, and not by enlightened judgment.

In discussing the question of modern Art as regards England, Mr. O'Neil does little more than generalise, as we have pointed out: with respect to French Art he speaks more particularly, mentioning several painters by name. We have not space, however, to follow him across the Channel, but commend his pages

to the consideration of the two classes to whom it is addressed—painters and their patrons: the little book is calculated to benefit both: if they are inclined to mend their ways, it will help them to do so.

THE VATICAN MUSEUM OF SCULPTURE. A Lecture, by SHAKSPERE WOOD, Sculptor.

THE LUPERCAL OF AUGUSTUS; THE CAVE OF PICUS AND FAUNUS; and THE MAMERTINE PRISON. A Lecture, by Dr. FABIO GORI and J. H. PARKER, F.S.A.

Published by the British Archaeological Society, Rome.

These two lectures were delivered in Rome a few months ago before the society at whose request they are published, and whose proceedings we have noticed from time to time. Mr. Wood, an English sculptor, who, like some of his brethren, has taken up his residence in the old city, fills the post of honorary secretary to the Archaeological Society established there. In his lecture he reviews, historically and critically, the principal sculptures in the Vatican, remarking *in transitu* upon their original condition, and that in which they are now seen; deprecating the restorations to which they have been subjected. "No work of sculpture," he says, "ought ever to be restored. If it is found in pieces, these must, of course, be put together, if possible; in itself a difficult task, and one that should always be entrusted to a sculptor of the highest ability, but no additions of any wanting parts ought ever to be made. . . . How infinitely more valuable and instructive the Vatican would be to us, if each statue had been placed in the collection in the state in which it was found, unrestored and untouched, with a restored cast placed beside it, showing what it might be supposed to have been when it left the sculptor's hands." Mr. Wood's view is a right one, and should be carried out in any future discoveries that are made.

There are some observations in this lecture regarding our own public statues which are worth consideration, could we find room to extract them.

The lecture by Dr. Gori, which, with his consent, Mr. Parker has arranged and put into a form more suited to English readers, describes historically certain portions of old Rome to which the attention of the society has been somewhat lately directed. Its investigations have resulted in deciding many doubtful questions of identity, and bringing to light much that interests the classic scholar and the antiquarian, even if it does not add to our previous knowledge of the Art of ancient Rome.

THE PARKS, PROMENADES, AND GARDENS OF PARIS, Described and Considered in Relation to the Wants of our own Cities, and of Public and Private Gardens. By W. ROBINSON, F.L.S. With upwards of Four Hundred Illustrations. Published by J. MURRAY.

Very recently we introduced our readers to a large and costly French publication bearing a title somewhat analogous to the above. Mr. Robinson's book is of more modest pretension than the folio volume of M. Alphand, and, while amply discussing the subjects treated in the latter, aims at giving them an application suited to our own metropolis and populous places. A single extract from the introduction will serve to show Mr. Robinson's object. "Our Public Gardening," he says, "differs chiefly from that of Paris and other continental cities by keeping itself away from the very parts where its presence is most wanted. We have parks almost prairie-like in their roominess, yet locomotion is scarcely possible in those parts of the city where the chief commerce of this great empire is carried on, and square miles of densely packed regions are no more benefited by them than if they never existed. I believe that, by the diversion of all needless expenditure from the parks, and by converting this and all the future money that can be spared to the improvement of the densely crowded parts, we may effect an admirable change for the better.

The parks are now managed on a scale which is quite unjustifiable, if we take into consideration the many miserable quarters of London which are utterly neglected."

Theoretically Mr. Robinson's view is right, but he does not show us how it may be practically carried out. We are stopped at the very threshold of his reformatory plan by the mental ejaculation—Where is the land to be found that is convertible into new parks or places of recreation? We cannot raise and uproot the shops and warehouses of our commerce, nor turn out from their miserable habitations the denizens of the Seven Dials, Rosemary Lane, Bethnal Green, &c., to plant trees, shrubs, and flowers on the sites they now inhabit. So long as multitudes are compelled to work—and thousands of them to live—within circumscribed limits there can be little hope of effecting that "admirable change for the better" which we, in common with Mr. Robinson, would only be too glad to witness. He may tell us that certain trees would thrive on Saffron Hill, and others in Shoe Lane, but the ground is pre-occupied, and not likely to be vacated. The fact is no doubt to be deprecated, but it is no less a fact, and one that seems irremediable.

Turning, however, from this point of the book—which, by the way, scarcely extends beyond the introduction—Mr. Robinson's description of Paris and its environs is both instructive and interesting; valuable also to horticulturists and to the cultivators of suburban gardens. The suburbs of Paris nowhere show such attention to the latter as is exhibited in the immediate neighbourhood of London and round almost every city and town, be it large or small, throughout the kingdom. Still, our countrymen may learn some lessons from the operations of French gardeners, and we would venture to recommend it to their notice, though one can scarcely expect to see adopted in England the fanciful manner in which fruit-trees are sometimes trained in France. Imagine a peach-tree, for example, so distorted from its natural growth as to appear in the form of its owner's name, or the branches of a pear trellised into the shape of a vase, or a series of espaliers intersecting the branches of each other like the threads of lace-work. This is, indeed, "fancy" horticulture which, viewed from a naturalistic point, would be, we think, more honoured in the breach than the observance.

FLOWERS FROM THE UPPER ALPS, WITH GLIMPSES OF THEIR HOMES. By ELIJAH WALTON. The descriptive text by T. G. BONNEY, M.A. Published by W. M. THOMPSON, London.

The public owes more than one debt to the artist, Elijah Walton: few living men have travelled to better purpose. He has made tens of thousands familiar with the glories and marvels of Alpine scenery; and he here introduces them to those minor graces that are scarcely less peculiar and attractive to those who travel "by deputy," and are grateful to the venturesome voyagers who toil in peril for their delight. We have a dozen flowers from the Upper Alps: strangers, hitherto, to most of us; charmingly drawn, and admirably copied in chromo-lithography by Messrs. Hanhart, while the backgrounds are, in nearly all cases, the glaciers and mountain tops—examples of the grandeur of the Alps.

The letter-press is full of knowledge: the learned are informed, and the unlearned instructed, by the pen of the author.

The result of the combined efforts of artist, author, and painter, is eminently successful. The book is a beautiful book: original, scientific, yet sufficiently popular, in style and character, to be welcomed by all classes.

STUDIES OF THE HUMAN FIGURE. In Six Progressive Parts. By GEORGE E. HICKS. Published by ROWNEY & Co.

The painter of such well-known pictures as 'The General Post Office—one minute to six,' 'Dividend Day at the Bank,' 'Utilising Church-metal,' 'Before the Magistrates,' 'Infant Orphan Election at the London Tavern,'

'Changing Homes,' &c., &c., has in these and other numerous works shown himself eminently qualified to instruct through his pencil. The six books of studies of the human figure on our table are among the best things of the kind ever placed before us, capital in design, free and simple in execution. The figures are not nude, but represent what we may daily meet with, artisans, field-labourers (both male and female), cricketers in various attitudes,—by the way there is one of these, a batsman, running as for his life between wickets, marvellously clever—children, young ladies of the sensible class, and others, both singly and in groups. All are drawn upon tinted paper, which serves as a ground for much that would otherwise require the pencil; the high lights being produced by white chalk or liquid white. This is a simple and very effective method of sketching from nature. Each finished study is preceded by an outline "in the square," which gives the general form of the single figure or group. The series, independent of its special object as a work of instruction is interesting from its truly artistic character.

THE BERMUDA DOCK. Drawn and Lithographed by T. G. DUTTON. Printed and Published by J. B. DAX.

This is a large print, in colours, of Campbell's floating dry Dock, adopted for the royal dock-yard at Bermuda by Col. Clarke, R.E. The drawing shows the *Warrior* docked for repairs: floating on the Medway—so, at least, we presume the surrounding scenery is intended to represent, with Sheerness at the furthest point. This stupendous specimen of naval architecture, if the term may be applied to the "Dock," holding the noble *Warrior* within her vast sides, forms not an unpicturesque object. As an example of chromo-lithography, the print is well and effectively executed.

TIRED OUT. By J. J. HILL. In Chromo-lithography. Published by ROWNEY & Co.

This is a "companion" to the "Happy Hours" of J. J. Hill, reviewed some months ago: they make an admirable pair. A young and lovely peasant-girl is nursing her infant sister, who is "tired out." It is a simple incident, that has been related by Art a hundred times, but will bear to be told a hundred times more: here, at least, it is a pleasant story of love and hope. The picture is charming: it is impossible to look upon it without a sense of enjoyment: good as a composition, well drawn, full of feeling, and, as an example of the Art, as excellent as any work of the kind produced in any country.

CROSSING THE MOUNTAIN. By P. F. POOLE, R.A. In Chromo-lithography. Published by ROWNEY & Co.

Here is a mountain-maid barefooted, carrying her young brother home, up the ascent down which runs the rapid hill-stream. The picture is one of the very pleasantest works of the artist, who in his earlier days was unsurpassed in such transcripts of beautiful nature. He has since essayed, and successfully, loftier efforts; but he may, as we do, recur to these comparatively youthful productions of his always masterly pencil, as sources of intense delight. If this were the original drawing instead of a copy, Mr. Poole would not be ashamed to own it.

CATHEDRAL, HUY, BELGIUM; CATHEDRAL, WINFRAU, ABBEVILLE. By L. J. WOOD. In Chromo-lithography. Published by ROWNEY & Co.

Two admirable copies of venerable structures environed by quaint dwellings and characteristic groups of people; of deep interest as pictures, but with ample evidence of the "slovenliness" we too generally meet in the holy houses of the Continent. They are highly picturesque, however: in just the condition that tempts artists to paint. The old rag shops, the "debit de tabac," the dirty counters, the broken pavements, are "to the life." The painter had a holiday among them, and he has brought away a abundance of the wealth of Art he saw.

THE ART-JOURNAL.



LONDON, OCTOBER 1, 1869.

THE KNIGHTS OF THE MIDDLE AGES.*

BY THE REV. E. L. CUTTS, B.A.

PART X.



THE archers of England were so famous during the Middle Ages that we feel special interest in knowing something about them. As early as the Conquest we find the Norman archers giving the invader a great advantage over the Saxons, who had not cultivated this arm with success. Their equipment and appearance may be seen in the Bayeux tapestry; most of them are evidently unarmed, but some are in armour like that of the men-at-arms. Usually the quiver hangs at the side; yet occasionally at the back, so that the arrows are drawn out over the shoulder: both fashions continued in later times. In one case, at least, an archer, in pursuit of the flying Saxons, is seen on horseback; but it may be doubted whether at this period, as was the case subsequently, some of the archers were mounted; or whether an archer has leaped upon a riderless horse to pursue the routed enemy. The bow was of the simplest construction, not so long as it afterwards became; the arrows were barbed and feathered. Each archer—in later times, at least—commonly carried two dozen arrows "under his belt." He also frequently bore a stake sharpened at both ends, so that in the field, when the front ranks fixed their stakes in the ground with their points sloping outward, and the rear rank fixed theirs in the intermediate spaces sloping inward, they formed a *cheval de frise* against cavalry, and, with the flanks properly cared for, they could hold their ground even against the steel-clad chivalry. Latterly also the archers are sometimes protected from another danger by a great movable shield; this they fixed upright by a rest, and behind which were sheltered from the adverse bowmen. The archer also carried a sword, so that he could defend himself, if attacked, hand to hand, or act on the offensive with the main body of foot when his artillery was expended. By the twelfth century there are stories on record which show that the English bowmen had acquired such skill as to make their weapon a very formidable one. Richard of Devizes tells us that at the siege of Messina the Sicilians were obliged to leave their walls unmanned, "because no one could look abroad but he would have an arrow in his eye before he could shut it."

In the thirteenth century the archer becomes more and more important. He

always began the battle at a distance, as the artillery do in modern warfare, before the main bodies came up to actual hand-to-hand fighting. We find in this century a regular use of mounted corps of bowmen and cross-bowmen; and the knights did not scorn to practise the use of this weapon, and occasionally to resort to it on a special occasion in the field. Some of the bowmen continue to be found, in the MS. illustrations, more or less fully armed, but the majority seem to have worn only a helmet of iron, and perhaps half armour of leather, or often nothing more than a woollen jerkin.

The cross-bow, or arbalest, does not appear to have been used in war until the close of the twelfth century; it was not equal to the long-bow in strong and skilful hands, because a powerful and skilful bowman, while he could probably send his shaft with as much force as a cross-bow, could shoot half-a-dozen arrows while the cross-bow was being wound up to discharge a second bolt; but still, once introduced, the mechanical advantage which the cross-bow gave to men of ordinary strength and of inferior skill caused it to keep its ground, until the invention of fire-arms gradually superseded both long-bow and arbalest. The bow of the cross-bow seems to have been usually of steel; some of them were strung by putting the foot into a loop at the end of the stock, and pulling the cord up to its notch by main force: an illustration of this early form appears in the arbalester shooting from the battlements of the castle in the early fourteenth-century illumination on p. 232 of the *Art-Journal* for 1867, and another at p. 125 for the year 1868; but the more powerful bows required some mechanical assistance to bring the string to its place. In a picture in the National Gallery, of the Martyrdom of St. Sebastian, by Antonio Pollajuolo, of Florence, A.D. 1475, an arbalester has a cord attached to his belt, and a pulley running on it, with a hook to catch the bow-string, so that, putting his foot into the loop at the end of the stock, looping the end of the cord on to a hook at its butt, and catching the bow-string by the pulley, he could, by straightening himself, apply the whole force of his body to the stringing of his weapon. More frequently, however, a little winch was used, by which the string was wound into its place with little expenditure of strength. One of the

men in the cut, No. 1, is thus stringing his bow, and it is seen again in the cut, No. 4. The arrow shot by the cross-bow was called a bolt or quarrel; it was shorter and stouter than an ordinary arrow, with a heavier head. The arbalester seems to have carried fifty bolts into the field with him; the store of bolts was carried by waggons which followed the army.

We have already said that there were, from the thirteenth century, bodies of mounted arbalesters. But the far larger proportion of archers, of both arms, were footmen, who were usually placed in front of the array to commence the engagement.

The arbalest, however, was more used on the Continent than in England; and hence the long-bow came to be especially considered the national arm of the English, while the Genoese became famous as arbalesters. The superior rapidity of fire gave the English archer the same advantage over his foemen that the needle-gun gave to the Prussians in the late war.

Later on, in the fourteenth century, the battle seems to have been usually begun by the great machines for throwing stones and darts which then played the part of modern cannon, while the bowmen were placed on the flanks. Frequently, also, archers were intermixed with the horsemen, so that a body of spearmen with archers among them would play the part which a body of dragoons did in more modern warfare, throwing the opposing ranks into confusion with missiles, before charging upon them hand to hand.

In the fourteenth century the bow had attained the climax of its reputation as a weapon, and in the French wars many a battle was decided by the strength and skill and sturdy courage of the English bowmen. Edward III. conferred honour on the craft by raising a corps of archers of the King's Guard, consisting of 120 men, the most expert who could be found in the kingdom. About the same period the French kings enrolled from their allies of Scotland the corps of Scottish Archers of the Guard, who were afterwards so famous.

We have already given a good illustration of the long-bowman from the Royal MS. 14, E. IV., a folio volume illustrated with very fine pictures executed for our King Edward IV. From the same MS. we now take an illustration of the cross-bow. The accompanying cut, No. 1, is part of



No. 1. BOWMEN AND ARBALESTERS.

a larger picture which represents several interesting points in a siege. On the right is a town surrounded by a moat; the approach to the bridge over the moat is defended by an outwork, and the arbalesters in the cut are skirmishing with some bowmen on the battlements and projecting

angle-turrets of this outwork. On the left of the picture are the besiegers. They have erected a wooden castle with towers, surrounded by a timber breast-work. In front of this breast-work is an elaborate cannon of the type of that represented in the cut on page 233, *Art-Journal*, Nov., 1867.

* Continued from p. 252, vol. vii., 1868.

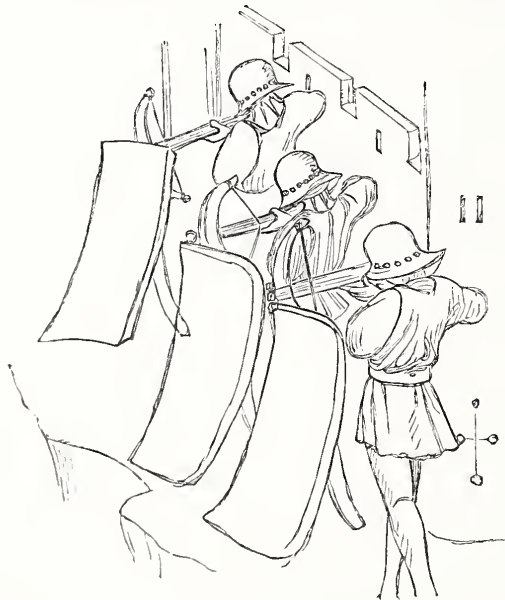
At a little distance is a battery of one cannon elevated on a wooden platform, and screened by a breast-work of basket-work, which was a very usual way of concealing cannon down to the time of Henry VIII.

The man on the right of the cut wears a visored helmet, but it has no camail; his body is protected by a shirt of mail, which appears at the shoulders and hips, and at the openings of his blue surcoat; the legs are in brown hose, and the feet in brown shoes. The centre figure has a helmet and camail, sleeves of mail, and iron breastplate of overlapping plates; the upper plate and the skirt are of red spotted with gold; his hose and shoes are of dark grey. The third man has a helmet with camail, and the body protected by mail, which shows under the arm, but he has also shoulder-pieces and elbow-pieces of plate; his surcoat is yellow, and his hose red. The artist has here admirably illustrated the use of the cross-bow. In one case we see the archer stringing it by help of a little winch; in the next he is taking a bolt out of the quiver at his side with which to load

his weapon; in the third we have the attitude in which it was discharged.

The next illustration (No. 2), from a fourteenth-century MS. (Cott. Julius, E. IV. p. 219), represents a siege. A walled town is on the right, and in front of the wall, acting on the part of the town, are the cross-bowmen in the cut, protected by great shields which are kept upright by a rest. The men seem to be preparing to fire, and the uniformity of their attitude, compared with the studied variety of attitude of groups of bowmen in other illustrations, suggests that they are preparing to fire a volley. On the left of the picture is sketched a group of tents representing the camp of the besiegers, and in front of the camp is a palisade which screens a cannon of considerable length. The whole picture is only sketched in with pen and ink.

The woodcut No. 3 (Royal 14, E. IV. f. xiv.) forms part of a large and very interesting picture. In the middle of the picture is a castle with a bridge, protected by an advanced tower, and a postern with a draw-bridge, drawn up. Archers, cross-bowmen,



NO. 2. ARBALESTERS.

and men-at-arms man the battlements. In front is a group of men-at-arms and tents, with archers and cross-bowmen shooting up at the defenders. On the right is a group of men-at-arms who seem to be meditating an attack by surprise upon the postern. On the left, opposed to the principal gate, is the timber fort shown in the woodcut No. 3. Its construction, of great posts and thick slabs of timber strengthened with stays and cross-beams, is well indicated. There seem to be two separate works: one is a battery of two cannon, the cannon having wheeled carriages; the other is manned by archers. It is curious to see the mixture of arms, long-bow, cross-bow, portable fire-arm, and wheeled cannon, all used at the same time; indeed, it may be questioned whether the earlier fire-arms were very much superior in effect to the more ancient weapons which they supplanted. No doubt many an archer preferred the weapon with which he could shoot with truer aim than with a clumsy hand-gun; and perhaps a good catapult was only inferior to one of the early cannon in being a larger and heavier engine.

At fol. l. verso of the same MS., a wooden tower and lofty breast-work have been

thrown up in front of a town by the defenders as an additional protection to the usual stone tower which defends the approach to the bridge. The assailants are making an assault on this breast-work, and need ladders to scale it; so that it is evident the defenders stand on a raised platform behind their timber defence. See a similar work at f. xlviij., which is mounted with cannon.

The practice of archery by the commonalty of England was protected and encouraged by a long series of legislation. As early as Henry I. we find an enactment—which indicates that such accidents happened then as do unhappily in these days, when rifle-shooting is become a national practice—that if any one practising with arrows or with darts should by accident slay another, it was not to be punished as a crime. In the fourteenth century, when the archer had reached the height of his importance in the warfare of the time, many enactments were passed on the subject. Some were intended to encourage, and more than encourage, the practice by the commonalty of what had become the national arm. In 1363, and again in 1388, statutes were passed calling upon the people to leave their popular amusements of ball

and coits and casting the stone and the like, on their festivals and Sundays, and to practise archery instead. "Servants and labourers shall have bows and arrows, and use the same the Sundays and holidays, and leave all playing at tennis or foot-ball, and other games called coits, dice, casting the stone, kailes, and other such inopportune games."

In 1482 a statute says that the dearness of bows has driven the people to leave shooting, and practise unlawful games, though the king's subjects are perfectly disposed to shoot, and it therefore regulates the price of bows. This crude legislation, of course, failed to remedy the evil, for if the bowyers could not sell them at a profit, they would cease to make them, or rather to import the wood of which they were made, since the best yew for bows



NO. 3. TIMBER FORT.

came from abroad, English yew not supplying pieces sufficiently long without knots. Accordingly, in 1472, another statute required all merchants sending merchandise to England from any place from which bow-staves were usually exported, to send four bow-staves for every ton of merchandise, and two persons were appointed at each port to inspect the staves so sent, and mark and reject those which were not good and sufficient.

Still later the erection of butts was encouraged in every parish to prevent the accidents which the statute of Henry I. had directed justice to wink at; and traces of them still remain in the names of places, as in Newington Butts; and still more frequently in the names of fields, as the "butt field."

Our history of ancient artillery would be imperfect without a few words on the modern artillery of metal balls propelled from hollow tubes by the explosive force of gunpowder, which not only superseded

the slings and bows and darts, the catapults and trebuchets and mangonels and battering-rams, which had been used from the beginning of warfare in the world, but also drove out of use the armour, whether of leather, bone, or steel, which failed to pay in security of person against shot and cannon-ball for their weight and encumbrance to the wearer. A good deal of curious inquiry has been bestowed upon the origin of this great agent in the revolution of modern war.

The first written evidence relating to the existence of cannon is in the ordinances of Florence, in the year 1326. A French document in the Imperial Library makes mention of them in 1338. In 1339 it is recorded that the English used them at the siege of Cambray. In 1346 experiments on improved cannon were made by Peter of Bruges, a famous maker, before the consuls of Tournay. At the siege of Calais, in 1347, the English built a castle of wood, and armed it with bombardars. In the household expenses of Edward III., commencing 1344, are payments to "engyners lvii., artillers vi., gunners vi.," who each received sixpence a day.

The date of the first appearance of cannon in the field is still disputed; some say they were used at Crecy in the year 1346. Certainly, in 1382, the men of Ghent carried guns into the field against the Brugeois; and at the combat of Pont-de-Comines, in the same year, we read *bombardes portatives* were used.

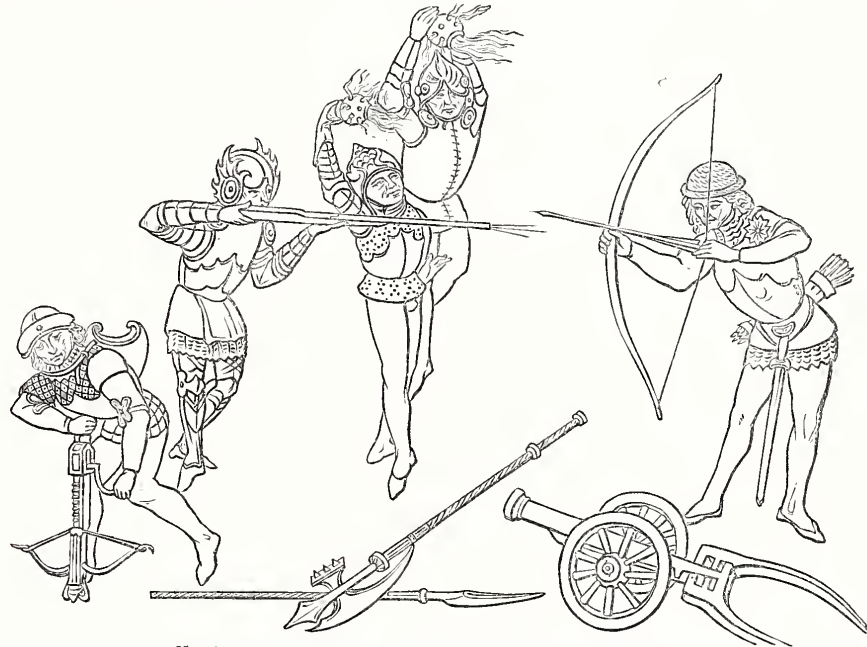
We have already given several illustrations of cannon. Siege cannon for throwing heavy balls, which did not need very great accuracy of aim, soon superseded entirely the more cumbersome military engines which were formerly used for the same purpose. But hand-guns were not at first so greatly superior to bows, and did not so rapidly come into exclusive use. And yet a good deal of inventive ingenuity was bestowed upon their improvement and development. The "Brown Bess" of our great continental war was a clumsy weapon after all, and it may fairly be doubted whether a regiment armed with it could have stood against a row of Robin Hood's men with their long-bows. It was really left to our day to produce a portable fire-arm which would fire as rapidly, as far, and with as accurate an aim as Robin Hood's men could shoot their cloth-yard shafts six hundred years ago; and yet it is curious to find some of the most ingenious inventions of the present day anticipated long since: there are still preserved in the Tower armoury breech-loaders and revolving chambers and conical shot of the time of Henry VIII.

The woodcut No. 4, which is from the MS. Royal 14, E. IV., contains several figures taken from one of the large illuminations that adorn the MS.; it affords another curious illustration of the simultaneous use of various forms of projectiles. On the right side is the archer with his sheaf at his belt, and his sword by his side. On the left is the cross-bowman winding up his engine with a winch, with his shield slung at his back. Next to him is a man-at-arms in a very picturesque suit of complete armour, firing a hand-gun of much more modern form than those in the former woodcut. A small wheeled cannon on the ground shows the contemporary form of that arm, while the pikes beside it help to illustrate the great variety of weapons in use.

But we have specially to call attention to the two men who are throwing shells, which are probably charged with Greek

fire. This invention, which inspired such terror in the Middle Ages, seems to have been discovered in the east of Europe, and to have been employed as early as the seventh century. We hear much of it in the Crusades, by the Greeks, who early possessed the secret of its fabrication. They used it either by ejecting it through pipes to set fire to the shipping or military

engines, or to annoy and kill the soldiers of the enemy; or they cast it to a distance by means of vessels charged with it affixed to javelins; or they hurled larger vessels by means of the great engines for casting stones; or they threw the fire by hand in a hand-to-hand conflict; or used hollow maces charged with it, which were broken over the person of the enemy, and

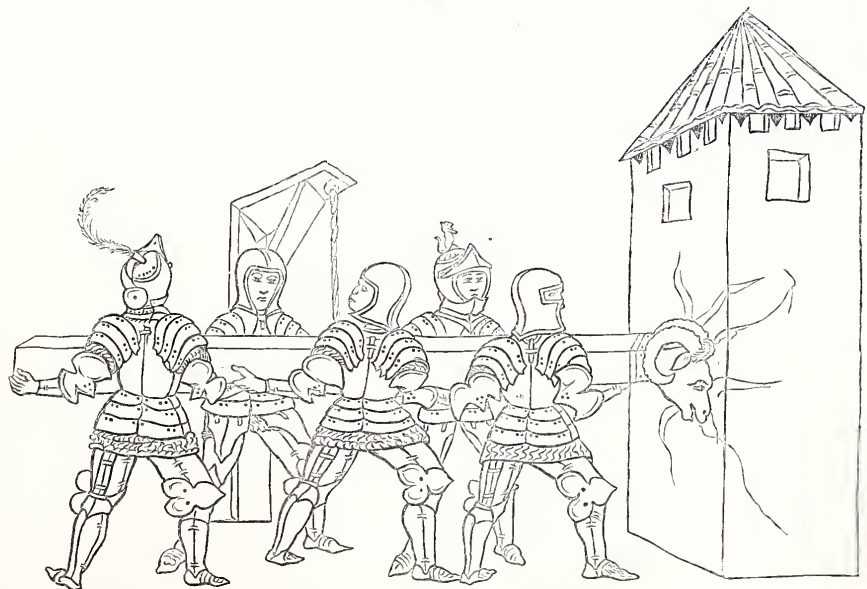


No. 4. BOW, CROSS-BOW, ARQUEBUS, CANNON, AND GREEK FIRE.

the liquid fire poured down, finding its way through the crevices of his armour. It was, no doubt, a terrible sight to see a man-at-arms or a ship wrapped in an instant in liquid flames; and what added to the terror it inspired was that the flames could not be extinguished by water or any other available appliance. On the introduction of the use of gunpowder in European

warfare, Greek fire seems also to have been experimented upon, and we find several representations of its use in the MS. drawings, where it is chiefly thrown by hand to set fire to shipping: in the present example, however, it is used in the field.

Lastly, in cut No. 5, we give a representation of the battering-ram from an interesting work which illustrates all the usual mili-



No. 5. BATTERING-RAM.

tary engines. It contains curious contrivances for throwing up scaling-ladders and affixing them to the battlements, from which the inventors of our fire-escapes may have borrowed suggestions; and others for bridging wide moats and rivers with light scaffolding, which could be handled and fixed as easily and quickly as the scaling-ladders. The drawing only indicates that the ma-

chine consists of a heavy square beam of timber, provided, probably, with a metal head, which is suspended by a rope from a tall frame, and worked by manual strength. The cut is especially interesting as an illustration of the style of armour of the latter part of the fifteenth century. It gives the back as well as the front of the figure, and also several varieties of helmet.

BRITISH AND AMERICAN SCULPTORS IN FLORENCE.

BEYOND the Porta Romana a new suburb is rising in Florence. A carriage road, recently formed, and commanding views of unequalled beauty, winds from the old gate up to the summit of the Poggio Imperiale, where it joins the splendid cypress and ilex avenue, one of the chief features of the place, and which attracts equally in summer heat, when glittering with fire-flies and echoing to the hot sound, if we may call it so, of the *cicala*; or, as we now write on a wild March day, when Fiesole stands out against a snowy background, and Monte Morello wears a crown of white. Between this road and the old cypress avenue stands a cluster of modern buildings, and among them two handsome studios. Like many other "improvements" in Florence, we doubt if the new has quite the *cachet* of the old; and Mr. Powers' former studio in the Via Serraglio, with here a bit of garden-ground, some acanthus leaves, or a fountain, there a 'Greek Slave,' or an 'Eve,' had a charm about it, which no new room, however handsome, can possible possess. It is a sign, however, of the material value set upon the Arts, that not only the veteran Powers, but his pupil and friend Mr. Fuller, have built such handsome receptacles for their works. Powers' studios are being moved from the mossy garden-studio to their new abode; all is in artistic confusion in both places, and his last statue, an Indian woman flying before the approach of civilisation, remains incomplete, her sweet wistful face appealing against the demolition of the household gods around her. During his long career Powers has executed a vast number of portrait statues and busts of his countrymen, many of them among the most distinguished men of the day.* He has treated these subjects with a simplicity for which he has often been blamed, but which will be invaluable a generation or two hence, when the ancient history of America begins to be written: they are immensely interesting already as a physiological study, illustrating the modification of races and divergence of type under certain circumstances. The heads of Washington, Benjamin Franklin, and those of that date have far more of the parent country about them than the senators of to-day. The acknowledged beauty of the American women is of a very refined and individual character, but it takes three generations, it is said, before the coarse mouth of the Irish peasant disappears in the delicate mouth and chin of her New England grand-daughter. The change also which the Anglo-Saxon foot undergoes after a generation or two in America is very notable; it assumes something of the Indian form, even when there is no possible mixture of Indian blood. Of Powers' head of Christ we say nothing; it is hard to criticise what has been approached in such a truly reverent spirit. It is a noble head; but we hold that any naturalistic attempt to represent Him must always fail to satisfy, though to the artist himself it may be a most edifying expression of feeling. In spite of much that has been said against the 'Greek Slave,' she stands the test of time, and keeps her place as one of the most admired of modern statues; and in the mother of us all, the pathetic, repentant, hopeful Eve, we can acknowledge nothing but beauty. 'Eve' is less universally known than the 'Greek Slave,' and may never be as popular, but has infinitely more sentiment and feeling. Mr. Powers has been most happy in his family portraits; the sympathetic heads of his wife and very handsome daughters are perfect in their way; indeed, his portraits leave nothing to desire. We cannot feel the same of his ideal statues: California, for instance, with all those gold crystallisations beside her, and her divining rod in her hand, might with advantage barter them all for the garments which she looks as if she had that moment laid aside. We turn with relief to three sweet heads of Faith, Hope, and Charity.

* Since this article was written Powers has made a most successful likeness of his illustrious countryman, Longfellow.

Immediately opposite Mr. Powers' studio stands that of Mr. Fuller, where all his works are displayed in order. He has been well known for years past by his contributions to the Royal Academy; his 'Jael' (in the exhibition of this year) is the highest work which he has produced: nothing can be more telling than the serpent-like, stealthy attitude of Jael, or the way the dress follows the action of the body, as she creeps towards her prey, the huge, unconscious Sisera, whom one can almost imagine is fallen into actual sleep, and unaware of the approach of his diminutive stealthy destroyer. It is at once more suggestive and satisfying than a complete group, and the face of that most inhospitable Jewess is admirable. If popularity is to be taken as a sure test of merit, then Mr. Fuller's success has been complete; for it is hardly possible for any one work to have met with more approbation in its sphere than his last has done. His 'Peri' has excited quite a *furor* in Florence; when it was in the clay the studio was crowded with admirers. We hope our readers may have the benefit of an engraving of it some time hence; but now, instead of attempting a description, we give the verses which suggested it, and which will be found in the preface of some of the editions of "Lalla Rookh," being part of the fragment of the poem called "The Peri's Daughter:"—

"For down the silvery tide afar,
There came a boat as swift and bright
As shines in heav'n some pilgrim-star,
That leaves its own high home at night,
To shoot to distant shrines of light."

Within the boat a baby slept,
Like a young pearl within its shell,
While one who seem'd of riper years,
But not of earth, or earth-like spheres,
Her watch beside the slumberer kept."

Moore truly has found an appropriate interpreter. The 'Peri' is now in plaster, and will be speedily commenced in marble. It is the property of an English nobleman, noted for his collection of works of Art, who has also bought the 'Europa,' and given another order in the studio for a portrait of his beautiful wife, which is now in progress, and promises to increase Mr. Fuller's fame: it is a sitting figure, treated with much ease and grace. The plethora of 'Nydia's' and 'Last Days of Pompeii' groups, which prevailed over Italy a year or two ago, amounted to a curious sort of phenomenon. In Rome the studios were full of them, and the "brain wave" extended here. Mr. Fuller has 'Nydia' alone, 'Nydia with Glaucus and Ione,' &c. He likewise has 'Delilah,' which also was epidemic, and appeared with more force in Mr. Story's Roman studio.

We do not propose mentioning all the English and American sculptors in Florence; but a notice would be incomplete without the name of Mr. P. F. Connelly, a young American artist of great promise, who has his studio in the Via Nazionale. Mr. Connelly's talent for taking likenesses is marvellous. Two admirable busts of the Duke and Duchess of N— are as good portraits as can be. Mr. Connelly has also modelled some very lovely ideal heads, and has lately completed an ambitious subject illustrating the American war. It is a group of figures, to be enlarged to colossal size, and represents Honour arresting the hand of Death.* Now, when the Americans are craving for national monuments and commemorative statues, we trust this sculptor will soon receive an order from his native country. Their lavish patronage of native Art and historic subjects has filled the American studios with much that has not great European interest, and Mr. Powers' dictum that not a button should be omitted in a tail-coat or nankeen continuations has been generally rigorously adhered to: witness a standing figure of Governor Andrews, in Mr. Balls' studio, where that worthy gentleman has been very roughly dealt with by his tailor. In a neighbouring studio, Mr. Gould, also an American, is occupied with a statue of the 'West Wind,' indicating both thought and poetry; and it was a relief, for once, to enter a studio without meeting either an American senator or a General Officer in effigy.

* [This work was noticed some time ago in the *Art-Journal*, p. 157.—Ed. A.-J.]

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF
THE PUBLISHERS.

THE RETURN OF THE RUNAWAY.

J. Clark, Painter. L. Stocks, A.R.A., Engraver.

THE painter of this picture is one of our younger school of artists, who but a comparatively few years since worked his way into a favourable position as a delineator of *genre* subjects, and has succeeded in maintaining it. In 1863 his name appeared among series of "British Artists," when we pointed out the "style and character" of his works; and it will be found, on reference to his subsequent productions, that they differ in but little degree, so far as subject is concerned, from his earlier pictures. For example: 'The New Cap,' 'Good-bye, Baby,' 'Going to School,' 'The Labourer's Reward,' 'Sissy's Lesson,' 'Bricks,' 'Good Night, Father!' 'The Empty Cradle,' and 'Crumbs from a Poor Man's Table,' all supply ample evidence of fidelity to his early faith. Only in one instance, so far as we remember, has Mr. Clark ventured upon anything like new ground; and that is in a picture of 'Ruth and Naomi,' exhibited last year in the Academy; and even here the domestic character of the subject assimilates so closely, though borrowed from Scripture narrative, to scenes of every-day occurrence among ourselves, that it scarcely stands apart from his other works: it is a domestic incident, and the feeling that traces such on canvas, however different are the costumes, physiognomies, &c., is the same, whether the subject be of ancient Oriental or of modern English origin.

Whatever of success may have attended an artist's labours in a particular department, it may be doubted if, as a rule, he does not in some degree at least compromise his independence and do injustice to himself by keeping so strictly within its limits. If he has already reached a high point of greatness in the most elevated rank of Art-work, he would probably peril his reputation by departing from it. Wilkie did so in a great measure when he brought his Spanish subjects before the public: the genius of the painter was far from being undervalued in these pictures, but they added nothing to, and rather detracted from, the honours gained by such works as 'Reading the Will,' 'Distraint for Rent,' and a multitude of others of a similar kind. We would kindly drop a hint to Mr. Clark to endeavour to get out of the labourer's cottage, and bid adieu, at least for a while, to the family: we are sure he has in him good stuff that would justify a venture in some other field of action.

His 'Return of the Runaway,' exhibited at the British Institution in 1862, is undoubtedly one of the best works he has painted. When English boys leave their homes clandestinely it is generally to get to sea; and often one or two voyages curb their wandering spirits. But this "runaway" has evidently been absent for years, and has grown into manhood, so that when he again seeks the parental roof he is as a stranger to the old folk: the expression of doubt on the father's face, as the seaman declares his relationship, is capably rendered, while the mother fixes her eyes on him with a kind of half-recognition, as if to trace out some line or mark that would set all uncertainty at rest. The picture, like all Mr. Clark does, is very carefully painted in all its details.



LUMB STOCKS A. R. SCULPT

RETURN OF THE RUNAWAY.

THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

REVISED EDITION

JOSEPH CLARK. FINX

PICTURE GALLERIES OF ITALY.—PART X. MILAN AND BOLOGNA.



ANDREA MANTEGNA.



LOMBARDY, of which Milan is the ancient capital, produced a race of painters whose inspirations, so to speak, were derived from Leonardo da Vinci. The various schools, flourishing not only at Milan, but at Mantua, Ferrara, Modena, Parma, Bergamo, &c., are classed under the generic term of the Lombard School. Correggio stands prominently at the head of it; and it included Luini, Solario, Beltraffio, Gaudenzio Ferrari, Francesco Mazzola, commonly called Parmigiano, Girolamo Mazzola, Anselmi, Da Carpi, Crespi, Procaccini, and many others of less

note. The Milanese Academy was founded by Da Vinci himself, but it cannot lay exclusive

claim to be considered the cradle of Lombard Art. The churches of Milan contain numerous fine paintings, but the only picture-gallery is that of the Brera; it occupies twelve apartments, in which are disposed, without much classification of schools or periods, about 640 pictures, besides seventy frescoes by Luini, Lanini, Bramantino, and other Lombard painters: these are placed in the first room, and have been removed there from the various churches and convents on the walls of which they were originally painted. Before proceeding to notice some of the principal pictures in the Brera collection, a word or two respecting the artist whose portrait appears on this page must be said.

ANDREA MANTEGNA (1431—1505) ranks among the most distinguished of the early Lombardic painters. He was born at a village near Padua; he, like Giotto, was the son of a herdsman, and, as a boy, was employed in tending cattle, which, it is said, he often neglected to follow his more congenial taste for drawing. Francesco Squarcione discovering his genius, took him under his guidance, and adopted him as his son. At the age of about seventeen he was employed to paint an altar-piece of the church of Sta. Sofia, at Padua; and shortly afterwards he painted the four Evangelists for the same church. Few, comparatively, of his works exist at the present day, but we have a fair share of them in this country; notably, nine cartoons painted for Francesco

Gonzaga, Marquis of Mantua, to be placed in the palace of San Sebastiano. These cartoons, which were brought to England in the reign of Charles I., who purchased them, with many other pictures, from Duke Carlo, are painted in distemper on paper stretched on canvas, and they are now in the gallery of Hampton Court. The subject of them is 'The Triumph of Julius Cæsar': the composition is grand and spirited. In the National Gallery is hung a small altar-piece, representing 'The Virgin and Infant Jesus, with Mary Magdalene and John the Baptist: it is painted with considerable delicacy. Andrea Mantegna claims our respect as one of the earliest practisers of engraving.

To return to the Brera gallery. In every way conspicuous among the pictures that form the collection is Raffaello's 'MARRIAGE OF THE VIRGIN,' commonly known among the *cognoscenti* as 'Lo Sposalizio: an engraving of it is introduced here: one, in outline, also appears in Kugler's "Handbook of Italian Painters." It is an example of Raffaello's second style—that which he adopted after quitting the school of Perugino. "With all the features of the Umbrian school," writes Kugler, with reference to this second manner, "the pictures show the freer impulse of his own mind—a decided effort to individualise. The most excellent of these, and the most interesting example of this first period of his development, is 'The Marriage of the Virgin,' inscribed with his name, and the date, 1504. . . . The arrangement is simple and beautiful. Mary and Joseph stand opposite to each other in the centre; the high priest between them joins their hands; Joseph is in the act of placing the ring on the finger of the bride; beside Mary is a group of the virgins of the Temple; near Joseph are the suitors who break their barren wands—that which Joseph holds has blossomed into a lily, which, according to the legend, was the sign that he was the chosen one. In the background is the holy Temple, adorned with a peristyle. With much of the stiffness and constraint of the old school, the figures are noble and dignified; the countenances, of the sweetest style and beauty, are expressive of a tender, enthusiastic melancholy, which lends a peculiar charm to this subject, inappropriate as it is in more animated representations." The picture was painted for the Albizzini chapel in the church of the Franciscans at Citta del Castello, a village not far from Florence.

Bernardino Luini, or Lovino (about 1460—1530), is well repre-

sented in Milan. By some he is said to have been the actual scholar of Leonardo da Vinci; but it is quite certain he was so close a follower of this great painter, that Luini's pictures have often passed current for Da Vinci's. The Brera gallery, as already stated, contains a large number of his frescoes, "principally taken from the walls of the suppressed churches of La Place and the convent della Pelucca—the former representing events in the life of the Virgin, the latter classic subjects, treated in a more decorative manner, but full of nature." Even to enumerate these compositions would occupy more space than we can afford for the purpose. As an example of his oil-paintings we may point out a noble altar-piece, formerly in the church of the Brera, and now in the gallery. It represents the Madonna enthroned, and surrounded by saints. The date of this work is 1521. It is sufficient homage to the genius of Luini to know that his works have been mistaken for those of his distinguished pre-

decessor. A portrait of this "lively-minded" artist, as he has justly been termed, appeared in our last month's number (*vide* page 281).

Paolo Veronese is represented by a version of his well-known picture in the Louvre, 'The Marriage of Cana.' It is by some considered to be his first idea of the subject, is of the same size as that in Paris, and equals it in richness of colour, though inferior in expression and technical quality. The Brera collection also includes a *replica* of another of Veronese's large paintings in the Louvre, 'Christ at the house of Simon the Pharisee;' it is an admirable repetition.

An old Venetian painter, Carlo Crevelli, finds a place in the Brera. His works are scarce, though we are so fortunate as to possess three in our National Gallery. Little is known of him, nor has either the time of his birth or of his death been ascertained, but he is presumed, by dates on two or three of his pictures, to have



DANCE OF CUPIDS.

(Albani.)

lived in the latter half of the fifteenth century. His two pictures in the Brera are versions of the old sacred subject, 'The Virgin and Child;' in one the composition is divided into three compartments by architectural ornaments: on the right of the central group stand St. Peter and St. Dominick; and on the left, St. Peter Martyr and San Geminiano: the figures are painted on a gold ground, according to the method of many of these old masters. The picture is signed, and dated 1482. The other work, which also bears Crevelli's name, shows the Virgin crowned, and looking downwards at the symbolical lily flowering at her feet.

'Abraham dismissing Hagar and Ishmael' has always had the reputation of being one of the finest works of Giovanni Francesco Barbieri, surnamed Guercino da Cento (1590—1666). It is painted in his second manner, when, like Guido, he had adopted a softer style—some, and not without reason, would call it a more

insipid style—than that he employed in his earlier time, as seen in his famous picture of 'The Body of Santa Petronella raised from the Tomb,' in the Capitol at Rome, and in the beautiful 'Dead Christ,' in our National Gallery. His picture in the Brera is characterised by great truthful expression and action. The innocence and astonishment shown in the countenance of the young boy, as he clings to the knees of his mother, contrast most impressively with the deep emotion seen in the face of the latter.

Contemporary with Guercino, and born in the same city, Bologna, was Francesco Albani (1578—1666), a distinguished scholar of the Carracci. "Elegance," writes Kugler, "is in one word the characteristic of this painter. He delights in cheerful subjects, in which a playful fancy can expatiate, such as scenes and figures from ancient mythology—above all, Venus and her companions, smiling landscapes, and hosts of charming *amorini*,

who surround the principal groups, or even form the subject of the picture." We have an example of these joyous *amorini* in the 'DANCE OF CUPIDS,' where these mischievous little urchins, having thrown down for a time their bows and arrows, disport



THE MARRIAGE OF THE VIRGIN.
(Raffaele.)

themselves round the trunk of a tree to the music of some of their tribe perched on its branches. It may be designated a dance of triumph, if we notice the incident in the background on the left, where a nymph is hastening out of the stream to try to prevent

the abduction of her companion, who is being borne away in a chariot. On the right is the temple of Venus, and reclining on a mass of clouds above is the goddess herself, holding a flaming torch in her hand, and toying with a cupid.

There are other pictures, though not very many, in the Brera collection we could point out as worthy of special notice; but we

must pass out of Milan and proceed to Bologna, in order to introduce an engraving from a painting in the latter city.

This is 'THE MARRIAGE OF ST. CATHERINE,' by Alessandro Tiarini (1577-1688), a follower of the school of the Carracci, and an imitator of Ludovico Carracci especially. The picture is one



MARRIAGE OF ST. CATHERINE.

(Tiarini.)

of several in the Academy of Bologna, though certainly not the best: his 'Deposition from the Cross' takes far higher rank, and is esteemed Tiarini's *chef-d'œuvre*: the latter was long attributed to Ludovico Carracci. Still the 'Marriage of St. Catherine' is a fine composition, elegant in general arrangement, perspicuous in motive, correct in drawing, and full of expression in character.

Tiarini was not a great colourist, but in most of his works is a harmony of tints that produces the finest feelings of repose.

In our next paper we propose to make some remarks upon the works of the great Bolognese school generally, and also to refer to other pictures that now adorn the Academy.

JAMES DAFFORNE.

A TRIP TO THE AMSTERDAM EXHIBITION.

DURING the autumn many travellers have taken Holland *en route* to the Rhine, Switzerland, and Italy. The galleries of the Hague and of Amsterdam are always worth a visit were it only for Paul Potter's famous 'Bull,' for Rembrandt's 'School of Anatomy' and 'The Night-Watch,' for Van der Helst's noble assemblage of portraits, and 'The Banquet of the Civic Guard,' at Amsterdam. To the unchanging attractions, familiar to all travellers, has this year been added the "International Exhibition." This, because essentially Industrial, has possessed little to detain the tourist in the way of Art. Yet in vital points, touching the well-being of the labouring classes, in matters which concern the material civilisation of mankind, and in the practical application of truths which tend to the advance of humanity generally, there has seldom, if ever, been held an exhibition of greater interest and value. And when we consider how the Arts often gain from Industries their practical applications, how they intimately depend upon commercial prosperity and the general well-being of the community for their vitality and monetary resource, it becomes easy to understand that an exhibition, though primarily Industrial, will suggest to the reflective mind artistic conditions and conclusions. The traveller has been taught at Amsterdam that, to place a people in conditions of comfort is the first step to artistic culture.

The tourist, on entering Holland by way of Rotterdam, will soon learn that the Dutch are the most utilitarian of nations, and that in no other country could an industrial exhibition find itself so comfortably at home. The stranger, whether he approach by sea or by rail, soon perceives that he is in the most prosaic of lands. The Dutch peasants are as much "Dutch-built" as the clumsy grotesque craft which float along the dikes; yet peasants and boats appear all equally well-fitted for the practical duties they have severally to perform. But, whatever be the merits of these hard-working honest people, assuredly they suffer under one sad defect, the all but total absence of the sense of beauty. This irredeemable deficiency is painfully felt in their Art, even in the works of Rembrandt, though otherwise, in his sphere, one of the greatest painters who ever lived. And this blindness to beauty, as beauty, sometimes gives to Dutch towns a character of downright ugliness. The architecture of the streets is far removed from the symmetric classic; sculpture, such as exists, has no pretence to be judged by high standards; and painting, though admirable in its way, is as far as possibly removed from the ideal Italian. Thus no greater contrast can the traveller encounter than between Venice and Rotterdam, Florence and Amsterdam, and yet the presence of countless canals and bridges irresistibly suggests points of comparison between Venice, the Queen of the Adriatic, and Rotterdam or Amsterdam, the mistress of commerce on the shores of the North Sea. Nevertheless, the busy bustling towns of Holland proverbially possess a picturesqueness, quaintness, and strong flavour and colour of nationality. And such Arts as exist are as national and individual as the people and the towns. We pass from the streets to the picture-galleries: and the old woman painted by Rembrandt or Dow we have just left looking out at a window,

and the scenes of jollity handed down by Teniers, Brower, Jan Steen, we have this very autumn seen enacted in the annual fair of Rotterdam. The manners of a people are often more permanent than their dwellings; and certainly the museums of the Hague and of Amsterdam now serve, in the pictures of the best known Dutch painters, as faithful and unflattering transcripts of what the people have been, still are, and, for centuries yet to come, will probably remain. For though in the International Exhibition of the present year may be observed progress, as measured by the past, still the movement is in the old directions—in other words, in the line of the old dikes—for the Dutch are the last people to be stimulated even by international competition into any action that might change their much-cherished phlegmatic condition.

The Amsterdam Exhibition, in its intent and character, is by this time too well understood to need general description. Essentially industrial, yet it admitted the Arts when applied to manufactures, as in the carpets and tapestries of M. Chocqueul, of Paris; the highly ornate stuffs for furniture, of M. Carlbien, M. Mourceau, and M. Muré, all of Paris; the wall papers of M. Leroy, also of Paris; and the ornamental tiles of Messrs. Maw, from England. Still these and other branches of Art-manufacture are seen but partially, and by way of exception, so that the exhibition cannot be said to give a fair representation of the chief houses, either in England or on the Continent. For inasmuch as the exhibition is primarily Industrial, it admits the Arts only by way of extra attractions; and some manufacturers have expressly sent their cheapest and plainest goods in order the better to be in keeping with the ruling intent of the undertaking. The contents are distributed into seven classes, and their general character is at once indicated by the descriptive titles to each class. Thus Class I. embraces the models of dwelling-houses, halls, and rooms for lectures and recreation; baths, with matters in general concerning the lodging and comfort of the working-classes. This section, it will be observed, is analogous to the special department or "Ordre des récompenses" in the last Paris Exhibition, which "was instituted in favour of establishments and localities which had developed good harmony between persons co-operating in the same labour, and which have assured to workmen material, intellectual, and moral well-being." And still more analogous are the sixth and seventh classes in Amsterdam to that section in Paris which had the advancement of mankind for its aim. Thus the sixth class relates to "moral, intellectual, and physical development;" while, finally, the seventh class ends with the keynote in which the first began: in short, it embraces the leading purpose of the enterprise by taking cognizance of the "statutes, regulations, and reports of societies established for the well-being of the workman." It may be remembered that a year ago, in Brussels, was held a congress for the discussion of topics of this nature, and we shall have occasion to show how strong is Holland in philanthropic associations, and in provisions for technical education, including the Arts. The intervening and subordinate classes at Amsterdam we will enumerate in brief, in order to complete the synopsis of the exhibition. Class II. comprises "furniture, necessary, useful, and ornamental." The "necessary" and the "useful," as will readily be supposed, greatly preponderating; Class III.

is devoted to "clothing and equipments;" Class IV. includes "eatables and drinkables;" Class V. machines and instruments for the workshop, agriculture, and the dwelling-house. It is, perhaps, surprising that the collection, considering these its utilitarian contents, possesses much to attract the eye. The agreeable, not to say imposing, effect, presented is in no small degree due to the handsome and imposing structure which the city was able to lend for the undertaking. Fortunately, in a financial point of view, this ample building was in existence, ready for use, thus much cost at starting has been saved. And this permanent structure, presenting the appearance of an Eastern Mosque, though defiant of architectural rule or taste, rises into the sky in grandiose proportions, and constitutes itself a signal attraction in a city otherwise remarkable for flat horizontal lines and sombre plain structures.

The exhibition has had the merit of bringing into prominent notice the remarkable number of societies existent in Holland for the amelioration of the physical, moral, and intellectual condition of the people. The models for workmen's houses, which have naturally excited interest, were but the visible sign of widely concerted action through divers benevolent institutions. Among the many existent associations may be enumerated "The Society for the Working Classes at Amsterdam," which exhibited "eight designs of groups of habitations for workmen." Then we meet with the "Société de Bienfaisance," the "Society for the Encouragement of Architecture," a society at the Hague "for the Reformation of the Habitations of the Working Classes," also a "Society to arrange and to encourage the Recreation of the People," "A Temperance Association" at the Hague, "An Association of the People for the People," an "Institution of the Friends of the Poor and of the Rich," &c., &c. Such associations cannot but directly and indirectly affect for good the Arts and manufactures of the country. Unless a people be well fed, well clothed, well housed, they are not in a condition to cultivate or to enjoy the Arts. Beauty is as a flower which needs to be well rooted and nourished. The days are fortunately passed when it was supposed that the Arts were the exclusive possessions of the wealthy; in a thousand ways Art enters the humble cottage, and, as soon as the room of a working man is made clean and healthy, we may be sure that beauty in some form or other, though it be but a scripture-print upon the walls, will cheer his habitation. We may add, that at the Amsterdam Exhibition special attention is directed to "The Society for the Public Good," which obtained recompense in the Paris Exhibition. This society is composed of 14,000 members, and its operations are extended throughout the whole of Holland. It dates from the year 1786, since which time it has effected material improvements in the education of the people. Art is included in the curriculum of study; thirty schools of design fall under its care.

The exhibition deserves the attention of all interested in national education, and affords data which might be useful to our English legislature, especially in the much debated matter of technical education. The greater spaces of two rooms are set apart for drawings, plans, models, and other appliances used in the technical schools, and schools of design in Holland. The examples given of the pupils' work show, it must be confessed, a standard of proficiency

lower than that in either France or England. Still it is no small advantage that there should exist a well organized system of technical education throughout the country, which provides for "those destined to live by the work of their hands, the knowledge of all that is most useful in the exercise of their calling." In the course of instruction carried out, linear and artistic design are made obligatory. The law enacts that one industrial school shall exist for every 10,000 inhabitants. The government does not impose upon all schools any one inflexible system of drawing, but it has been at considerable pains to procure, by a mission sent expressly to France, Belgium, and Germany, a large and well selected series of models of ornament, which can be obtained by any school at the mere cost of the material workmanship. Some of these models, especially those of gothic ornament, might with advantage be introduced into our English schools of Art.

The picture-galleries in the principal towns remain just about the same as when we saw them last, some ten years ago. We have been in fact rather disappointed not to find additions, but it is evident that no provision is made, no money set apart for new purchases. Holland, in fact, does not, like England and France, vote supplies for picture-buying; the nation indeed may suffer even diminution of its Art-treasures, as it did some years ago in the dispersion of one of the two famous galleries of the Hague. We think that the authorities of our National Gallery should be on the lookout for treasures which some of the old Dutch families might not be indisposed to part with. In Amsterdam, however, is an interesting instance of how families through successive generations cherish their Art possessions: in the house of the descendant and namesake of Burgomaster Six, the friend of Rembrandt, may still be seen the wondrous portraits which Rembrandt painted of the Burgomaster and his wife. The picture-galleries in Holland, though scarcely numerous, are of peculiar interest in the special national character they wear. Seven galleries, public or private, we visited. In Rotterdam is a museum of 274 pictures: the catalogue is careful and full: the facsimiles given of artists' monographs are valuable. The famous gallery of the Haguo has been so little altered that the catalogue we used on our former visit served us still. This seems to us something more than conservatism—it implies stagnation. *Laisser faire*, however, may have one advantage: pictures are not destroyed by cleaning. And, indeed, pictures in Holland last wonderfully well by being let alone: thus Rembrandt's 'Lesson in Anatomy,' and Paul Potter's 'Bull,' are as fresh as when first painted. The Dutch artists were wonderful in handicraft: they painted, as the Romans built, for eternity: their work withstands the ravages of time. In Amsterdam, however, Rembrandt's 'Night Watch,' of which we have a small copy in the National Gallery, has suffered cruelly, while its *vis-à-vis* in the same gallery, Van der Helst's 'Banquet of the Civic Guard,' is as fresh as when the paint was first laid upon canvas. Our portrait-painters would do well to give themselves a few months' study in Holland: Vandyke has had too large a share of their attention. The Dutch teach firmness of handling, marked individuality and character, and the broad decisive modelling of form. Sir Godfrey Kneller, however, did much to disgust Englishmen with the literal wooden style of portraiture, as seen in the more mechanical of the Dutch school. On the

whole, we need scarcely say that in Amsterdam and the Hague cannot be found portraits comparable to the heads of Titian and Moroni in Italy, or of Velasquez in Madrid. We may add, that a trip to Holland would be well repaid, were it only by the better acquaintance it would bring of Jan Steen and De Hooze, two masters of whom it is hard to judge rightly save in the land of their labours. Jan Steen had much in common with Hogarth, the humour of his narrative is vast and irresistible. Of De Hooze we can scarcely speak in terms of cool moderation, so warm is our admiration of his tone and treatment of light and colour. Our National Gallery has fortunately obtained an example of this master which does him no injustice. De Hooze exerts some influence upon our English school: we should suppose that both Mr. Yeames and Mr. Storey have looked closely at his effects and methods.

The exhibition has naturally brought large numbers of visitors to the picture-galleries of Amsterdam, the Hague, and Rotterdam: thus, when tourists had finished with Industries in the international building, they were able to betake themselves to the Arts, among paintings which, in their way, are not elsewhere surpassed. Our readers are probably too well acquainted with the general characteristics of Dutch picture-galleries to require any detailed descriptions; and they will, for themselves, have drawn the conclusion, that the Dutch school of Art cannot be understood and appreciated save in the country which gave it birth. The reason is, that not only do the finest works still remain the property of the nation in the National Museums, but also that for the clear comprehension of these masterworks it is desirable that the Art-student should make himself familiar with a people who remain wondrously unchanged since the days of Rembrandt and Teniers, and with the towns traversed by canals and a country bounded by the sea which present to the sketcher the self-same scenes familiar to Ostade, Dow, Paul Potter, Wynants, Wouwermans, and Vander Neer. The pictures of the old Dutch masters are, as we have said, faithful transcripts of the honest, homely people who now walk the streets of Amsterdam—people evidently without the gift of imagination or the sense of beauty. The type remains pretty much unaltered, only perhaps it has become a little lower; for, instead of the burgomaster, we now encounter the shop-keeper. Unchanged too, by reason of the stern conditions under which Holland subsists among the waters, necessarily remain the broad features of nature. The meadows are green, the cattle graze, the dewy grass and the willows wave in the wind, just as in the day when Paul Potter and Karl du Jardin sketched in these flat countries among the dikes brimming with water. Windmills, too, like to that in which young Rembrandt dwelt, may be counted by tens and twenties at every turn. The sea-craft which lie becalmed in the placid pictures of Vander Velde, or are agitated by fresh breezes in the paintings of Backhuysen, are found in facsimile at this moment in the Zuyder Zee and along the level coasts girt with sand-hills. And such as was the old Dutch Art, so does the modern Art of Holland continue to be, in its animating spirit, in its range of thought and subject. In the interesting Museum Fodor, at Amsterdam, which we could not leave without regret, the traditions of the old Dutch school, are maintained in the works of Ten Kate, Bosboom, Van Os, Koekkoek, Van Deventer, Dubourcq, Kobell, and Roe-

lofs. The interiors of Bosboom are especially true and masterly. A 'Dutch landscape,' by Kobell, is faithful to these low countries in the summer time: the sun glances among green leaves, and cattle drink by the side of shining, tranquil waters. Again, the sea-pieces by Koekkoek are not unworthy of Vander Velde; and the flowers by Van Leeuwen and Van Os are scarcely behind Van Huysum. To these may be added 'A River in Calm Weather,' by Van Deventer, as an example with what success the modern Dutch painters cultivate a class of subjects essentially national. The water lies tranquilly on a low sedgy shore, and the study of sky above is delicious and little short of perfect. The Dutch are proud of the sustained nationality of their modern school. They made, in the Great Exhibition of Paris, praiseworthy efforts to obtain for it the recognition it deserves. And each year, either in our Royal Academy, or in the French and Flemish Gallery, Pall Mall, the small cabinet pictures of Holland are likely to make themselves better known in London.

The Amsterdam Exhibition seems to give to the Arts of Holland the guarantee of material prosperity: it also serves as a gauge both of what the Dutch school can, and cannot, attain unto. The exhibition is Industrial, it is material, and utilitarian; and such, in fact, have been, and will continue to be, the tendencies of the national Arts, for in the exhibition itself is seen the materials whereof pictures are made.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

IN THE HIGHLANDS.

R. Carrick, Painter. E. Brandard, Engraver.

It seems to be the peculiar character of Scottish Highland scenery generally, to give to the pencil of the landscape-painter, especially if he happens to be a native of the country, a force and vigour of touch and handling in harmony with itself. Its stern and rugged features, even under the most softening influences of atmospheric effects, compel a boldness of treatment which would be entirely out of place amid scenes of another kind; and were an artist tempted to try a contrary method of procedure, he would inevitably find himself foiled in realising the expression of what lies in the landscape before him.

Whether or not Mr. Carrick is entitled to be called a Scotchman or an Englishman we are unable to say, though we believe him to be the former. At all events, in this picture he shows the true spirit of Highland scenery, giving to the subject a boldness of treatment which—allowing for certain points of hardness that might judiciously have been kept down—amounts almost to grandeur of effect. Darkly, and charged with thunder, rolls that sea of clouds over rock and heather and distant hills far as the eye reaches; the sun breaking through momentarily, and shedding a bright gleam over a portion of the foreground and on a far-away spot of the landscape. It is a wild and weird scene, one whereon the witches of Macbeth may have gathered to mix the contents of their incantatory caldron, but over which we now see the rough-hided cattle of the Highlands winding along the serpent-like path that leads homewards. The picture is a striking passage of Scotland's scenery most characteristically represented.



IN THE HIGHLANDS.

FROM THE PICTURE IN POSSESSION OF THE PUBLISHERS.

OBITUARY.

BARON HENRI J. A. LEYS.

"ANTWERP is literally in mourning to-day," wrote the special correspondent of the *Standard*, from that city on the 31st of August. "The city of Rubens, of Teniers, of Van Dyck, of Sneyders, of Jordaens, of Quintin Matsys, has buried one of its most distinguished sons, the greatest Flemish painter of our time, Baron Leys." If the writer had also added, one of the greatest modern painters, without reference to country, he would scarcely have exceeded the truth. The death of Leys occurred on the 26th of August; and, it is feared, from over work, not only in his Art, but as well in the constant demands upon his time and attention made by the various institutions of every kind with which he was associated; for Baron Leys was a public man among the burghers of Antwerp. The loss of such an artist will be scarcely less deplored in other European countries than in his own: he has been taken away, too, at a comparatively early age, in his fifty-fifth year—the period of a matured intelligence.

In the series of illustrated papers published in our journal in 1866, and entitled "Modern Painters of Belgium," the career of Leys is sketched out at considerable length from information with which at personal interviews he supplied the writer, as well as from documents with which he supplied him. The notice includes a list of the principal works he had executed up to the commencement of that year, when he was actively engaged upon the great series of historical pictures for the Hôtel de Ville, Antwerp, with which his name will be always most impressively associated. Since that date he appears to have been engaged on little else, so far as his Art is concerned; and at the time of his death he was employed upon, we believe, the last of these frescoes, which, as the correspondent we have referred to says, "instead of being mounted in the Communal Palace of Antwerp, the gorgeous façade of the building is hung with black, and the funeral train of the painter has been passing the house and the tomb of Rubens."

It would be a useless repetition to go again over the ground we trod in 1866: we can say no more, and no less, of the dead, than was said of the living, painter; one who has left his mark on the Art of his period—and that mark one of great originality and power; the result of a luxurious imagination guided by true and right principles, that enabled him to revive the splendours of old Flemish Art. Had the lifeless body, which was carried, on the last day of August, to the little village of Berchem, near Antwerp, where it now lies, been that of a crowned monarch, scarcely greater honours could have been paid to the dead. When the news of the decease of the Baron was promulgated, "all the official flags in the city and hundreds on the river were hung half-mast high; along entire streets shutters and blinds were closed; the King and Queen of Belgium at once instructed the governor of Antwerp to convey their condolences to the widow and children of the artist; the Minister of the Interior represented his majesty at the obsequies, and the literary associations of Antwerp received communications from all quarters soliciting places in the procession for provincial deputations. French, German, and Dutch painters wrote earnestly for permission to be present. Somewhat in affectionate defiance of the family wish, there was a species of lying in state at the

residence of the deceased, Rue de la Station, as it was called when we last visited the house, but which, we understand, has since received the name of 'Rue de Leys,' in honour of the painter. "In one of these spacious saloons, hung with black velvet sprinkled over with silver plumes, stood a bust of Leys shrouded in crape; the approach, up a wide staircase, was gloomy with a black cloth covering; the portrait of the artist, in the hall, was hidden by a funeral veil; within a double range of candelabra lay the coffin, pallid; above it hung the painter's favourite work, 'Margaret and the Magistrates of Antwerp.' Early on the morning of the funeral, a meeting composed of gentlemen who are members of the society known as the "Artistic Circle" took place at the mansion. They assembled to place on the bier a gold medal just struck in his honour by the society.

When the hour for proceeding to the grave arrived, hundreds of persons were seen passing along the broad road leading to Berchem, carrying *immortelles* and wreaths for the last resting-place of the dead painter. Detachments of four regiments of the Antwerp garrison were drawn up in front of his late residence; nearly every church bell of the city was tolling; all the lamps were lighted in front of the public *Calvaries*; the *piétons* were covered with crape; the banners of the workmen's associations were trailed, with black scarves wound about them; and the colossal car, having received the coffin, moved forward to the famous church of St. Jacques, where Rubens was buried. By the side of the "chariot of death," which was drawn by six horses clothed in gorgeous funeral trappings, walked a number of Belgian, Dutch, and French artists. The burgo-master of Antwerp and other principal citizens supported the pall, which was the same as that used at the burials of Maria Theresa and the late Duke of Brabant. The car itself was draped in black velvet studded with silver stars, and decorated with the *insignia* of the Legion of Honour and the Knighthoods of Belgium and Bavaria: it was moreover adorned with *immortelles*, and at one end of the coffin, which was hidden from view by a thick veil of crape, hung a colossal wreath of laurels. At the gates of St. Jacques the procession was met by the Bishop of Antwerp and a large body of ecclesiastics in their richest costumes. The church itself was "in deep mourning;" and amidst the blaze of wax lights, the odour of incense, the solemn yet lofty strains of choir and organ, and all the splendid ritual of Roman Catholic religious exercise, the burial service was performed. The ceremony over, the procession moved on to Berchem, where it was met by a body of ecclesiastics belonging to the local church, and the coffin was lowered into the grave. Orations were delivered over it by M. de Keyser, President of the Antwerp Academy, as well as by other gentlemen.

And so has passed away—to us most suddenly and unexpectedly, for we had not even heard of his illness—Baron Henri Leys, a great painter, a most polished gentleman, handsome in countenance, and of dignified stature and presence. Antwerp awarded him no more than his due in the honour paid him at his death; and we have preferred giving a brief description of this, for which we are mainly indebted to the paper already mentioned, than to repeat a critical analysis of his works. There are many in England—both those who had the privilege of his personal acquaintance, and

those who knew him only through his works—who will equally with his fellow-countrymen mourn his loss. Though not a constant exhibitor in London—for the last ten years of his life he was, with but little intermission, engaged on the Hôtel de Ville pictures—his occasional contributions will yet be missed, especially from the Foreign gallery in Pall Mall. If the mantle of Leys has fallen upon the shoulders of any one of his pupils more impressively than on others, it is on those of Alma Tadema, whom we hope to see in time occupying the position which has only too soon been left vacant by the removal of—his master.

JEAN ARMENGAUD.

One of the most zealous and practical friends of Art, who have won themselves an honourable name in our time, has recently terminated a long and arduous but successful career. We allude to the eminent French publisher, Armengaud, who has given to the world, in various works, engravings after the old masters to be numbered even by their hundreds. M. Armengaud was born about the commencement of this century, and having received a first-class education, which refined and intensified his natural taste for Art, he determined, for his course in life, to unite the latter with extensive commercial undertakings.

He visited and made himself familiar with the chief public collections of Europe, and, impelled by their influence, undertook a series of publications of deep interest and remarkable excellence of execution. First of these was a voluminous *Historic Dictionary of the lives of painters of every school, from the Renaissance up to our time.*

Cotemporaneously with this, he brought out the "Public Galleries of Europe," commencing with those of Rome and Italy, and including the Windsor, Osborne House, and Buckingham Palace Collections. Russia also yielded, in his hands, a work containing 519 engravings. Under the title of "Le Livre d'Or de la Peinture," he reproduced some 50 copper-plate engravings after great master-pieces, from plates before letters, which he has been fortunate enough to acquire. In a similar work, he gave "Les Trésors de l'Art" (147 plates). He also published a series of engravings, under the title of "Les Chefs-d'œuvre de l'Art Chrétien," in which an *élite* of the finest pictures in Europe on sacred subjects was presented in excellent engravings, to the number of 156. Apart from the old masters, M. Armengaud illustrated Janin's "Révolution Française" with 756 plates, after the best artists of the French school. We may remark, that the style in which all these publications were got up, was, in every respect, of the highest class.

M. Armengaud's zealous services to the good cause did not go unrecognised. He was named Commander of the Russian Order of St. Stanislaus, and Chevalier of the Leopold of Belgium, of St. Gregory the Great, and Sts. Maurice and Lazare of Italy. In our pages we have endeavoured to make the merits of M. Armengaud familiar to the British public. Even at this moment, when we record his departure and deplore his loss, we offer to our readers some admirable specimens of his Galleries of Italy.*

M. Armengaud died at his residence at Passy, in the 72nd year of his age.

* In these papers, and also in others which preceded them, due acknowledgment was rendered to M. Armengaud for supplying us with the illustrations.

ART IN CONTINENTAL STATES.

PARIS.—The Emperor's munificent prize of £4,000, for the "most complete work of Art executed within five years," has been adjudged to M. Duc, architect, for the new *Palais de Justice*. As a preliminary measure the commission appointed to determine the prize selected a list of distinguished names, which included eight painters, six sculptors, and eleven architects; these were afterwards reduced in number to three of each class—MM. Baudry, Cabanel, and A. Hesse, in the first; Guillaume, Gumery, and Perraud, in the second; Duc, Ch. Garnier, and Lefuel, in the third. The final result was not obtained till thirteen ballots had been taken, when M. Duc was declared the victor. It is said that M. Garnier would have proved the successful candidate if his New Opera House had been completed.—The mother of the late Constant Troyon, the distinguished French landscape-painter, has founded, in memory of her son, a biennial prize of the value of 1,200 francs for the best specimen of landscape. It is open to all French artists thirty years of age and upwards. The *Académie des Beaux Arts*, in whose hands has been placed the jurisdiction of the prize, has named as the subject of competition for the current year, 'A Valley inundated by a Torrent—after mid-day.' The Museum of the Luxembourg has been enriched with a fine picture by Troyon, the gift of his daughter: it is a river-scene, with cattle, sheep, &c.—The statue of the 'Virgin and Infant Jesus,' by M. Carrier-Belleuse, engraved in the last month's number of the *Art-Journal*, has been presented by the *Sénateur surintendant des Beaux Arts* to the church of St. Vincent and St. Paul, by request of the *curé*.—The French Government has of late been liberal in the distribution of medals to artists of all kinds. Six have been named "officers" of the Legion d'Honneur: fifteen "chevaliers," and one "commander." Similar decorations have also been conferred upon other gentlemen, who, though not artists, are in some way or other associated with Art.

The *Sole British Picture in the Louvre*.—At length, there is occasion, in the catalogue of the Louvre, for a British department. Such is the fact—the marvellous fact! It may, however, be very restricted in dimension, for it will only be taxed, at present, to accommodate a single picture. There is then one British work of Art among the crowded muster of the Continental schools in this French Walhalla of Painters. It has been recently enrolled; and, amusingly enough, it has afforded subject for a very palpable mystification—as may be gathered from the following announcement, given to its readers by one of the leading French Fine-Art periodicals:—"The Louvre Museum has just been enriched with an admirable pastel, by Lawrence, bequeathed by Mr. Wickery (*sic*). It is the portrait of a child—blonde and roscate—holding in its hand a basket of cherries, with which it is amused. It is in a white dress, with broad blue sash, and its graceful locks fall fully over its shoulders. It is quite a marvel for transparent tint, and for refined treatment, grace, and freshness. Lawrence never displayed more strikingly his exquisite charm of style. As to this fair child, they say that it is a portrait, at the age of five years, of Earl Russell. This pastel is the first work of the British school possessed by the Louvre."—We venture to assure our readers, that all here so unhesitatingly set down respecting the great painter and the veteran statesman realizes a perfect myth. We have not a touch of Lawrence's pencil, nor are the infantine graces of Lord Russell to be immortalized on the walls of the Louvre. The error is not, however, shared by the authorities of the gallery. It arose, in regard to the painter, from the unquestionable beauty of the work; and, as to the embryo statesman, from a misapprehension caused by the name, *John Russell*, being affixed to the frame.—In point of fact, this is an exquisite portrait, three-quarter length, in body-colours, of a beautiful child, with one hand clasping a basket of cherries, while the other holds up a twin fruit, in graceful vivacity of attitude. It is the work of an

artist, who, at the close of the last and beginning of the present century, excelled in pastel, John Russell. His name—but little known among his countrymen—is honoured with a place in the great German "Dictionary of Painters."* This portrait, full worthy of a Lawrence, is singularly brilliant and artistic in effect; fresh in its most vivid, as well as its more delicate tones, as if it had just come from the easel. Would that Mr. Wickery, or, to restore our countryman to his identity, Mr. Vickery, had favoured our own National Gallery with this diamond bequest, which is placed most conspicuously and tellingly in its department of the Louvre; or, let us hope, that some equally first-class specimen of John Russell's rivalry with Lawrence may turn up at home, and be duly appreciated in the responsible quarters.

Maltreatment of French Sculpture.—The Parisian press, and some of our own, has been in a great state of indignation, touching a very remarkable incident—an illustration, it may be designated, of practical criticism—which occurred at the close of August. Several groups of sculpture, intended embellishments of the New Grand Opera House, had, at that time, been uncovered, on the basement line of the building, and, consequently, close under the scrutiny of the eye. They became objects of great attraction in all their purity of marble. This, however, could not protect one of the groups from an unexpected visitation in a very iconoclastic spirit of practical censure. It is from the chisel of M. Carpeaux, and might be considered an allegorical embodiment of Ballet Art—"The Dance." Some individual took special exception to this creation, and probably

"At the mid hour of night,
When stars were a-weeping,"

gave unequivocal indication of his condemnation of the work by flinging against it, and with most accurate aim, a bottle containing ink of the darkest dye. Fearful was the spectacle revealed by the morning's sun! The 'Rape of the Lock' was venial compared with the deed committed; a large and scattered black blotch defaced the mid region of the chief female figure composing the group. The perpetrator of this transcendent piece of defilement is unknown, and, up to the hour we are writing, has not been discovered. He has, however, been made an object of extremest condemnation. Let us look a little more calmly into the merits of the case. Here, it is clear, there has been, neither more nor less, than a lynch-law exploit of criticism and censure. Now, while such a mode of visiting palpable misdeeds with merited penalty must doubtless be discountenanced and repressed, on obvious grounds of expediency; yet it must, sad to say, be admitted, that cases have occurred where crime of supreme atrocity, would, but for its extemporaneous intervention, have gloated unchastised in foul impunity. Now, how, in this present instance, stood the provocative matter in hand. In the first place, it is but too well known that amid the different Art-schools of Europe, that of France has been marked by the unholy distinction of desecrating its marbles with an unpardonable pruriency. The sin against good taste, as well as moral purity, has been committed, in that land, in various degrees of enormity. We must admit that never have we known it so grossly exemplified as in this dancing group of M. Carpeaux. It purports to give an ideal illustration of the dance—that is, the dance which is taken to express the very poetry of motion. Much has been condoned to the ballet, in return for its cultivation of the most refined exemplification of animated grace; such as has been associated with the names of Taglioni and Ellsler. A sculptor also has had from his *Alma Mater*—matchless Gizeux—a lesson in this class of Art-creation. In the Louvre, are some of

* [The name of John Russell appears also in Mr. Stanley's edition of Bryan's "Dictionary of Painters and Engravers." He was born at Guildford, in 1744, studied under F. Cotes, R.A., became famous for his crayon portraits, was elected a Member of the Royal Academy in 1788, and died in 1806. As Earl John Russell was born in 1792, it is quite possible that, when a child, his portrait might have been taken by his namesake, and that the picture referred to by our Paris correspondent may be a portrait of John Russell, son of the Duke of Bedford, by John Russell, Academician.—Ed. A.-J.]

those wondrous relieves, in which the wild worship of the Bacchanalian dance is inimitably impressed. Let us turn to M. Carpeaux's group, and take a French critic's salute to it. "*Mais, est, ce là la danse de la scène?—n'est pas plutôt celle des ignobles orgies.*" (*La Patrie*, Aug., 4th). Most assuredly it was the inspiration of orgies, and orgies of the lowest type. Here two coarse female forms—sculptured to reality with, it must be admitted, a master-hand, sprawl in utter inebriety, one on each side of a male figure, who inspires them with the melody of a tambourine. The licence of a stage *galop* on a midnight *Mi-Carême* could not cope with this villanous nudity. Let this work continue to occupy its place, and behold public decency constantly outraged, and a noble building desecrated by constant association with such a stigma. With these facts in view, let the merits or demerits of the ink-bottle avenger be judged. It is said that chemical agents will be efficient in removing the black stains from M. Carpeaux's marble. Would it not be better to let them remain? It might read a lesson to debased Art with an *Hic niger est—hunc tu, Romane, caveto.*

Union Centrale des Beaux Arts appliqués à l'Industrie.—An Exhibition, organised by this new and useful society, has been open, since the 10th of August, in Paris, at the *Palais de l'Industrie*. It is one of the first efforts of an Institute embodied for the avowed purpose of emulating the supposed effective action of our self-sustaining Adelphi association in the promotion of Industrial Art, and it is based upon the recognition of a consequent formidable advance in England, of late years, in the great object in view. Here, under one collective arrangement, Art, in connection with ancient and renowned creations, is brought into instructive review, beside some of the most successful efforts of our contemporaneous skill, and with what is promised for us hereafter by the young schools of France. Between three and four hundred contributors sustain the second class. Their *élite* we find have already received a permanent appreciative place in the *Art-Journal Illustrated Catalogue* of 1867. The most remarkable feature in this exhibition is its Oriental department. There we have a most extensive and highly interesting collection of Chinese, Japanese, Persian, Indian, Turkish, and Arab productions. The two first are redundant in what may be termed curiosities—wonderful specimens of handicraft and, to us, bizarre taste. With the exception of numerous specimens of carpeting, the Persian department is poor. We should also except some choice illuminated manuscripts, which must give delight to all who indulge in the study of mediæval lore. In all this Oriental display there might have been more definite classification, to illustrate the progressive development of Art-manufacture. There might, too, have been a selection of homely drapery, in contrast with singularities for no other use than mere embellishment. In London you would probably find vast resources to realise a more satisfactorily didactic display than we have here. A noble collection of engravings, that of M. Dutuit, occupying the four walls of a large saloon, is made to form a remarkable attraction to this exhibition, presenting, from Marc Antonio to Raphael Morghen, a glorious array of proofs. A duplicate set of Mr. H. Parker's photographs of Ancient Rome occupies one saloon. These are, need it be said, full of deep historic suggestiveness, but it would require some ingenuity to connect them especially with Art and manufacture. Upon the whole, however, it must be admitted that, in this collection of works, drawn from so many contrasted quarters, there is a rich "feast of reason."

BERLIN.—The Academy of Arts has elected M. Meissonier the painter, and M. Guillaume, the sculptor, both of Paris, "corresponding members" of the institution.

WOLFGANG.—The *Athenæum* appealed lately to tourists on the Continent, to endeavour to verify a statement to the effect that Albert Durer's picture 'The Death of the Virgin,' which had disappeared for a long period, and been diligently, but in vain, sought after, is now to be seen above the high altar in St. Wolfgang's Church, on Lake Wolfgang, Upper Austria.

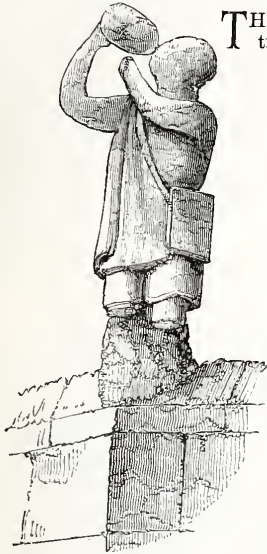
THE
STATELY HOMES OF ENGLAND.
(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."
HEMANS.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

No. VII. ALNWICK CASTLE.



THE annals of the truly noble family of the Percies, as we have seen, down to the death of Josceline, the eleventh earl, in 1670, extend over five centuries, during 361 years of which period, almost without interruption, the family was intimately connected with Alnwick. By the limitation of the patent of 1557, the youthful daughter of Earl Josceline was incapable of inheriting her father's honours, and thus, at last, the Percies earldom again be-

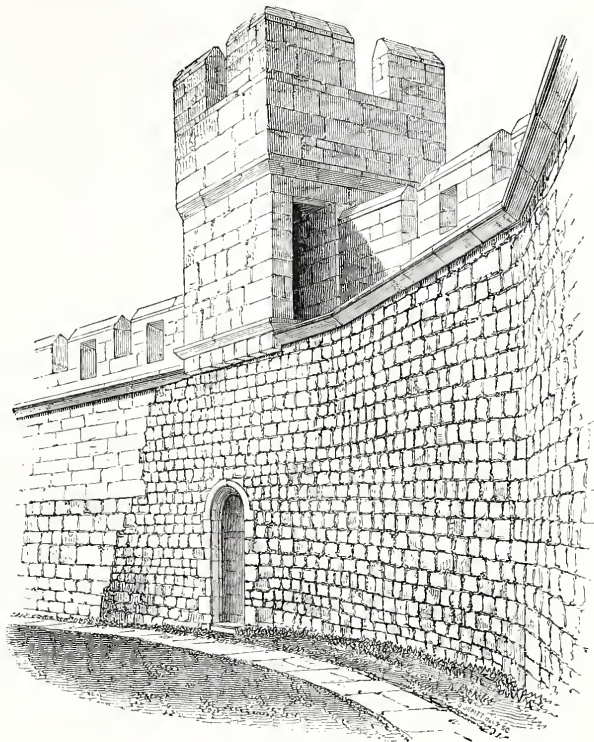
came extinct, when no inconsiderable part of their immense possessions lapsed to the crown: the great northern earldom, however, was not permitted in this manner to pass away without more than one fruitless effort on the part of collateral descendants to establish a claim to the succession.

Notwithstanding the alienation of some of the estates consequent upon the extinction of the Earldom of Northumberland, Elizabeth Percy, the daughter of the last earl, was the most wealthy heiress in the realm; and, accordingly, it was considered to be a matter of the greatest importance that a suitable alliance should be arranged for her with the least possible delay. When but little more than a child, in 1679, she was married to Henry Cavendish, Earl of Ogle, and heir to the Duke of Newcastle, who died in the following year. Before another year had expired, the youthful widow was again married to Thomas Thynn of Longleat; but once more the heiress became a widow very shortly after her marriage. Her second husband was murdered early in 1682, as he was passing in his coach along Pall Mall. While she was still not more than fifteen years of age, within three months after the tragedy in Pall Mall, Elizabeth Percy became the wife of Charles Seymour, sixth Duke of Somerset, by whom only she had issue: she died in 1722, leaving, besides three daughters, one only surviving son, Algernon, who in 1748 succeeded his father as seventh Duke of Somerset. In 1749 this duke was created Baron of Warkworth and Earl of Northumberland, with remainder of those dignities to the heirs male of his daughter, his only surviving child, by her marriage with Sir Hugh Smithson. The duke died in 1750, when the Seymour dignities reverted to the male descendants of the Protector Somerset by his first marriage. Thus, once more, an only daughter, now bearing the paternal surname of Seymour, was the heiress and representative of the Percy lords of Alnwick: and thus, by reason of his alliance with this lady, Sir Hugh Smithson became *jure uxoris*, by special Act of Parliament, Earl of Northumberland; and he himself, his countess, and their descendants, were empowered and authorised to take and use the surname of PERCY alone,

and to bear and quarter all the armorial insignia of that noble house.

The fortunate husband of this last heiress of the Percies, on the death of his grandfather, Sir Hugh Smithson, in the year 1729, succeeded to the baronetcy which had been conferred by Charles II. in 1663 on that grandfather's grand-

father, also a Hugh Smithson.* In nearly all the "Peerages," borrowed one from another, it is stated that this Sir Hugh Smithson early in life went to London, where he established himself in business as an apothecary. Although no slur would thus have been cast on the illustrious race, it is simply untrue. The following state-



THE EAST GAVAT.

ment, extracted from a Baronetage published in 1727, may be accepted in proof.

"The present Sir Hugh Smithson married a sister of the late Lord Langdale, and had two sons, who lived to man's estate. Hugh, the

eldest, died unmarried (before his father); Langdale Smithson, the second son, married Miss Reveley, by whom he left only one son, Hugh—now a minor, and a most hopeful young gentleman—so that there now remain only two



THE GARDEN GATE, OR WARDE'S TOWER.

heirs to the title and estate—this young gentleman, Sir Hugh's grandson, and Hugh Smithson, of Tottenham, Esq., cousin of Sir Hugh."

The "young gentleman" in question succeeded his grandfather as Sir Hugh Smithson, of Stanwick. There is no trace in any documents or papers, of his ever having been in any position but that of the acknowledged heir to a consider-

able estate and to a baronetage, granted to his ancestor for his loyalty and sacrifices in the royal

* A remarkably handsome man, with a refined taste, and in many other respects well qualified for the distinguished destiny which awaited him, Sir Hugh Smithson is said to have been in no slight degree indebted for his eventual splendid matrimonial success to a previous failure. He had attracted the attention of Lady Percy, who, on

cause during the civil wars of Charles I.* He married Lady Percy on the 16th of July, 1740, when he became Earl of Northumberland with all the territorial greatness attendant on that earldom. In 1766 the earl was created DUKE OF NORTHUMBERLAND and EARL PERCY, with succession to his heirs male; and, finally, in 1784, the barony of Lovaine was added to the duke's accumulated dignities, with remainder to the younger of his two sons. The duchess died in 1776, but the duke survived till 1786: they had one daughter, who died unmarried, and two sons, Hugh and Algernon, of whom the elder succeeded his father as SECOND DUKE OF NORTHUMBERLAND, a distinguished general officer in the first American war. The second duke married, first, a daughter of the then Earl of Bute; and, secondly, Frances Julia, third daughter of Peter Burrell, Esquire, a Commissioner of the Excise, by whom he had a numerous family: the duke died in 1817, and was succeeded by Hugh, his eldest son, who thus became the THIRD DUKE OF NORTHUMBERLAND, the princely representative of George IV. at the coronation of Charles X. of France. This third duke died, without issue, in 1847, having married Lady Charlotte Florentia Clive, youngest daughter of Earl Powis: and thus the dukedom passed to the third duke's brother, the younger son of the second duke, who at the time of his brother's death bore the title of Baron Prudhoe—an independent peerage to which he himself had been elevated in 1816, in consideration of his services as an officer in the navy.

Algernon Percy, fourth Duke of Northumberland, was born in 1792; in 1842 he married the Lady Eleanor Grosvenor, daughter of the Marquis of Westminster; in 1847 he succeeded to the honours and possessions of his family; he was created a K.G. in 1852, when he also held the office of First Lord of the Admiralty; and on Feb. 12th, 1865, he died at Alnwick Castle, and, as his brother and predecessor had died, without any issue. Like the great soldier, with whose memory the dukedom of Wellington must ever be directly associated, SIR ALGERNON PERCY will long be remembered with affectionate and grateful admiration as THE DUKE OF NORTHUMBERLAND. A true English sailor, a princely English nobleman, an elegant scholar and an accomplished gentleman, large of heart too and open of hand, with his commanding presence DUKE ALGERNON looked every inch a PERCY; and, in very deed, in his person were centred the brightest of the brilliant qualities of his forefathers, in happy combination with those admirable endowments that were peculiarly his own.

The two sons of the first duke (as we have seen) bore the same names as the two sons of his successor, the second duke—Hugh and Algernon Percy. The two brothers, the sons of the first duke, married two sisters, daughters of Mr. Burrell.† With Duke Algernon the line of Hugh, the elder of the sons of the first duke, became extinct; and, consequently, the succession to the dukedom passed to the descendants of that other Algernon who was the younger son of the first duke. This Algernon, who on the death of his father became Baron Lovaine, in 1798 was created Earl of Beverley: he died in 1830. George Percy, his son, then succeeded as Earl of Beverley; and subsequently, in 1865, at that time being in the 87th year of his age, this venerable nobleman became the FIFTH DUKE OF

hearing that some other lady had rejected the suit of Sir Hugh Smithson, expressed her surprise that any lady should have refused to accept such a man. The words of the fair and noble heiress reached the ears of the disconsolate baronet, and they promptly wrought a marvellous change in his views and aspirations. Upon the hint so given Sir Hugh spoke, and—his words were not in vain.

* The first Sir Hugh Smithson died in 1670; he had a nephew who was a physician in Sussex, and spent almost all his fortune also in the royal cause. His son, again, was a physician, and practised in London, and married a daughter of Sir Edward Walpole, of Lincolnshire. The fact of these two collaterals being medical men, probably gave rise to the story of Sir Hugh having been brought up to be an apothecary.

† Mr. Burrell had four daughters, of whom the eldest married Captain Bennett, R.N.; the second married Lord Algernon Percy, second son of the first duke, and was grandmother of the present Duke of Northumberland; the third sister was the second Duchess of Northumberland; and the youngest sister married, first, the Duke of Hamilton, and secondly, the Marquess of Exeter. Mr. Burrell's only son married a peeress in her own right, and was himself created Baron Gwydyr.

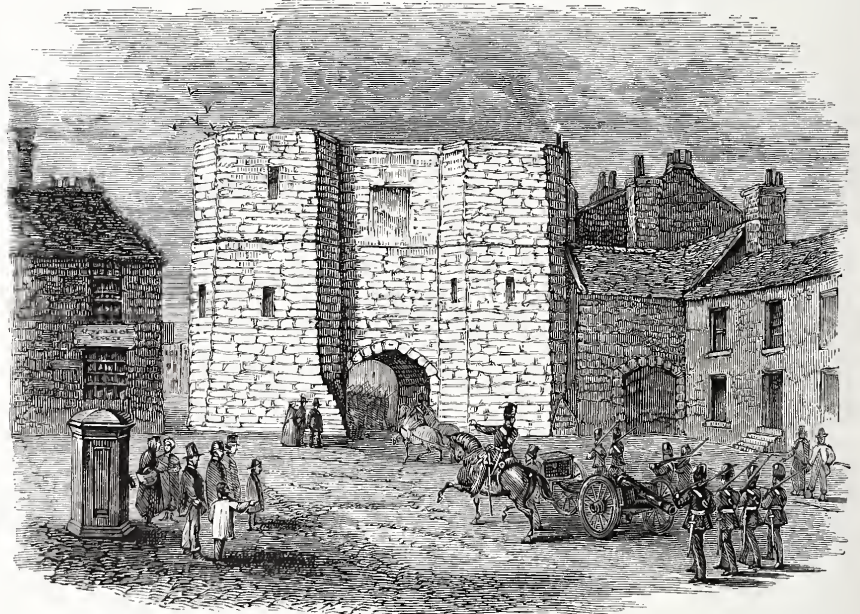
NORTHUMBERLAND. He died August 21, 1867; and was succeeded by his eldest surviving son (by his marriage with Louisa, daughter of the Hon. A. Stuart Wortley), ALGERNON GEORGE PERCY, SIXTH and present DUKE and EIGHTEENTH EARL OF NORTHUMBERLAND. His Grace was born May 2nd, 1810; in 1845 he married Louisa, daughter of Henry Drummond, of Albury Park, Esquire; and their Graces have two sons, Henry George Percy, Earl Percy, born in 1846, and Lord Algernon Malcolm Arthur Percy, born in 1851. Earl Percy married, Dec. 23, 1868, Lady Edith Campbell, eldest daughter of the Duke of Argyll;

Thus having brought down our sketch of the lords of Alnwick, from the early days in English history that immediately followed the Norman Conquest to the times now present, we return to their noble castle on the banks of the Aln.

Within a few years of the Conquest, the Normans erected in various parts of England important edifices, both military and ecclesiastical, in truly astonishing numbers; and of these, in addition to the cathedrals and the greater churches, there still exist many noble castellated relics, some of them in a proximate degree retaining the leading features of their original arrangement, form, and appearance. At the same time,

of even in the case of the most perfect of the existing castles, many changes of grave importance have been introduced as century has succeeded to century; so that now, whenever any one early castle is examined with a view to trace out and to determine both what it was at the first, and in what order and with what motives certain palpable alterations and innovations have followed one another, it always is highly satisfactory to feel that an unquestionable general uniformity of plan and arrangement in all the early castles enables each one of them that is still in being, in some degree at any rate, to illustrate and explain every other. As a matter of course, whenever the architectural features in any old castle are original, the great art of the architect is able, unaided and beyond all controversy, to tell its own historical tale: but, genuine original architectural features are not always available to give their conclusive evidence; and, but too frequently, without some external aid, it is not possible to follow the career of the two terrible adversaries of early edifices (and particularly those of the noblest rank), demolition and restoration—demolition, either wilful or the result of accident and chance; and restoration, which always is wilful, though happily not always equally destructive.

As it now stands, in every quality of high



BOND GATE: "HOTSPUR'S GATE."

merit ALNWICK CASTLE certainly yields to no other restored edifice of a similar rank. Of the castle of to-day it may truthfully be affirmed that, with a close approach to an exact fidelity, in its prevailing external arrangements and its general features it represents the grand old fortress of times long passed away. Time had dealt somewhat hardly with the Percy stronghold, and injudicious attempts to make good the ravages of the destroyer had aggravated the evil, when the recent great work of restoration was taken in hand. Then every vestige of the old structure was diligently and carefully examined, and every available early document was critically studied; the remains also of other castles then were investigated, and all that they could suggest was applied by the restorers of Alnwick to the furtherance of their great project. Hence the plan of Alnwick, as we now have it, while it can scarcely claim to be absolutely identical with the original plan, may be accepted as not greatly differing from it in any essential particulars. Whether Yvo de Vesci, the undoubted founder of the castle, was enabled fully to carry out his own original plans, we are not able at the present time accurately to determine; but, still it may be assumed that the plans of De Vesci, to whatever degree they may have been realised by himself, both in extent and in general configuration closely resembled those which were worked out by the Percies, when they had become lords

Alnwick, as these, in their turn, were afterwards followed as their guides by the recent restorers who were employed by Duke Algernon.

The great epochs in the architectural history of Alnwick Castle may be thus distinguished.

I. DE VESCI, about A.D. 1150: the original founding of the castle, and its erection as an Anglo-Norman stronghold.

II. FIRST PERCY, from 1309 to 1315: the second founding and great reparation of the castle, with either the complete rebuilding or the original erection of many of its most important parts. At this period were erected the Barbican, the Gate-house, the western Garret; the Abbot's, Falconer's, Armourer's, Constable's and Auditor's Towers; also the Postern and the Ravine Towers, the Gateway between the first and the second baly, with the adjoining curtain-walls both east and west, a great portion of the east side of the Keep, the Well, and the grand Baronial Hall.

III. SECOND PERCY, from 1315 to 1352; the completion of portions of the works of the preceding period, and the erection of the two flanking towers (No. 3 in plan) in advance of the Norman entrance to the Keep: these towers are represented in our engraving.

IV. THIRD PERCY, ending in 1455: various important reparations and additions, most of the latter having been removed by the first duke in the next period.

V. FIRST DUKE OF NORTHUMBERLAND, from 1750 to 1786: general reparation, after a long period of neglect and ruin, including a material transformation of the greater part of the castle. The Keep was almost entirely demolished, and rebuilt after the manner that was called (and, in one sense of that term, really was) "Gothic" in the eighteenth century in England; and the towers and curtain of the circumvallation suffered in like manner.

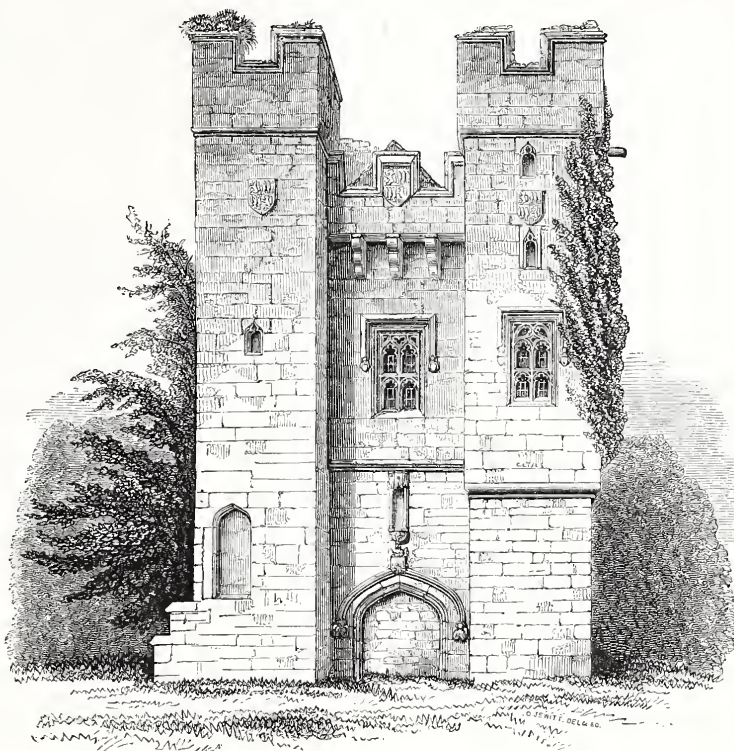
VI. FOURTH DUKE OF NORTHUMBERLAND, from 1854 to 1865: complete restoration of the entire castle. The important works erected by Duke Algernon along the lines of the circumvallation, and to the south and the south-west of these lines have already been described; in addition to these, the duke rebuilt the range of apartments extending from the Keep southwards to the Edwardian Gateway from the first to the second baly; and he built the noble Prudhoe Tower, with the chapel adjoining it, the Ante-Room, the Guard Chamber, the present Dining-Hall, and the completion of the Keep.

The governing idea of this restoration was really to restore, in all their leading and most characteristic features, the mediæval arrangements and aspect of Alnwick Castle so far as its exterior was concerned; while, at the same time, the whole of the interior of the restored edifice was to be planned, fitted, and adorned, in the most sumptuous style, after the manner of a cinque-cento Roman palace, and with all the luxurious splendour and the various skilful contrivances required and suggested by the taste and the usages of the present day. The only important deviation from the former part of the duke's plan, was the removal of the Edwardian Towers, and the adjoining curtain-wall between the Abbot's Tower and the Postern Tower, in order to open the view from the windows of the new Prudhoe Tower towards the north: but the Italian portion of the scheme was accomplished in its integrity. The whole of the architectural restoration and rebuilding was carried out with the most perfect success, under the direction of Mr. Salvin, an architect eminently distinguished for his practical knowledge of the early Gothic of England in its military aspect, as also for both the conscientious fidelity of his restorations and the judicious consistency of his original designs. We can easily understand with what satisfaction Mr. Salvin must have removed the Strawberry Hill pseudo-Gothic of the first duke, as well as the far higher gratification which must have attended the progressive realisation of his own truly admirable compositions.

The project for causing the thoroughly English mediæval military-Gothic casket of Mr. Salvin to enclose contents that should be in every respect the very reverse of what is either English or mediæval or military or Gothic, was discussed and finally adopted at a congress held in the castle under the presidency of Duke Algernon, which was attended by the English professors of classic architecture, Messrs. Cockrell and Donaldson; the Roman antiquary, the Commendatore Canina, and the Italian architect Signor Montiroli: it is much to be regretted that such masters of Gothic Art as Scott, Waterhouse, Street, and Burges had not also been present, who might have saved the Border Castle of the Percies from the magnificent anomaly of being externally English and internally Roman. The execution of the whole of the interior can be described only in terms of the highest commendation; and it is especially satisfactory to know that the profusion of carved work in an Italian style which was required for the various purposes of decoration, and which has been pronounced to be "a marvel of delicacy and finish," was produced, under the direction of Signor Bulletti, of Florence, by a staff of English and Scottish carvers, who worked for several years in a studio established for that particular purpose in the castle. There also was a second studio, in which the more important of the decorations in plaster were modelled and cast. It is scarcely necessary to add that in all the minor details of furnishing, the grand original plan has been fully and faithfully carried into effect. While we cordially recognise as well the enlarged views and the princely munificence of the duke himself, as

the skill, the taste, and the ability of every individual who took part in his great work of restoration, it is impossible not to regret that

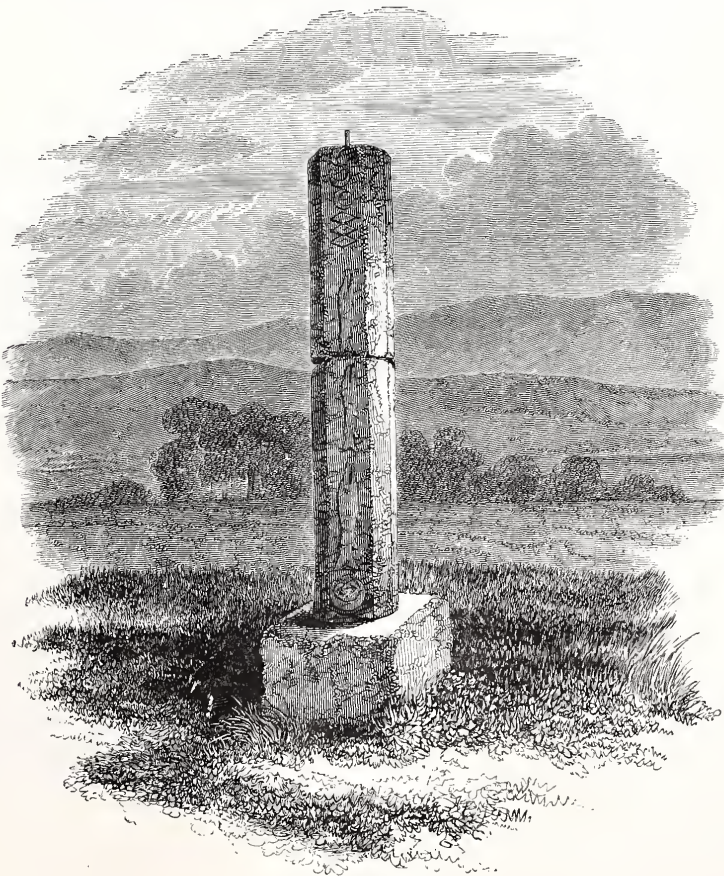
so glorious an opportunity for vindicating the versatile and comprehensive powers of true Gothic Art should have been permitted to pass



ALNWK ABBEY.

away. There can be no question as to the capacity of the same great style to have rendered the interior of Alnwick Castle a type of splendid,

and yet agreeable, magnificence, which on the exterior has displayed its structural resources in a manner at once so noble and so consistent.



THE PERCY CROSS.

But, as this was not to be, we rejoice in knowing that what has been done within the Percy walls has been done so well; and our gratification

is the more sincere and the more hearty, because at every point the Percy walls themselves, true to their grand traditions, wear such an aspect

as Hotspur might have recognised with an approving smile, and the old Earls of Northumberland would have been proud to accept as becoming their northern home.*

And here we resume our survey of the castle, setting forth towards the Keep from within the Gate-House, which is itself situated within the Barbican. We proceed eastwards to the gateway (No. 2 in plan), which admits us to the second or inner baly. From this we approach the entrance to the Keep, and pass between the Edwardian flanking towers with their octagonal fronts (No. 3 in plan): thus we reach the grand old Norman arch, De Vesci's work, massive and deeply recessed, rich with zig-zags and bands of sharp indentations, which forms the main entrance to the innermost court or ward of the Keep itself. Immediately adjoining the Norman archway is the draw-well constructed by the first Percy. Now we have before us the new Corridor, carried round a part of the court on piers and corbels. We pass the inner porches, and the entrance-halls, and reach the Grand Staircase (No. 5 in plan), worthily so called, and we find that we have entered such a palace as might overlook, not the Aln, but the Tiber. At the head of the noble flight of steps, each one of them a single block of white Rothbury stone 12 feet in length, is the Guard-Chamber, with its floor of rich Venetian mosaic, its panelled ceiling, and the deep frieze reflecting the memories of Chevy Chase. Corridors lead to both the right hand and the left from the Guard-Room; and it also gives access to a gorgeous Ante-Room, placed between the great Library, 54 feet long, which occupies the entire range of the Prudhoe Tower, and follows its contour; and the Saloon, another magnificent apartment, in length 42 feet, with a bay formed by a circular tower. Next succeeds the State Drawing-Room, of irregular form, its largest measurements being 46 by 34 feet. Then we enter the grand Dining-Hall, 60 feet long, and in both width and height 24 feet, which covers the site of the old baronial hall of the early Percies. The Breakfast-Room adjoins this most princely hall, and, passing it, the Corridor leads us in succession to the state Bed-Rooms and Dressing-Rooms, and to the private apartments of the duke and the duchess, together with other staircases. Thus, on the principal floor there are two staircases besides the grand staircase, and eighteen chambers exclusive of the chapel. The Chapel (No. 12 in plan), of which we give a view from the outer baly, is a building of great beauty and interest, having a stone-vaulted ceiling within a roof of a high pitch, a semi-octagonal apsidal end towards the south-west, and lancet windows: its total length is 46 feet, and in the interior it is enriched with Italian mosaic, after the manner of the Henry III. work in the Confessor's Chapel in Westminster Abbey. We must be content, in a single brief sentence (the space at our disposal restricts us absolutely to one such sentence), to state concerning every apartment in the grand range of the entire circuit of the Keep, and also in the southern wing, which extends to the Percy gateway, that the most gorgeous Art of the Italian Renaissance, with all its manifold resources, has been taxed to the utmost in order to produce a PALACE of the highest rank, pervaded throughout with harmonious, yet ever varied, magnificence.

On the ground-floor, which is on the same level with the entrance-hall, are the various apartments, consistently grouped and classified, required by the principal domestics of the household, together with the wine-cellars, pantries, and such other chambers and appliances as would be necessary to complete this department of the ducal establishment. Once more we return to the Prudhoe Tower, and ascend above its two upper floors of bed and dressing-rooms,

to the Banner-turret, which rises to the height of two additional floors; and here, having gained the leads, standing beneath the proud insignia of the Percies, heavily blazoned upon their broad silken banner, we lean over the embattled parapet, and look down upon the Keep, and around upon the cordon of towers and walls, and the fair domains and the silvery river

beyond, and so we bid farewell to THE LORDLY CASTLE OF ALNWICK.

Until the middle of the fifteenth century was near at hand the town of Alnwick remained unprotected by a wall, and open consequently to all perils incidental to its position on the Border. About the year 1433, however, the good town was fortified with walls, and the four



HULNE ABBEY: THE PERCY TOWER.

entrances were defended each by its own strong tower-guarded gateway. One only of these early gateways still remains in a fair condition of preservation; this, the BOND GATE, sometimes (but without any other reason than a lingering delight to associate any fine old relic at Alnwick with that name) is called "Hotspur's Gate." It bears a badge of the second Percy lord of

Alnwick, and in all probability was erected by him; its outer face is represented in the engraving.

The other gateways have disappeared;* and from the time that border-strife passed into the domain of history, the walls of Alnwick gradually ceased to exist, until now traces only of their former existence, and of these "few and far



HULNE ABBEY: THE CHURCH.

between," remain to attest the record of their having ever existed. Devoutly it is to be hoped that the one relic of the town of the olden time, the Bond Gate, will be cherished, simply because it is such a relic—because it links the town to the castle, and the castle to the town, with the strong tie of historical association. Again space,

or rather the want of it, constrains us to leave unnoticed the fine church of St. Michael, the church of St. Paul, founded and erected by Duke Hugh,

* There is, however, one of comparatively recent date, built on the site of the ancient gate: it is still called the Potter Gate.

Minute and most faithful descriptions of the restorations at Alnwick Castle are given by Mr. George Tate, F.G.S., of Alnwick, in his copious and excellent "History of the Borough, Castle, and Barony of Alnwick," a work which does honour to the literature, not of the north only, but of England, and will always be highly esteemed as a valuable contribution to that important department of the national literature, which comprehends our topographical histories.

and the other public buildings in Alnwick; and, with them, the privileges, usages, and the entire local history of the town.*

Of the remains of the early edifices, both ecclesiastical and castellated, which are closely associated with Alnwick Castle, all of them of great interest and all of them also no less worthy of detailed description than of careful examination, we must be content briefly to notice two—Alnwick Abbey, and Hulne, or Holn, Priory.

Built to the north of the Aln, at an easy distance from the castle, upon a rich soil and in a scene of sequestered beauty, ALN WICK ABBEY, founded in 1147 by Eustace de Vesci for Premonstratensian Canons, was richly endowed by the founder and also by his successors. The Percies, in like manner, were in every respect as munificent as the earlier benefactors of the Abbey, so that it long occupied an honourable position among the religious establishments of the country. The canons of Alnwick, however, did not rise to distinction in consequence of any eminent attainments; but, on the other hand, while in earlier times they were somewhat notorious for a turbulent spirit, the report on their abbey made to Henry VIII. contains a truly deplorable record of the degrading superstitions by means of which, in common with but too many of their brethren, the monks imposed on the people, and sometimes even succeeded in deceiving themselves. Of the buildings of the abbey, which, without doubt, were worthy to take rank with those of the castle, the sole relic that is still in existence is a turreted and embattled gateway, a structure not earlier than the middle of the fifteenth century: the eastern face of this gateway displays the quartered arms of Percy and Lacy; on the other faces are the insignia of De Vesci. The other buildings have altogether disappeared, except here and there some sculptured stones which have found their way into the walls of houses constructed by modern masons. The site of the abbey, with the Northumberland estates once annexed to it, after various vicissitudes, has become the property of the Dukes of Northumberland.

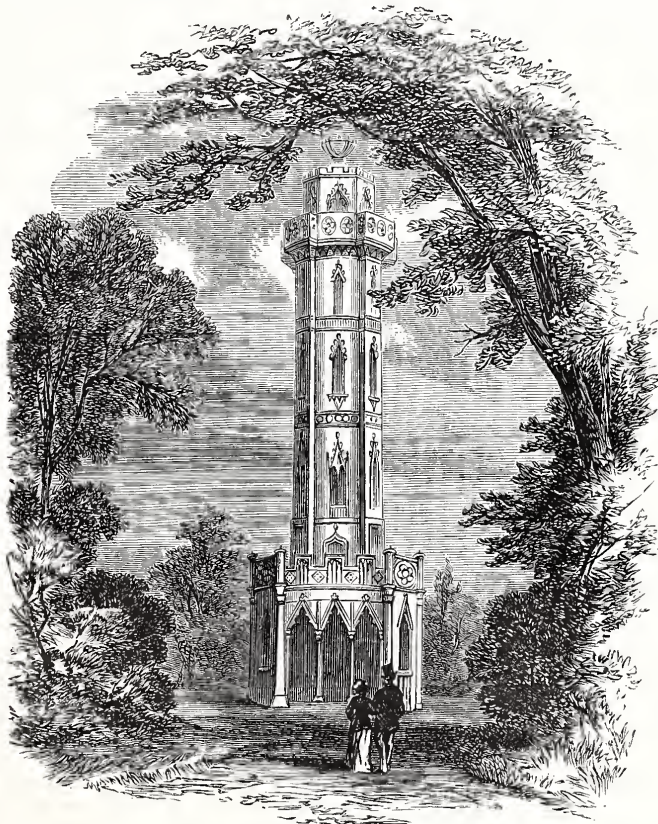
Distant from Alnwick Abbey about two miles along the northern bank of the Aln, and like the abbey placed in the midst of the most lovely scenery, the PRIORY OF HULNE, or HOLN, has so far been more fortunate than its more dignified neighbour, that it yet possesses considerable remains of its original buildings in a condition of picturesque ruin. A lofty wall still encircles the entire area of the Priory—a feature sufficiently significant of the lawless character of early Border-life, and of the stern necessity which constrained even a religious community to rely for security upon the strength of its fortifications. In our engraving we show the present aspect of the tower, built, as will be seen, with massive solidity, by Henry de Percy, fourth Earl of Northumberland, in the year 1488; and in another engraving, we give a general view of the ruins of the church, as they are seen from the north-east. It is pleasant to be able to add, that the remains of Hulne Priory are carefully preserved and freely shown. The brethren, who for more than three centuries found at Hulne a secure dwelling-place surrounded with the most beautiful scenery, were Carmelite or White Friars; and a romantic story (of which several versions are in existence) is told concerning their order in connection with the foundation of this Priory. The site of the Priory was given by the second William de Vesci about 1240; but the chief endowment came, between 1252 and 1289, from John de Vesci; the house itself, however, appears to have been erected by Ralph Fresborne, a wealthy landholder of Northumberland, who lived in the stirring times when the lords of broad and fertile acres went armed to fight in the Holy Land against the infidels.† In

after times the Percies confirmed the grants of the earlier benefactors of Hulne, and made to them some slight additions. The Carmelites of Hulne were men who, according to the light of their times, cultivated learning; this is shown by the still-existing catalogue of the numerous manuscripts that once formed their library. There has also been preserved another equally curious and interesting document, formerly the property of these Carmelite brethren; it is an inventory of their vestments and of the fittings of their Church, which must have been very costly as well as numerous and splendid. Inventories and catalogues such as these possess a peculiar value, as illustrations of the intellectual pursuits and character of the monastic age, and also in consequence of the light they throw upon the sentiments and usages that then were prevalent in our country.

Descending from the secluded hill-side where the ruins of Hulne Priory nestle amidst the thick woods, and crossing both the vale below, and the river beyond it, a roadway leads to the beautiful pleasure-grounds of Hulne Park. Here on one of the highest of the many ele-

vated points, and rising above the surrounding trees, is the TOWER ON THE HILL, or BRISLEE TOWER, erected by the first duke in 1781. This structure is a characteristic specimen of the Gothic architecture, of which so much was happily removed, during the recent restorations, from Alnwick Castle. From the upper balcony of this tower, at a height of about 70 feet from the ground, the view is singularly fine, and in its extent truly extraordinary. At different points of the compass and at varying distances, this panoramic view comprehends the vale of Whittingham and the windings of the Aln, the range of the Cheviots with a glimpse of the hills of Teviotdale forty miles away: the memorable highland of Flodden may also be distinguished; and, towards the sea, are the castles of Warkworth, Bambro', and Dunstanburgh, and beyond them, in a fringe-like line, lies the sea itself.

It is needless to say that the hospitality for which the lords of Alnwick have been renowned since the first stone of the castle was laid is still maintained within its princely walls; its list of "visitors" during many centuries past



THE BRISLEE TOWER.

has contained the names of those who were not only the loftiest in rank but the most eminent in Art, Science, and Letters.

Its park and grounds are among the most perfect in the kingdom; successive lords have laboured to make them beautiful, and Nature had given them auspicious ground on which to work: hill and dell alternate; a lovely and

by their piety and holy lives, he brought back with him to his Northumbrian home some of the Carmelite brethren, and built them a house in his own land, which might serve in some degree to remind them of their Syrian Carmel: for at Hulne they found a hill, with a river flowing at the foot of it, and around was a forest, just as a forest had surrounded them when far away in the East.

* The park and grounds are always freely open to "the People," and, on stated occasions, parts of the castle: this is a boon of magnitude, not only to the inhabitants of the town and district, but to many who come from far distances to obtain free air and healthful recreation from Nature where her aspect is most cheering and her influence most invigorating. On the 29th of August, 1863, on arriving at the Alnwick Station, we met upwards of 2000 men, women, and children, who had been enjoying a day in the Park: it was the annual pic-nic of persons employed by the Jarrow Chemical Works (Newcastle-on-Tyne), they were accompanied, not only by the overseers, but the partners of the firm: a more orderly crowd it would have been impossible to have met anywhere.

rapid, though narrow, river runs through them; on either side are green banks, in many places overhung by the rich foliage of varied trees; here and there views are obtained of the distant hills—the Cheviots—with their thousand traditions of times happily gone by, but which excite interest by their associations with heroic deeds—and not unfrequently their "opposites"—of which every spot is fertile on the border that separates Scotland from England.

Happily, there is now no sensation of jealousy or envy, nothing that can either humiliate or exasperate, when the Scottishman boasts of triumphs over his southern neighbours; nor when he admits that, often, before the bold men of Northumberland he shrunk back in mortal dread. The glories of the one have long ceased to be the degradations of the other; and the spirit of rivalry is only that which has for its aim and object the supremacy of the common country of both. Will the happy time ever arrive when the three kingdoms shall be as essentially one as the two have been for centuries past?

* The fine five-light east window of St. Paul's Church is filled with some of the most remarkable stained glass in England: it was executed by Max Aimmüller at Munich, in 1856, from cartoons designed and drawn by Mr. Dyce, R.A., and is a memorial window erected by public subscription to commemorate the noble founder of the church.

† While serving in the Crusade under Richard, Earl of Cornwall, Ralph Fulborne visited the friars who were then established upon Mount Carmel; and attracted, it is said,

ADAM KRAFFT.*

BEREFT of its importance as a city of imperial power and the residence of crowned monarchs; princes, and legates, and plenipotentiaries from every part of Europe no longer meeting in conclave or diet within its feudal walls; forsaken by its ancient commerce, and its streets comparatively deserted by such throngs of artisans as centuries ago passed to and fro along them;—Nuremberg is still a place which, above almost all others throughout Germany, is dear to the lover of Art. A quaint, old Gothic city it yet stands, with its massive fortifications, its watch-towers, its arched gates, its gabled

houses richly carved and ornamented, its ancient churches full of grand sculptures and delicate traceries; and its mansions, which even now seem to be tenanted—so far as outward appearance goes—by the patrician citizens and merchant-nobles that inhabited them three or four centuries ago. Albert Durer, Adam Krafft, Peter Vischer, Veit Stoss, and others, have left enduring marks of their genius in Nuremberg and its vicinity, which none but the ruthless hands of time would dare to efface.

Many years ago we published a series of illustrated papers from the pen and pencil of the late Mr. Fairholt on the old city, more especially with reference to the works of Albert Durer. Another of Nuremberg's ancient

worthies comes now before us in the person of Adam Krafft, the sculptor, whose life and principal works appear in an unpretentious, but valuable, volume, the author of which is Professor Wanderer. When or where Krafft was born is unknown; it is presumed, however, that the date of his birth may be placed between 1450 and 1460; as in the figure of himself, by his own hand, which is in the Tabernacle of the church of St. Lawrence, he is represented as a man of about fifty years age. And as it is believed that he died in 1507, seven years after the completion of the Tabernacle, the above dates may be accepted as within the probable range of his birth. Whether Nuremberg can claim him as one of her own sons is uncertain,



LEFT WING OF SCHREYER'S MONUMENT.



RIGHT WING OF SCHREYER'S MONUMENT.

so also is the time when his genius first brought him into prominent notice. Professor Wanderer says:—"It is not impossible that he passed his apprenticeship at a distance from Nuremberg, though neither this fact nor the name of his master can now be known with any degree of certainty. The year 1490 found him actively engaged in Nuremberg." In an "Album of Celebrated Artists," written, in the

* ADAM KRAFFT AND HIS SCHOOL. 1490—1507. Being a Collection of his Sculptures still extant in Nuremberg and its Vicinity. With Sixty Engravings on Wood, accompanied by Text; by FR. WANDERER, Painter and Professor of the Royal School of Art at Nuremberg. Published by J. L. Schrag, Nuremberg; Williams and Norgate, London and Edinburgh.

first half of the sixteenth century, by Johannes Neudörffer, a writing-master of the city, to whom German calligraphy owes much of its importance, appears the following passage:—"How ingenious, diligent, and skilled an architect and stone-carver this master, Adam Krafft, was, the hereinafter-named works of his may show." After enumerating a long list of these ranging between the years 1492 and 1508—there must be a trifling error in the latter date, as Neudörffer says at the close of his notice that Krafft "died at the Hospital at Schwabach anno 1507"—he continues:—"This Adam Krafft was as dexterous with his left hand as with his right. He had, moreover, this peculiarity—he would never give any instruction to

an intelligent workman, but would fix upon some coarse, sturdy, country-lad as an apprentice, teaching him every thing relating to his craft as assiduously as though he had been brought up to Architecture all his life long. He did this, too, in such wise, that any other journeyman, who happened to be near might also be initiated in what was going on."

Professor Wanderer has divided his series of illustrations into two sections: the first comprising Krafft's own works; the second, by way of appendix, contains those of his assistants, whose authenticity cannot be guaranteed. The close affinity, however, which they bear to those of the master entitles them to the place they here occupy, were it only to show how the

disciples of his school, less gifted than their master, wandered further and further into a degenerate style. It is somewhat remarkable that not one stone-altar from Krafft's hands is known to exist.

The earliest of his works in Nuremberg is the series known as 'The Seven Stations,' and the 'Calvary' in the churchyard of St. John, executed for Martin Ketzler, and completed, it is supposed, about 1490. They are carved, in

somewhat coarse sandstone, in high relief; all, till within the last few years, were much injured and weather-beaten: the three last subjects, however, have somewhat recently been restored.

Outside the church of St. Sebald, in the north-eastern wall of the choir, between two buttresses, is the magnificent tomb which Sebald Schreyer, "the worthy and art-loving churchwarden of St. Sebald's," and his coadjutor, Landauer, caused to be constructed, in

where, amid numerous spectators, a man is preparing to take down the bodies of the two malefactors. Jerusalem is visible behind the left-hand group. In a continuous line, at the foot of the principal composition, is a host of miniature figures, wearing hooded cloaks, each having at its feet a shield bearing various devices: these are probably meant for representatives of the founders' families: they flank a central group of many children, some kneeling, some standing, as if in the act of praying and singing; all are bare-headed. The whole of these designs manifest the peculiar German Art of the period, whether it be seen in the work of the sculptor, or in the wood-cuts of Durer and others.

The first of the two engravings on this page is taken from a humorous little bas-relief above the gate of the Weigh-house, Nuremberg, executed, by the date, in 1497: it is the only known secular subject treated by Krafft; and represents the master-weigher, probably a portrait, and his assistant weighing a bale of goods—significant of the former commercial prosperity of the old city. On a label behind his head is the motto "To thee as to another," intended probably as a salutary hint to the owner of the goods standing by, whose sour face, as he fumbles for the cash in his pouch, indicates that he is not altogether satisfied with being weighed in an equal balance.

In the church of St. Lawrence is one of Krafft's splendid Tabernacles, erected in 1493—1500, at the cost of Hans Imhoff. It stands before a column of the choir, reaching to the vaulting of the roof, a height of about sixty-four feet, and terminating with a bold curve at the top, like that of an episcopal crozier. The architectural features of the whole are rich Gothic, somewhat florid perhaps, but light and exceedingly elegant. On panels are bas-reliefs; and in niches, groups of figures, representing the various incidents of the Passion, surmounted by the Crucifixion, and finishing with the Resurrection: the last subject being at least three-fourths of the entire height of the structure from the ground. At the numerous angles of the gallery, which rests on the pavement, are sculptured the patron-saints of the founder's family; the balustrade being supported by life-size figures of Krafft and his two chief assistants: a portion of this work forms our fourth illustration. The figure seen in profile, on the right, represents the master himself, chisel and mallet in hand, his cap drawn on, and his apron unbound as if to indicate that his day's labours were over. No description can do full justice to this magnificent and elaborate work.

The tomb of the Pergenstorffer family, formerly in the cloister of St Augustine's monastery, but now removed to the north wall of the Frauenkirche, is another of Krafft's fine works: it consists of a large alto-relievo, under a rich perforated Gothic canopy; the subject of the sculpture represents the Virgin bearing the infant Christ in her arms, surrounded by angels, and with groups of figures at her feet, kneeling on each side. The Landauer tomb, now in the Tetzler chapel, illustrates, in the upper division, the crowning of the Virgin; three figures of large proportions are here placed in separate niches, Mary occupying the centre. The lower division, as in the Schreyer and Pergenstorffer monuments, is filled with groups of smaller figures: those on the right representing the great rulers of Christendom; those on the left, the founder's family.

Among the numerous illustrations in Professor Wanderer's book is one representing the Entombment of Christ, taken from the sculpture in the mausoleum of the Holzschuher family, in the churchyard of St. John. It is a grand composition of eleven heroic-size figures, exclusive of the body of the Saviour.

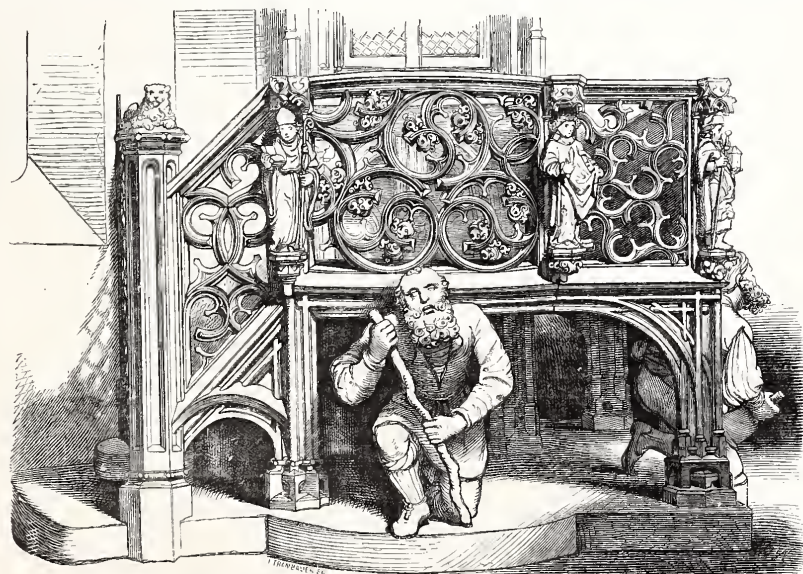
Nuremberg and its surroundings are full of the works of "Krafft and his School:" they exist both on and in churches, in cemeteries, and on the fronts of houses. Professor Wanderer has done good service to the old German sculptor, and to Art, by giving them a wide publicity through his volume, which, in engravings and text—notwithstanding a few literal errors in the English translation of the latter—is worthily sent out.



PANEL OF THE WEIGH-HOUSE.

1492, by Krafft for their families. We have no space to describe the whole monument, but must limit our observations to the three principal portions of it—the central sculpture and the two laterals. Of the latter we are enabled, through the courtesy of the publisher, Herr L. Schrag, to introduce engravings. The right wing represents 'The Resurrection;' the left,

'Christ bearing his Cross:' in the former, the Saviour, bearing a banner in his hand, has just left the sepulchre, and seems in the act of addressing some one. Below him are the Roman soldiers; and behind, seated on the lid of the tomb, is one of the two angels present at the Resurrection; still farther in the distance is another Roman guard, sleeping; and beyond



LOWER PORTION OF THE TABERNACLE (NORTH).

is Jerusalem, with a number of figures variously engaged, some of them apparently eating and drinking. In the other lateral, Christ sinks under the weight of the cross, of which some of the attending company are aiding to relieve him. In the distance is a group of weeping women and others. The central design is oblong in form. On the left hand are two men, one holding the head, the other the feet, of Christ's body, which they are

gently laying in the tomb—a work of Gothic design, by the way: on the near side kneels the Virgin, with her hand lightly placed on the body of her son, while she kisses him; on the other side are the Magdalen and several figures. To the right of the composition stand, at a distance from the sepulchre, two Hebrews: one holding a hammer and what look like large nails; the other has the crown of thorns: behind them is Mount Calvary, rather far off,

VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF PICTURES OF
THEOPHILUS BURNAND, ESQ.

No. II.

THE collection we now describe is contained in one of the smallest houses in the habitable parts of western London—that is in Charles Street, Lowndes Square. The outer case in nowise indicates the value of the gems it contains; for many of the pictures are among the signal productions of their authors, and have increased interest from the fact of their having been painted expressly for Mr. Burnand. Hence it will be understood that the collection has been many years in course of formation—twenty-five we believe—and that some of the artists who have contributed to it have passed away, while many yet live to see their works occupying nearly, perhaps, the same places in which they were hung years ago. We do not find, as in some galleries, numerous examples of one artist; but one, or it may be two or three in some instances, of each painter, and prominently of C. Stanfield, R.A.; D. Roberts, R.A.; T. Webster, R.A.; J. Phillip, R.A.; F. Goodall, R.A.; E. W. Cooke, R.A.; J. Sant, A.R.A.; G. E. Hering; F. R. Lee, R.A.; W. C. T. Dobson, A.R.A.; Verboeckhoven; T. Creswick, R.A.; G. Lance; H. Le Jeune, A.R.A.; S. Hart, R.A.; J. P. Knight, R.A.; J. C. Horsley, R.A.; T. S. Cooper, R.A.; and others: a list warranting sufficiently the excellence of the works and the variety of the subject-matter. The finest picture to our taste: we have ever seen by Stanfield is here: it is 'The Bay of Naples from the Mole;' and we have, since its exhibition, in 1860, considered it the grandest of his compositions. If we strip the scene of its incidentals, and accept only its local constituents, we must do honour to the skill, resource, and elegant taste shown in the completion of the subject. It was painted at a time when Mr. Stanfield's energies might have been considered on the decline, yet the work is a proclamation of power without effort—a growth from by-gone years of earnest study and application. With the Mole and Lighthouse on the left, we look towards the shore where Vesuvius rises, giving forth a column of thin smoke. The immediate passages of the picture show a part of the commercial port of Naples, with objects in themselves more quaint than imposing, but deriving interest from association. We cannot help feeling deeply, and acknowledging heartily, the rare mastery which has worked out this noble picture to an enchanting perfection of colour and gradation, whereof not the least merit is the concealment of the Art by which the whole has been effected. It is a crowning excellence in an artist to affect the senses of those who contemplate his works with the feeling which they may themselves have experienced in the locality represented. This is eminently the case with Stanfield's picture: the air is warm and genial, and the sight of Vesuvius calls up in dreamy array incidents of history two thousand years old.

In 'Happy Thoughts,' by W. C. T. Dobson, A.R.A., a country girl resting on a stile is the very embodiment of good-nature. The laughing eyes are looking at you, but the thoughts are not with you. Not only in the expression is there a spirited vitality, but like all Mr. Dobson's heads, the skin surface is life-like in its warmth and delicacy—a great point in these days, when it is the fashion to work flesh surfaces into the texture of wood. By the veteran Belgian, Verboeckhoven, are a ewe and two lambs, called 'The Happy Family,' but there is an element of mischief near in the shape of a magpie. Verboeckhoven's works are better known among us than those of any other foreign cattle-painter; and when he has confined himself to small groupings, as in the present case, they are always distinguished by very attractive quality. 'Expectancy,' is the title of a picture by J. Sant, showing a girl at a window, who in attitude and sentiment fulfils the conditions of the subject which the painter has proposed to himself. Of her dress it may be said that it is of no mode or

fashion, and yet it may be of any time. The grace and simplicity with which Mr. Sant drapes his figures is a result of much care and thought. It is a simplicity extremely difficult of accomplishment. Without being a professed follower of Sir Joshua Reynolds, he has profited more by simply looking at the works of our greatest portrait-painter, than others have done by what they have called study of them. Reynolds' deafness was a misfortune to him among men, but with his lady-sitters it was a valuable gift, for they spoke to him with their eyes, and he had the genius to record their sayings on his canvas. Mr. Sant found this out long ago. Mr. Creswick, and the late John Phillip, have co-operated in a picture which is called 'The Ferryboat;' although the boat itself plays only a negative part in the composition. Here the former of the two painters reasserts his preference for the sober and even russet greens, to which, indeed, in his earliest time, he showed a tendency, and which present an impressive contrast to the prevalent foliage tints of the present day, as if he was awake to nature only in the Autumn, while our rising school walk with Spring and Summer only in their youth. It has much of the studied grace that adorns the best of Creswick's works. John Phillip is represented, of course, by the small figures which give the life to the scene; but he is undisguisedly himself in 'El Galan,' a picture painted in 1858, and presenting a pair of Andalusian lovers: she in the universal mantilla; and he in his festal suit, and about playfully to take the rose which ornaments her hair. Another picture, also by Phillip, and called 'The Chat round the Braser,' shows a family party of Spanish women seated, with a priest for their oracle, round a brasier, and sustaining a lively conversation on an interesting subject. The artist has accorded to the priest the privilege of sitting covered; he wears the hideously picturesque hat common to the Spanish priesthood. The subject altogether is one from many reasons, not only difficult to paint, but by no means easy to qualify with an interest beyond that of nationality. The obstacles to success in the representation of such a scene meet the painter in every passage, inasmuch that few would have undertaken a theme so unpromising in itself without the power of vivifying the entire circle, and establishing a common relation throughout the agroupment. We do not admire these figures simply because they are different from others that have been introduced to us, representing natives of Spain, but because they proclaim themselves so in language that we cannot doubt. The subject is an extremely difficult one, but out of it, Mr. Phillip has made, to our notion, the very finest of his works.

'The Lago d'Orta,' by G. E. Hering, is one of those Italian lake and mountain subjects, which, from long study of their phenomena, this artist paints so well. The banks of the lake are studded with villas and villages; and rarely do we see space so successfully described as it is here. By David Roberts are two pictures, to one of which the painter has addressed the utmost of his great powers. The subjects are 'A Chapel in St. Mark's, Venice;' and 'The Interior of Milan Cathedral.' It is not our belief that Roberts is appreciated or understood as a painter of sacred interiors. We may seek through the past and the present to find an artist who can call up the same feelings that Roberts moves within us on contemplating his church interiors; but we know of none whose works may not be read off in a sentence or two. On looking at the Milan interior, it is not all at once apparent that he tells us as much as he pleases, and leaves us with certain suggestions, to interpret the rest as we may. He has been accused of exaggerating space and proportions, but his object in this was answered, if he could by his picture induce a sentiment in anywise akin to that produced by the place itself which he represented. It is even not improbable that the reality in this case may fall short of the impressive grandeur of the picture. We look towards the high altar, and even mingle with a sparse congregation. But there is a certain movement in the place, and our feelings, will-

ingly devotional, are ruffled by the irrepressible shuffling of feet, for there is an irreverent echo within the walls. It is impossible to do justice to this work in a necessarily brief description; we can only say that it is one of the finest that the artist has produced. There is, by F. Goodall, a picture called 'Chanson d'Été,' conceived in the Watteau taste, but widely different in its manner of realisation. The subject is a musical party costumed as of the seventeenth century; but it is superseded in interest by another of Mr. Goodall's pictures, called 'The Rising of the Nile,' a theme suggested to him during his sojourn in Egypt. We know that the people who figure in this scene, are, as to their national characteristics, described with scrupulous accuracy, and this, with the care shown in the painting and drawing, renders the work equal in importance to anything the artist has ever painted. The point of the description turns upon the retirement, before the rising waters, of families living near the river; and the characters introduced to us by Mr. Goodall are new to us, inasmuch as they differ greatly from the numerous representatives we have seen of harem and bazaar life. 'A German Girl,' by W. C. T. Dobson is one of those heads which the artist paints with so much natural sweetness. The Teutonic breadth of the features marks the nationality so distinctly, that no title is necessary. 'Where the Jack lie,' F. R. Lee—a deep pool overshadowed by trees—is a close scene of that kind which won for Mr. Lee his early reputation. 'Summer Time,' by T. S. Cooper, is, of course, a select society of cattle, which for much of its quality is indebted to that certainty and facility of brush work which Mr. Cooper commands from long practice. The name of Lance in association with the title, 'Autumn Fruit,' is at once suggestive of one of those imperial shows of fruit which this painter has set forth with so much elegance.

'The Flag Ship (Victory) saluting,' by E. W. Cooke, is a small picture which we should not have attributed to him, knowing him principally as a painter of marine low life: for instance, 'Dutch Pinks preparing for Sea' is a subject of that kind on which he lavishes his best powers; and when we look at the uncouth forms of these boats, we are only surprised that he wields his material with such extraordinary effect. The scene looks like a portion of the flat shore about Scheveningen, so often painted, though so unattractive. The subject has, therefore, no aid from local circumstance; yet it is, according to our feeling and knowledge of his works, among the best of his marine-pictures. The sky is singularly grand; reminding us of a study by Turner called 'Port Ruysdael,' having admitted the suggestion from a marine subject by Ruysdael. But Mr. Cooke's material is all his own; and on examining his exhaustless marine stores we are only surprised that such things should have escaped Vander-velde, Backhuysen, and their followers. Mr. Cooke is more at home in the North Sea than in the Adriatic. In the latter all is holiday and sunshine; but the conditions of the former can be dealt with only by skillful seamanship. 'An Avenue with Cattle,' by Lee and Cooper, is a kind of subject—that is as to the landscape and trees—which the former artist has painted with much success. 'The Duenna's Return,' by Horsley, was painted in 1860. The gist of the story is told by the title, but this is only the *cadre* which the painter has to fill up, and this Mr. Horsley does with much tact. The Duenna is supposed to have left her charge practising her music lesson; but, on returning unexpectedly, she finds her engaged in conversation with her lover, who has climbed up to the window. By R. Ansdell, 'Los dos Amigos,' sets forth the meeting of two friends—Spanish peasants—one of whom is mounted, having his wife riding *en croupe*; while the other has dismounted from his mule to salute the couple. The group enables the artist to show us the picturesque accessories of ordinary Spanish life, in combination with very characteristic presentiments of the national type. A picture by J. C. Horsley tells us of a youth, who, with a bunch of mistletoe concealed behind him, approaches a maiden to snatch a kiss, but his object is dis-

covered, and hence the title of the picture, 'Detected.' There is much of the feeling of Leslie in this work.

'The Gleaner's Return,' by Witherington, has much more of natural colour than usually characterized his earlier works; more indeed of the current feeling of the time than the elder members of our—or indeed of any—school recognise in the maturity of years. At the time this was painted (1860), Mr. Witherington was said to have passed his zenith; but there is no want of vigour here, and quite as much realism as is consistent with good effect. In 'The Twins,' by G. B. O'Neill, a mother is proudly showing her babes to an old gentleman. 'Whittington,' by Sant, is well-known from the engraving—to describe it were superfluous; it must, however, be said that whenever we see either picture or engraving, we are impressed anew with the reality of the action and expression—we hear the bells, and must think when the boy heard them his emotion was nothing less than appears here. 'Village Gossips,' by T. Webster, R.A., is painted with a strong natural appreciation of the characters proposed to be dealt with: a tea party, consisting of old and elderly women with faces from which we should paint witches and harpies. They emulate each other in their rough handling of tender reputations. The heads and features present variety of conformation, but the general expression is coincident in malignity of purpose. There is a Dutch simplicity in the composition of the picture, and more than a Dutch pungency in its argument. We know no one who paints this class of subject with so much point as Mr. Webster. 'The Park' and 'The Common' by Le Jeune are small pendants describing respectively "high" and "low" life in the country. The latter is a brilliant performance, representing a village girl standing, bathing her feet in a brook. The perfect tranquillity of 'The Whiff after Dinner,' F. D. Hardy, presents a remarkable contrast to the spirit of 'The Village Politicians,' by Webster, R.A., wherein this artist again shows his power of evoking from very ordinary casts of feature a language, point, and emphasis, which at once rivet the attention of the observer. The quality of the Breton interiors that were formerly painted by F. Goodall, makes it a matter of regret that he has lain aside this kind of material. The remark is suggested by one of these interiors called 'The Chateau Farm,'—the largest of these subjects we have seen. It is dignified by an elaborate and serious tone of composition, and so successfully as to form a work which might serve as a model for studies of this class. 'The Convalescent,' G. B. O'Neill, is a domestic incident, in which is set forth the solitude of a family circle for the restoration to health of one of its members. There are also the 'Signal,' J. Phillip, R.A.; 'Spring Flowers,' Le Jeune, A.R.A.; 'The Bird has Flown,' J. Sant, A.R.A.; 'Venetian Fishing Craft,' E. W. Cooke, R.A.; 'The last Drop,' F. D. Hardy; 'The Four Seasons,' Miss Murrie.

The collection is also enriched and diversified by six pieces of cabinet sculpture—works of J. S. Westmacott—all of which are of high merit, but conspicuously so are 'Satan Vanquished,' and 'The Guardian Angel.' We mention these two works especially, as presenting opposite extremes of expression. The former may have been embodied from Milton; and the latter, as a fine example of what is now called Christian Art, may have been an inspiration from the utterances of our Lord. This series of statuettes has been executed progressively, and specially for Mr. Burnand. We have never seen works of this class so carefully and minutely finished.

Thus we conclude our notice of this collection, which, in a few words, may be characterized as a very rich gathering of fine Art compressed into the smallest possible space; doing honour, not alone to the judgment and taste, but to the liberality of the collector, who has really "patronized" British Art, by obtaining his treasures directly—without the aid of middle-men—from the artists who produced them; an example which other collectors would do well to follow.

THE GRAPHOTYPE.

An article in a recent impression of the *Times* sets forth the merits of the process known as Graphotype, and discusses the certainty of its superseding wood-engraving. From the general tone of the notice, it might be inferred that some great advance had been made in this art; yet it seems to have been written only under the impression that the Graphotype was a late invention. It has been described more than once in these columns, and ample justice has been done to its deserts. It is one of several discoveries that have from time to time been put forward presumedly to supplant wood-engraving, but which have all turned out to be failures. In these days every means that presents a surface in relief at all available as uniting with letter-press, reproducing a design, is pressed into the service of quasi-illustrated literature. The embellishment of lower-class periodicals has brought forward a school of designers who have never learnt even the alphabet of Art. Engravings on wood are among the most beautiful of Fine-Art productions, and for the accomplishment of a creditable example of this department the labours of two educated artists are necessary. The countless illustrations, so-called, that are scattered broad-cast through the country, offer for their utter baldness, no apology either of happy invention or power of hand. We find continually, in painting, beautiful sentiments marred by ineffectual translation; but in the productions to which we allude, there is no grace that can be abused by unfeeling execution; the ideas are coarse and puerile, and any executive refinement would be a cruel exaggeration of their wretchedness. Thus, the continually increasing demand for cheap illustration has drawn largely on the ingenuity of both artists and chemists, but may not have exhausted it. Wood-engraving has been regarded as a legitimate means of book-illustration, and it is inconceivable that its delicacy and beauty will ever be transcended. In the issues of such Art, there will frequently be a diversity of conclusion between the designer and the engraver; but when they agree, the former can have no more charming translation of his work than the version produced by the latter. In the *Art-Journal* (March, 1866), several proposed substitutes for wood-engraving are passed in review, but after a patient consideration of the merits of each, all were dismissed as inadequate to fulfil the uses of wood-engraving; what was especially meant, was that none could represent the gradation scale of a delicately-finished drawing. One of the proposed substitutes is known as the *Graphotype* process, and of its quality an example was given in the January number of 1866, but the extreme coarseness of the print gives it no place in the race with wood-engraving.

The announcement of any branch of Art promising to render into black and white, and thus multiply the essays of painters and designers, has been welcomed by us, and during the last thirty years not a few of such schemes have been noticed by us. Of these, the bulk has perished for want of the vital essentials of merit and available utility. Others have maintained an obscure and languid existence, through their applicability to the rendering of coarse drawing and design, the poverty of which is the more palpable in proportion to the clearness of the reproduction. Most of them, it has been our province to describe, both as to mechanical process, and their probable utility; we abstain, therefore, on this occasion from a tedious recapitulation of processes productive of printing surfaces in relief. In the elaborate article which appeared in the *Times*, the Graphotype is spoken of as "identical in principle with the process which it more especially aims at—supplanting that of the wood-engraver. Whether it be drawn on the wood-block, or on a prepared surface, or on the material supplied by the Graphotyping Company, a subject is drawn on a prepared surface, and the problem to be solved before that subject can be made available for the illustration of a book or a periodical, is how to get rid of the parts of the

surface that are blank, at the same time leaving the dark parts standing out in relief." This is the vulgar difficulty which stands as an obstacle to the finish of every presumed substitute for wood-engraving; and wherever the intervention of the hand is necessary to work out the lights of a drawing, there can be neither tint nor gradation. In the Graphotype productions which we have seen there has been a prevalence of extreme lights and extreme darks, with necessarily an entire absence of breadth. The writer in the *Times* asserts that the change which is coming over the world of engravers is certain, thus assuming that the Graphotype will supersede wood-engraving; at the same time it is said that "for the rougher work of maps and diagrams of engines and architectural drawings, the graphotype is not only available but admirably adapted." This seems to us precisely that for which the process is suitable, it puts forth for itself no claim to the distinction conferred on it in the *Times*, wherein it is also asserted that where "force of outline makes up for delicacy nothing could be better." By this and other similar arguments the writer destroys his assumption that the Graphotype will supersede wood-engraving; moreover, the fact is not understood that the process is finite: it does not appear by what means it can progress. Yet weary though we are of recording and describing resources which do not in anywise respond to the high hopes of their inventors, we will, in order, to ask one or two relevant questions, epitomize this method of reproducing drawings. It is not in the *Times* stated to be a novelty, but it seems to be considered as such. The printing-surface is obtained by facing a metal-plate with finely pulverised chalk by means of a powerful hydraulic press. The action of the press imparts to the chalk a surface like that of an enamelled card, and this is rendered still more compact by a coating of size. On the plate thus faced the drawing is made with a kind of ink purposely prepared. In this there is nothing extraordinary; that which raises the process high in the scale of Art-curiosities are the means by which the lights are obtained, or rather the drawing is made into relief tracery. This is simply effected by brushing away those parts of the surface on which the lines and touches of the drawing do not appear; and when the superfluous chalk has been brushed out and the tracery indurated by some chemical application, the plate is ready for its work. It does not appear that the writer in the *Times* is familiar with drawings on wood, before they are cut. Of those, however, who may be accustomed to see such drawings, we ask how a delicate sky tint laid in with Indian ink, and gradated with Chinese white, would be worked out in a Graphotype plate? We have seen nothing in any Graphotype design promising to approach the delicacy and softness of a carefully-finished wood-engraving. The progress that is required in Graphotype work is in the direction of refinement, if its inventors really hope that it will even range up collaterally with engraving on wood. But the process is very definitely limited, and any divergence will constitute a new art or rather mechanical formula. A wood-engraving should be a product of two artists. It is not uncommon to find these two artists differ *toto calo* as to the subject on which they are engaged. If the draughtsman be indifferently seconded, there will naturally be the complaints we so frequently hear. But it may be that the engraver is the better artist of the two; in such case, he may take such liberties with his work as may save the reputation of his *collaborateur*. For the Graphotype, there are no such chances. Its proprietors describe it as a rough and ready process equal to surface-printing in certain directions, but there is no ground for the assumption that it will ever take the place of wood-engraving.

Graphotype-work is admirably adapted for many classes of productions; and, employed in the proper direction, it ought to be a source of profit. But it is inconceivable that a delicate drawing can be rendered in Graphotype—the more so since its last essays are no better than the first; and to those who are acquainted with the process it is not very intelligible how it can improve in delicacy.

MUNICH INTERNATIONAL
EXHIBITION,
WITH NOTES ON GERMAN ART.

THE Amsterdam Exhibition is entirely industrial: the Munich Exhibition, on the contrary, is exclusively devoted to the Fine Arts; and each is good, if not first-rate, in its way. At Munich, we have 1,631 pictures; 760 cartoons, water-colours, and sketches; 392 statues; some few paintings on glass; and 593 architectural designs. These works, which, as to number, are overwhelming, have found ample space in the exhibition-building, of glass construction, which Munich maintains in permanence for all great occasions. The nations present include primarily the German states, and then follow the French, the Belgian, the Swiss, the Italian, and the Dutch. England, by some mischance, is all but absent. The general arrangement of the three great galleries, and the thirteen minor cabinets, or *logie*, may be designated as disorderly. Order, indeed, is attempted, but the effort breaks down, and ends in confusion. The catalogue, too, even in its second edition, is slight and curt; sometimes not even the Christian name of an artist is given: thus at page 48, we read "1165, Corot, in Paris, *Landschaft*;" at page 69, "84, Guffens, in Antwerpen, 2 cartoons: *Bischöfe*;" and at page 53, "1305, Courbet, in Paris, *Steinklopfer*;" and "1306, Doré, in Paris, *Die Gaukler*." Students who have worked in other International Exhibitions have been accustomed to receive from catalogues authentic data, setting forth the honours or decorations won by an artist, and the schools or *ateliers* through which he has passed. This Munich catalogue, in fact, is little more than a list.

And now having made these complaints, we will speak of the merits of the exhibition. In the first place, we gladly concede, that since the Paris Exhibition of 1867, there has not been found in Europe so grand and complete an assemblage of continental schools. Even the French is here strong, though, of course, less full than when at home; Italian masters, too, are pretty fairly represented; but strongest of all, naturally, are the schools of Germany, which, indeed, we have never seen either in Paris or London to such complete advantage; and in greatest force of all are the Munich artists, who, being here on the spot, have every facility for exhibition. On the whole, the selection of pictures has been judicious, though there have been admitted a considerable percentage of works not at all up to exhibition mark. Still we think it was right to err, if at all, on the side of toleration; and an exhibition which professes to be "international," is in some measure bound to admit all representative works, though many may fall beneath the highest standard; one great purpose being the institution of a comparison between schools good, bad, and indifferent. The French, as usual, come off best; if not most numerous, they are the most artistic; yet they here show little that has not been known elsewhere; but this may be said of the works exhibited by other countries, except, perhaps, Bavaria. The Belgians, too, are strong; Gallait, Leys, Stevens, Willoms, &c., are present; yet no new results are attained. The Dutch also send fair representatives of their leading men: Alma Tadema asserts himself as heretofore—all his contributions we have elsewhere met with, though we can scarcely see them too often; Israëls, a less prolific painter, has one of his most impressive compositions.

From Italy we never expect very much, unless exceptionally or occasionally; she usually appears in International Exhibitions less strong in painting than in sculpture, in which last Art there are fairly good contributions from Milan and Rome.

Thus, as we have before indicated, this Munich Exhibition deserves chiefly to be remembered for the very exceptional display made of German Art. At a distance, we are apt to regard the German school of painting as a whole; we are unable to draw distinctions, to discriminate between the divers phases of the school, to distinguish between the varied products of the several states which constitute the Germanic or Teutonic nationality. But here on the spot we are invited to make comparison between competing confederate states, or rival educational academies. Thus, in these galleries a distinctive classification is attempted of the pictures which severally come from Berlin, Dusseldorf, Karlsruhe, Stuttgart, Dresden, Munich, Vienna, &c. And it is curious to observe the distinctive phases which German Art assumes in these several towns. Some are given more devoutly to spiritualism, others to naturalism, others again to classicism. Some abide by the old traditions, and are consequently behind the times; and, indeed, it is the nature of German Art to be slow and retrospective. Others show the prevailing and paramount influence of the French school. Taken collectively, German Art is one of the great powers in Europe—powerful chiefly perhaps in prolific production—powerful, too, by perseverance and plodding persistency; whereas, on the contrary, the French have more of the instantaneous flash of genius and the ready facility of extemporaneous utterance.

We will commence with the German schools, because the strongest and the most instructive section of the Exhibition. A year ago, in a notice of the Berlin Annual Academy, we gave a sketch of the general aspect of German Art. We shall now be able to add further details, and bring the narrative down to the present moment. The Munich International Exhibition begins with the Berlin and Dusseldorf schools, of which there is ample representation. The classification, however, is careless and inaccurate; the pictures are ill-hung; and the catalogue is compiled without knowledge of the true nationalities of the painters. Thus the well-known and poetic Gude is placed among Germans, and is assigned specially to Karlsruhe. But no mismanagement can materially abate from the intrinsic excellence of the pictures here assembled. The works have been selected from the best accredited painters, and give proof of the fair ability and of the thorough training of German artists generally. We think, indeed, more of the schooling than of the genius. Genius, as we have said, is in Germany heavy and dense; it feeds not on the nectar of the gods, but is sustained by beer and tobacco. Still, once more do we recognise the high excellence of historic works by Schrader, Camphausen, Sichel, and Pietrowsky. The landscapes and *genre* pictures, which are still more distinguished, we may notice hereafter. But to begin with historic Art, we have to remark in the first place upon the decline generally of the prescriptive schools of high Art, whereof, it would appear that the Germans have had more than enough. Religious Art, somewhat falsely so called, seems, in fact, to be dying out in weakness, not to say dotage and imbecility; and the more vigorous and healthful forms of sacred

Art, allied to action, duty, and Christian warfare, are not so much as thought of. We look in vain in Germany for the religious Art of Protestantism, save in the noble works of Lessing, such as 'Huss before the Council of Constance,' which we have recently again seen with undiminished admiration and delight, in the Frankfort Museum. Thus there is little or nothing new or good to report of the German school of Christian Art as revived by Overbeck, who of course is no longer expected to descend into the arena of public exhibitions, though his name will be for ever handed down with honour in such solemn works as 'The Triumph of Christianity in the Arts,' before which we seated ourselves the other day in the Städel Institute for a full half hour. In the Munich Exhibition the best representative of the modern spiritual school is the pure and lovely 'Holy Family' by Ittenbach, which we noticed a year ago in Berlin. There as here it was wholly exceptional and anomalous among the overwhelming mass of *genre* and naturalistic works which now constitute in Germany the staple Art-production. Other works by Hess, the younger, and Schrandolph, the painter of the frescoes in Spire Cathedral, may be dismissed as the last unworthy relics of the spiritual school in Germany. Yet some allowance must be made for the reluctance of religious painters to enter into the conflict of secular exhibitions. Ary Scheffer declined, in the latter years of his life, to mingle with the multitude; and certainly it is somewhat revolting to see Holy Families side by side with tavern scenes—Christ, we may remember, cast the money-changers out of the temple—Overbeck and others naturally hold themselves aloof from these international gatherings. The only religious Art which, like the Pharisees' devotion, loves to be seen at the corners of the streets, is a certain stage, theatric religion, such as 'Christ appearing to Mary Magdalen,' by Plockhorst, of Weimar.

That there should also be a paucity of large, noble, historic Art arises, we believe, from the simple fact that this sort of thing does not pay any better in Germany than in England. When we look at such compositions as Professor Schrader's 'Philippine Welsler and King Ferdinand I. in the Castle of Schönbrunn,' Professor Camphausen's 'Frederick the Great at the Funeral Bier,' Sichel's 'Mary Stuart,' and Professor Pietrowsky's 'Marie Antoinette,' we cannot but feel the young talent of Germany finds its reward in a less arduous career than that of noble historic Art. Indeed products of high Art are more the exception in the International Exhibition of Munich than they were in the Great Exhibition of Paris. Still we must remember that much of the historic Art which does exist has, in common with most of the sacred Art of the day, been held back from the exhibition; it exists, but does not appear. Thus, for example, little or no account is taken in these galleries of the vast and remarkable assemblage of frescoes executed within the last few years in the National Museum of Bavaria, in illustration of the nation's history. These works, if not of the very highest order, show that there exist in Germany numerous artists who can at a moment's notice paint history fairly well. On a former visit to Munich, when we devoted two days to these frescoes, we noted for singular ability, compositions by Wagner and by Ferdinand Piloty, the younger brother of Carl Piloty, who now reigns as the paramount power in the Munich school. If the student would know

the capacity of the school in the direction of historic Art, he must go, not to the International Exhibition, but to this National Bavarian Museum, which, in addition to the mural paintings, contains a large and rare collection of national antiquities, only second to the Hotel de Cluny in Paris, and the Museum at South Kensington. Altogether it is evident that the Germans are able and willing to paint history, even on a gigantic scale, provided only patrons are ready to purchase and pay. German artists have the receipt for this kind of painting: history they can turn out of hand by the acre or the mile, according to academic rule taught by professors.

The Munich school, it is well known, has passed through successive phases. The first may be said to have commenced with Cornelius, whose master-work, 'The Last Judgment,' though in fresco, remains in the Ludwig Church, perfect as when first painted. But the school of the great Cornelius already belongs to the past, and its presence is in no way felt within the exhibition. Next followed a man no less famous, Kaulbach, the present Director of the Munich Academy: in Paris this great painter obtained "a grand prize," by virtue of the cartoon of 'Luther and the Era of the Reformation;' here in Munich his genius is attested by another cartoon, equally tremendous in scale, 'The Battle of Salamis.' This exuberant and crowded composition is somewhat confused and extravagant: the genius of the painter has broken into riot; imagination and invention are without curb; still perhaps there is no other painter now living in Europe equal to this achievement. There are other designs by Director Kaulbach in illustration of 'Romeo and Juliet,' 'Lohengrin,' 'Nibelungen,' and 'Taubhäuser,' which show the artist in his more romantic moods. Few painters have been so prolific as Kaulbach. Munich and Berlin alike attest to his versatility and untiring energy. Now that his great water-glass paintings in the Berlin Museum are finished, he once more takes up his residence in Munich, and works in the *atelier* which he holds as Director in the Academy. Happy are the travellers who gain entrance to this well-stored studio, and hear from the artist's own lips the thoughts he has thrown upon canvas. Kaulbach is, like most men who have moved the world and made their mark upon the times in which they live, an enthusiast. And the enthusiasm of his nature enters into his Art. This masterly cartoon in the exhibition, 'The Battle of Salamis,' and similar works which may have been seen in the artist's *atelier* within the past year, tell of an ardent and prolific imagination, of facility of creation and eloquence in utterance almost without parallel within the range of modern Art. Yet Kaulbach, like Cornelius, has scarcely left that impress upon the age which might have been anticipated. We look around the exhibition in vain for his school and his scholars. How different is it with Carl Piloty, whose presence is everywhere felt! We have said that in the Munich revival first came Cornelius, who now survives but in his works; that, secondly, followed Kaulbach, who still lives to enjoy the reward of his labours; and, lastly, we are brought down to Carl Piloty, the great historic realist, who, yet in the vigour of life, may be said to be the ruling power in Munich. Years ago we first made acquaintance in the New Pinacothec, with 'The Death of Wallenstein,' which won for the artist his reputation. And now in the International Exhibition visitors are presented with his last achievement, a noble,

realistic, yet sensational composition, taken from the history of Mary Stuart. In England we know the painter well, and in a biographical paper, published in the *Art-Journal* four years ago, we engraved 'The Death of Wallenstein,' now, as we have said, in the New Pinacothec, also 'The Nero,' seen in the Great Exhibition of 1862, together with a *genre* picture, 'The Nurse,' the sketch for which we noticed this very morning in the artist's studio. Piloty, like Kaulbach, has had a life of hard earnest work, and what he has striven for he has attained. In our review of the Paris Great Exhibition we noted the number of his scholars; and now, in Munich, it would appear as if all the rising talent of the school borrowed from him inspiration. The Munich Academy is now second to none in Germany, and the utmost ambition of its students, which in number are at least equal to those of Düsseldorf, is to enter the *atelier* of Piloty. The International Exhibition proves how many are the young and rising artists who have turned this privilege to good account. In the present year the students painting under his supervision exceed twenty; thus it is easy to understand how this system of tuition prolonged over a number of years produces results far and wide. It is not only at Munich, or within this International Exhibition, that the genius of Piloty asserts itself. The scholars of the master are now to be found as painters and professors throughout Germany, and the pictures by one of his pupils, Mr. Follingsby, were seen at Leeds, and have become known in London exhibitions. Those who have made the acquaintance of the master himself can easily understand the secret of his power; his genius is infectious: he not only imparts his own strength, but calls forth the latent power of others; and thus artists who have come to him in weakness have been made strong. Piloty, however, we do not extol as perfect; he is human, and therefore must err; his mannerism is marked, and cannot be mistaken in the works of any of his scholars. The master's style is strongly attested by the 'Mary Stuart,' now before us in the International Exhibition. History, as here painted, is a drama, not to say a melodrama; the artist usually seizes the strongest situation in his story, and the climax is enhanced by striking accessories, realistic details, decisive light and colour, to the highest pitch of sensational intensity. Piloty is not only studious of composition—not only careful in the balance of lines, and in the distribution and broad definition of the masses; but he also thinks out his subjects clearly and forcibly in light, shade, and colour. Thus there is never any doubt as to what he means, his pictures declare themselves perspicuously and powerfully. In the biographical notice before referred to, we termed Piloty "the realist," and he justifies the title by the strong individuality of his figures, by the actuality and verisimilitude of his treatment, and also specially by his realisation of textures and surfaces. He is now engaged on a work which, for scale and historic dignity, will surpass any prior achievement, 'The Triumph of Germanicus in Rome.' The figures are life-size. It is for the Rathhouse, in Munich, a city which is determined not to lose the man of whom it is justly proud. Piloty has been tempted by magnificent promises to leave for Berlin; but the school he has created, and the city he has adorned, cannot, and will not, let him go.*

* To be continued.

THE SOUTH KENSINGTON MUSEUM.

CHAPTER VIII. REPORT.

AN appendix to the report of the Science and Art Department (of which we gave a brief summary in our last number), consisting of 113 pages, is devoted to the South Kensington Museum. We regret that our limits will not allow of a full and exhaustive examination of this interesting document. The price at which the entire report is published, namely, 3s. 3d., cannot be considered as either prohibitory, or disproportionate to the value of the volume. At this rate, the cost of the South Kensington appendix alone would amount to about 9½d., and the separate publication of this portion of the report, at 9d. or 10d., could hardly fail to meet a sale at the Museum itself, and to spread the knowledge which it is desired to communicate throughout the country.

Indeed, so far from needing to be relegated to a mere appendix, the institution known by the general name of the Museum, contains within itself three distinct branches, each of which, it is far from improbable, may hereafter form the nucleus of a distinct and independent establishment. The branches to which we refer are those of the Educational Museum, the Art-Museum, and the Art-Library.

Of these three concurrent, but distinct, attempts to provide for the liberal education of the British public, the first, it is satisfactory to observe, appears to have taken the firmest hold of the attention of the working classes. The details of the EDUCATIONAL MUSEUM are not so distinctly appropriate to our pages as to allow us to enter at any great length into their discussion, especially considering the pressure on our space from contemporary exhibitions. They include the somewhat miscellaneous group of natural history specimens, books and educational apparatus, prints and photographs, *Kindergarten*, and apparatus for teaching the blind; forming a tolerably complete collection for the purpose of primary education, and which already gives indications of an ultimate expansion into a model collection for the comprehensive purpose of primary, secondary, and superior education.

ANIMAL PRODUCTS, and their application to industrial purposes, form the contents of another gallery, or branch museum. A collection of silk producing moths, with cocoons, raw silk, and specimens of manufacture from each kind of silk, have been added during the past year, as well as samples of raw silk from the colony of the Cape of Good Hope, and raw wool from sheep bred in the same place.

THE FOOD MUSEUM contains specimens of animals and vegetables used as human food, and of the simplest preparations of the same, as well as of their manipulated products and chemical extracts. Thus we see, in the ear or in the grain, cereals of all kinds, *fungi* and *mollusca* used as food, isinglass, macaroni, preserved fruits, narcotic substances, sugar and substances allied to sugar, beer, wines, and alcoholic extracts, and chemical analyses of each. A good-humoured laugh is often raised at the solemn printed assertion, to be read in one of the cases, that an egg "consists of two parts," namely, the yolk and the white. People who are not scientific may be heard to inquire if the South Kensington hens lay eggs without shells?

THE ECONOMIC FISH MUSEUM, in which the life of the salmon may be traced from the egg upwards, and in which all unlawful engines framed against this king of river fish are exhibited to public hatred, is a branch of the food museum.

THE MUSEUM OF CONSTRUCTION contains a collection of materials employed in building; such as bricks and tiles, glazed and enamelled earthenware, terra-cotta, Italian marbles, plaster of Paris models of chimney-pieces, fire-proof flooring, wood-veneers, and workmen's tools.

THE MUSEUM OF MODERN WAR MATERIALS

was opened in the spring of last year. It contains a most interesting collection of munitions of war, furnished by the War Department, and similar to that which was sent over to the Paris Universal Exhibition of 1867.

The nucleus of a collection of MACHINERY AND MODELS has been formed, and a driving-shaft erected for the purpose of putting such machines in motion. A small room has been set apart for this purpose in the Exhibition Galleries, Exhibition Road.

The NAVAL MUSEUM contains 401 whole models of vessels, 237 half-block models, 227 large models of sections, bows, sterns, &c.; besides more than 4,000 other models of fittings and portions of equipment.

Thus far we have spoken of those galleries and collections which are rather devoted to educational aid than to Art, whether high or industrial. The objects forming the contents of the ART MUSEUM proper, which amounted to the number of 11,503, at the close of 1867, do not admit of division into distinct categories with equal precision. They are, in fact, apparently undergoing a constant re-arrangement. The most valuable division, for the purposes of practical study, is that between the loan and the permanent collections. The objects contained in the former, which are often of priceless value, are generally lent by their owners for the term of six months. It is therefore desirable to neglect no occasion of either examining or describing them on their first exposition, as the opportunity may never again occur. The south-western court of the Museum is the space principally devoted to the Loan Collection.

The bulk of objects constituting the Art collection is divided, in the reports of the museum, into twenty-three distinct heads, which may be summarised as follows:—(1.) Sculpture, including marble and stone, terracotta, plaster and wax, ivory and bone, and woodwork. (2.) Drawing and painting, to which may be added, mosaic-work, in stone and in glass. (3.) Metal-work, including jewelry, goldsmiths' and silversmiths' work (of which we have given some description), iron, steel, and bronze, arms and armour, coins and medals. (4.) Pottery, stoneware, and porcelain, of which we have also treated. (5.) Glass, in vessels and in windows. (6.) Textile fabrics, and lace. (7.) Leather-work and book-binding; and (8.) Enamels on metals, which seem to combine the arts of the metal worker, the draughtsman, and the worker in porcelain and in glass. The perfect arrangement of these numerous objects, in a manner that shall at once illustrate their nationality, their date, and their purpose, and shall moreover distinguish them as to material and mode of workmanship, is one of those admirable reforms which may be expected to be completed by the date of the Greek Kalends. It is a work all but impossible in a rapidly growing museum.

We have left no room to speak of the admirable, and swiftly augmenting, Library. In our various papers on the South Kensington Museum we have been in the habit of referring to the literature of each subject as well as to its photographic delineation. When the ambition of the Librarian is fully attained, that enviable officer will be in command of a catalogued and indexed collection of all works treating on Art, all works illustrative of the history of Art, and (if the bequest of the Rev. Chauncy Hare Townsend be regarded as a guide) all works containing engravings. Such is the hope, and such the promise, of the South Kensington Art-Library.

EXAMINATIONS IN SCIENCE.

The ninth general examination of the local schools connected with the Science and Art Department was brought to a close on Saturday, the 29th May. The increase in the number of examinations held, as compared with that in the former year, is highly satisfactory, the numbers being respectively 437 and 261, and the number of pupils having increased from 15,000 to 25,000; the list of papers worked shows a similar increase, having risen from

13,112 to 23,997. The numbers of candidates in the various subjects were as follows:—In geometrical drawing there were 2,547, last year 1,337; in machine-drawing 2,997, last year 1,671; in building, construction, and naval architecture 1,993, last year 1,206; in elementary mathematics 2,302, last year 1,390; in higher mathematics 85, last year 33; in theoretical mechanics 631, last year 353; in applied mechanics 284, last year 167; in acoustics, light, and heat, 1,350, last year 769; in magnetism and electricity 2,480, last year 1,038; in inorganic chemistry 2,166, last year 964; in organic chemistry 210, last year 123; in geology 609, last year 309; in mineralogy 67, last year 38; in animal physiology 2,227, last year 1,182; in zoology 303, last year 298; in vegetable anatomy and physiology 144, last year 112; in systematic and economic botany 90, last year 73; in mining 48, last year 41; in metallurgy 120, last year 81; in navigation 303, last year 219; in nautical astronomy 107, last year 86; in steam 148, last year 106; and in physical geography 2,786, last year 1,516. This is the first examination at which the scholarships of £100 per annum, founded by Mr. Whitworth, have been competed for. There were about 120 candidates for the sixty exhibitions offered.

ART-SCHOOLS COMPETITION FOR PRIZES.

With reference to the distribution of the prizes among the pupils of the various schools connected with the Department of Science and Art, of which we gave a brief notice in our August number, we are able to add that the following gentlemen acted as examiners of the works sent up from the schools throughout the United Kingdom:—Sir Francis Grant, P.R.A., Sir M. Digby Wyatt, Messrs J. C. Horsley, R.A., F. Pickersgill, R.A., R. Westmacott, R.A., and E. J. Poynter, A.R.A., assisted by Mr. Redgrave, R.A., and Mr. Bowler. Upwards of 64,000 works were examined in this competition.

PREMIUMS TO MASTERS OF ART-SCHOOLS.

We have pleasure in publishing the names of the masters of Schools of Art to whom the Lords of the Committee of Council on Education have awarded, in pursuance of a minute dated January, 1868, prizes for the most satisfactory results of their tuition, as evinced by the result of the examination of their scholars by the examiners appointed by the department. One sum of £50, three of £40, five of £30, ten of £20, and twenty of £10 each have been awarded. The distribution is as follows. W. H. Soules, Sheffield, £50; C. D. Hodder, Edinburgh, £40; Louisa Gann, Bloomsbury, £40; J. S. Rawle, Nottingham, £40; Henry Woolner, Coalbrookdale, £30; Edward R. Taylor, Lincoln, £30; D. W. Raimbach, Birmingham, £30; Walter Smith, Bradford, £30; George Stewart, West London, £30; John Parker, St. Thomas's, Charterhouse, £20; John Anderson, Coventry, £20; Edwin Lyne, Dublin, £20; Walter Smith, Leeds, £20; Joseph Kennedy, Kidderminster, £20; Robert Greenlees, Glasgow, £20; W. J. Mückley, Manchester, £20; John Sparkes, Lambeth, £20; Susan A. Ashworth, Edinburgh, £20; W. H. Stopford, Halifax, £20; W. C. Way, Newcastle-on-Tyne, £10; Walter Smith, Wakefield, £10; John N. Smith, Bristol, £10; Herbert Lees, Carlisle, £10; Robert Cochrane, Norwich, £10; W. L. Casey, St. Martin's, £10; John Bentley, Birkenhead, £10; James Carter, Hanley, £10; J. P. Bacon, Stoke, £10; William Stewart, Paisley, £10; J. P. Bacon, Newcastle-under-Lyne, £10; John Menzies, Aberdeen, £10; R. C. Puckett, Chippenham, £10; W. J. Baker, Southampton, £10; John Kemp, Gloucester, £10; Daniel Wood, Cambridge, £10; W. T. Griffiths, Ipswich, £10; S. F. Mills, Spitalfields, £10; J. C. Thompson, Warrington, £10; J. S. Goepel, Frome, £10.

ETRUSCAN CISTA.

London, on going out of town, seems to have made a sort of banker of the South Kensington Museum, so many are the objects of *virtu* that have made their appearance of late in the Loan Collection. Among these we call attention to a rare and very fairly preserved Cista, or mortuary vase, which has been lent by Sir William Tite. It was found at a tomb in Preneste. It is of a cylindrical form, with a plain lid, and the sides are decorated with figures, designed in a bold antique style, the outlines of which are filled in with a white material, contrasting sharply with the crumbling green of the bronze. Projections are cast round the cylinder, from alternate pairs of which hangs, in festoons, a bronze chain. The vessel stands on four not very well executed claws, and has statuettes by way of handles. It is conveniently mounted on a revolving wooden stand, a facility for inspection which, however, is useless in the present position of the Cista in a large glass case. The specimen possesses unusual interest and value.

IMITATION OF WEDGWOOD WARE AT SEVRES.

Let the *connoisseurs*, or the more happy possessors, of old Wedgwood, if they would enjoy a quiet chuckle of satisfaction, take a hint which has been silently, but pointedly, dropped by Mr. Barker. Let those who are striving, not to "gar the auld claes look as weel's the need," but to make the modern Wedgwood approximate somewhat more closely to the excellence of the old—take a peep at the specimens to which we refer. They are a vase and two circular stands made by the Sevres manufactory in imitation of Wedgwood, which have been lent to the Kensington Museum by Mr. Barker.

The first glimpse of these articles of *faïence* is striking. The forms are unquestionably classic. The white figures are bold and effective, and, without possessing the delicacy of the modelling of Flaxman, may be regarded as eminently suitable for a large decorative vase. But in the *fond* the Imperial Manufactory has signally broken down; not only has it failed to reproduce the delicate turquoise tint of the jasper-ware, but it has been unable to give even unity of colour, or evenness of texture. The blue ground is clouded and irregular, and great blotches or bubbles, like those of blistered paint, break out on the vase. The exhibition is one calculated to be of eminent service to our manufacturers. They may see a style of modelling and a freedom of design that are worthy of imitation, combined with an imperfection in the processes of tempering, of colouring, and of firing, that is brought into more prominent notice by the partial beauty of the objects.

IRISH INTERNATIONAL TROPHY

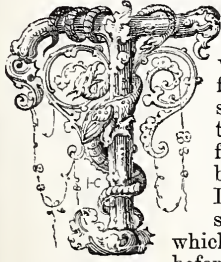
The Irish International Trophy, which has been annually shot for by the Volunteer Rifle Corps of England, Scotland, and Ireland, is now to be seen in the lower court of the South Kensington Exhibition. The names of the winners each year, and the number of points made by each, are engraved in three parallel columns, one for each country, on a silver plate on the base.

The trophy is in the form of a lofty tazza, with a lid serving as the base of a small group of silver statuettes, representing, we conclude, ancient kings or chieftains of the three kingdoms—one of whom holds the bridle of a well-modelled horse. The Celtic kern, or Ossianic chief, which ever he may be, is very effective. The entire group is spirited, but, we confess, strikes us as rather clumsy. Hibernia and Britannia sit on either side of the stem. Why are they placed back to back, as if in evident hostility? and why is the ternary division departed from, and Scotia excluded from this portion of the work? The trophy stands on a *quatrefoil* base of black marble, gracefully adorned with a silver moulding, medallions, and trophies surrounding the heads of wolves. The work was executed by Messrs. Hancock, from a design by Morell.

BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXXXVII.—DAVID OCTAVUS HILL, R.S.A.



HIS artist, who has long held high reputation among the Scottish landscape-painters, was born in 1802, at Perth, where his father was engaged in business as a bookseller. The latter, desiring to encourage the taste which his son had, in youth, evinced for Art, sent him to Edinburgh, where he became a pupil of the late Andrew Wilson. In 1823 he exhibited in this city some landscapes that gave good promise of the success which has attended Mr. Hill's future career. But before proceeding to notice his works, some

prefatory remarks are necessary in relation to his connection with the Royal Scottish Academy, of which he has held the post of secretary for nearly forty years; and also to show what his exertions have been to give to Scottish Art both a "local habitation and a name;" the office he filled compelling him to be in the front of not a few of the stout battles the artists of Scotland were obliged to fight ere they attained their present honourable position as a school.

The Scottish Academy had, at the period just referred to, thrown off, at all hazards, the trammels of fortuitous patronage, and it remained to the institution to create for itself a new channel, so to speak, for the disposal of its works. It was then that Mr. Hill suggested the idea of "The Association for the Promotion of the Fine Arts in Scotland." After years of searching for a gentleman qualified to be the public exponent of the scheme, and sufficiently independent to give his time to the requisite duties of the association, Mr. Hill succeeded in obtaining

the invaluable aid of his friend. Mr. Henry Glassford Bell, Advocate, and now Head Sheriff of Lanarkshire, who, in conjunction with himself, and Mr. Steell, R.S.A., a distinguished sculptor, devised a constitution for the new society, which was first publicly promulgated and most ably advocated by Mr. Bell; this, as Mr. Hill ventured to predicate, proved the parent of many similar institutions throughout the United Kingdom, under the title of Art-Unions.

In another way Mr. Hill's labours in the cause of Art must not be overlooked. It was he who, remembering the career of Mr. Alderman Boydell, induced his brother, Mr. A. Hill, the eminent printseller of Edinburgh, to undertake that career of publishing which has brought so large a number of fine and costly engravings before the public.

Some few years ago it was the duty of Mr. Hill, in his office of Secretary of the Scottish Academy, to enter upon a controversial correspondence with certain institutions through which the Government had hitherto dispensed its patronage of the Arts of Scotland. This led to the appointment of a Commission, which resulted in a report so favourable to the claims of the Academy, that the final issue was the erection in Edinburgh of a public building for a Scottish National Gallery and Royal Academy at a cost of £50,000, and on a site valued at £30,000.

To photography Mr. Hill, soon after its discovery, about the year 1843, gave much attention, and we shall not be wrong in assigning him the credit of giving to the process its first artistic impetus; and, in conjunction with his friend, Mr. R. Adamson, of having produced many specimens of the Talbotype as yet unsurpassed for high artistic qualities. In 1840 he was appointed by the Government one of the Commissioners of the Board of Manufactures in Scotland—a body of noblemen and gentlemen which has under its direction the Government Schools of Art and the National Gallery of Scotland.

And now, having briefly recorded the various, long-protracted, and successful labours in the cause of Art performed by this artist



Drawn and Engraved by]

WINDSOR CASTLE: SUMMER EVENING.

[Stephen Miller.

outside his studio, if we may so express it, we will glance at some of the works which have been produced within it.

Though essentially a painter of Scottish landscape, it was only after a struggle with other leanings he became so, having at an early part of his career painted several elaborate works illustrative of the manners of the Scottish peasantry. Among these may be mentioned 'A Scottish Wedding,' and a scene from Ramsay's pastoral, 'The Gentle Shepherd,' in both of which the artist endeavoured to emulate those national idiosyncrasies so conspicuous

in the drawings and etchings of David Allon, the clever founder of that branch of Scottish historic art of which Wilkie was the chief exponent. Neither are his landscape-pictures limited to the scenery of his own country: both England and Ireland have occasionally furnished him with subjects. He is not to be classed with the school of the naturalists, applying the term to those artists who are satisfied to represent Nature as they see her, but with that of the poetists, treating his subjects in a manner that gives additional charms to whatever they may in themselves possess:

this is not "painting the lily," but only displaying it in the most attractive form. He delights in sunset effects; and many of his pictures of this kind are very beautiful, showing the feeling of a true poet. Such, for example, is one of his comparatively early works, 'The Ruins of Dean Castle,' exhibited at the Scottish Academy in 1841. These ancient remains of a feudal stronghold stand between Kilmarnock and Stewarton, in Ayrshire. Mr. Hill's picture depicts them under a rich and real sunset; the solemn twilight in the deep glen is true to Nature, and accords finely with, while it balances and contrasts with, the fragment of glowing sky which lingers in the horizon. 'King John's Castle of Ardunnan, Ireland,' exhibited at the same time, is represented with a feeling in perfect harmony with this fine old relic of departed grandeur. A large picture of 'Kenmare Suspension Bridge,' under a mid-day sunny effect, with boats and figures, painted for the late Marquis of Lansdowne, drew forth the high approval of that accomplished nobleman.

To his skill the world-wide lovers of the genius of the poet Burns are indebted for suggesting, and to the Messrs. Blackie, publishers, Glasgow, for carrying into effect, the work entitled, 'The Land of Burns.' This work consists chiefly of sixty landscapes, immortalised by the life and genius of the great national poet of Scotland, and was undertaken by the painter with an enthusiasm, and carried on with a persistent industry, worthy

of so interesting a theme. The commission thus given to the then young artist was quite unprecedented in Scotland; and we may express a regret that a known willingness on the part of publisher and painter to present, at a considerable sacrifice, the whole collection to form the basis of a "Burns Gallery" near the poet's birth-place and monument, on the banks of the Doon, was abandoned, from a dread of the funds not being found to erect for them a suitable receptacle. One half of the collection was destroyed some time since by fire; the other half was distributed by public auction at Edinburgh.

Passing over a number of large and careful works, painted for his friend Mr. Miller, C.E., now member for Edinburgh, in anticipation of the time when railway viaducts would be considered ornamental to the valleys they spanned, we would now particularly mention a picture in that gentleman's collection, which may be considered by far the most elaborate and successful landscape of the artist; we allude to that wonderfully beautiful scene—the admiration of strangers visiting the romantic Scottish capital, viz., 'Old and New Edinburgh, as seen from the Mons Meg Battery on the Castle Rock.' This work is so well known through the medium of a large, highly-finished, and widely-circulated line-engraving by W. Richardson, as to render description unnecessary.

An artist, and especially a landscape-painter, who for more than forty years has contributed almost without an exception to



Drawn and Engraved by

A DREAM OF CARRICK SHORE.

[Stephen Miller.]

the annual exhibitions of a great national institution must have produced, as Mr. Hill has, so large a number of works that merely to indicate them within the limited space accorded to this notice would be out of the question, even had we the data to which reference could be made; and these are not within our reach. It is only here and there we have memoranda that enable us to point out a few pictures which may stand as examples of his life's labours. A little gem, entitled 'A Lonely Shore—Summer Afternoon,' exhibited in 1850, shows how much a skilful artist may make of a trifle: a simple bay with a solitary tower is all that the canvas comprises; but by the aid of atmospheric effect, the painter has made out of such unpromising material a picture of unqualified beauty. A far more pretentious work, 'The Valley of the Nith,' was exhibited at the same time: it is a noble landscape, showing Burns's farm-house at Ellisland, the walk near it where he wrote his "Tam o' Shanter," and the mansion of Dalswerton, with the little loch beside it, whereon, in 1788, the first steam-vessel was tried, having on board Miller, the proprietor of the house; Taylor, the engineer; Burns, Henry Brougham, and Nasmyth, the artist. The distance embraces the Cumberland mountains, the Solway, Lochar Moss, Dumfries, &c.; the whole combining to form a magnificent picture, rich in historical and poetic interest, of a scene scarcely to be rivalled even in the north.

'Fotheringay Castle, Northamptonshire,' famous in the history of the unhappy Mary, Queen of Scots, is one of the subjects of English scenery depicted by Mr. Hill: the picture, exhibited in 1852, presents the site of the notable ruin—the castle itself being almost totally destroyed by James I. when he came to the throne—in a manner at once picturesque and attractive. 'Sunset on a Highland Shore, with the Departure of an Emigrant Ship,' another of several pictures exhibited in the same year, shows conspicuously the artist's favourite method of treating such subjects.

The 'RUINS OF DUNFERMLINE PALACE' (1854) is the property of Sir A. R. Gibson Maitland, M.P. for Mid Lothian: it is engraved on the preceding page. Mr. Hill has composed a fine picture out of 'Dunfermline in the Woods,' as it is called: a palace associated with many interesting events in the history of the royal houses of Bruce and Stuart. Appropriating the remarks made in this Journal when the painting hung on the walls of the Scottish Academy, it may be said "to carry impress with it. On the right, a range of crumbling architecture, broken by oriel windows—the most conspicuous of which gave light to the chamber where Charles I. was born—recedes truthfully and effectively; and the masses of fallen ornament, cornice, capital, and shaft, all in beautiful tone, mingling with decayed treboles and branches, and overrun with creeping plants, are

rendered with deep poetic feeling. The eye is seduced from the crisply-handled old tree in the foreground, up the ascent in mid-distance, to a figure that, from the truth with which it is placed in aerial perspective, seems to measure to us every yard of the intervening space. The sky is very fine." Another excellent and larger work was exhibited at the same time, 'The Shrine of St. Cuthbert, Durham Cathedral.' The view is taken from the Prebends' Bridge, and the scene is rendered with fine feeling for the architectural glories of the venerable and magnificent pile. Like so many other pictures by Mr. Hill, it is painted with a sunset effect, which prevails in sky and water, and on the crowns of the trees that, in graceful unmannered forms, clothe the bank sloping from the walls of the cathedral to the river which winds round its base. The light is deliciously graduated, from the sunset glow in the sky to the half-dark shadow of the bridge and adjacent objects.

'Dunsinane' is another of his sunset pictures: it was exhibited in 1855. The castle, immortalised in Shakspeare's *Macbeth*, here depicted, stood upon the oval and conical summit of Dunsinnan, or Dunsinane, hill, in Perthshire, and on the borders of Forfarshire. To the scenery around—chiefly a level strath bounded by the lower range of the Grampian mountains

—Mr. Hill has done full justice. The historic interest of the ruin, which has nearly disappeared, adds much to the value of his work. Another Perthshire landscape accompanied this picture in the Scottish exhibition, 'View from the Bridge of the North Inch, and part of the Fair City of Perth.' From whatever point this most picturesque place is seen it presents features which must always attract the lover of Nature. Surrounded by a rich amphitheatre of hills undulating along the horizon, their summits covered with woods, their flanks dotted with pleasant country-seats, Perth offers almost unrivalled charms to the spectator. It loses nothing on Mr. Hill's canvas, which shows light, aerial perspective, and other excellent qualities of Art.

Of several pictures exhibited in 1864 is one we must not overlook: 'Stirling and the Carse of Monteith, from Wallace's Pass,' is a fine landscape, presenting topographical features requiring both skill and technical knowledge to grapple with. The scene is of vast extent, and shows a combination of bold and soft natural passages. The picture is certainly one of Mr. Hill's most successful works.

'A DREAM OF CARRICK SHORE' is a somewhat idealised memory of the fairy caves and castle of Culzean, the romantic residence of the Marquis of Ailsa, with Bruce's Castle of Turn-



Drawn and Engraved by]

RUINS OF DUNFERMLINE PALACE.

[Stephen Miller.

berry and Ailsa Craig in the distance. Mr. Hill's ideal has converted the whole scene into one of quiet picturesque grandeur; the massive walls and towers of the castle contrasting poetically with the peaceful signs of "modern" occupation. The picture is in the possession of Mr. John Miller, M.P., who, as already intimated, is the owner of several of Mr. Hill's best works.

'WINDSOR CASTLE—SUMMER EVENING,' of which an engraving appears on page 317, is, perhaps, one of his widest-known productions, from a large print published some years since. The view is taken from the Eton side of the Thames, and evidently from the point usually selected by artists, as presenting the most attractive combination of the regal edifice, water, and stately trees. The picture is of large dimensions, and ranks with the most important examples of this painter.

A number of years ago Mr. Hill commenced, and in 1866 completed, a composition of great size and elaboration, and entirely foreign to his usual subjects: it commemorates the disruption of the Scottish Church in 1843. The incident represented is the 'Signing the Deed of Demission and Act of Separation,' by which nearly five hundred clergymen voluntarily resigned, on a point of principle, their livings, manses, gardens, and, dearer

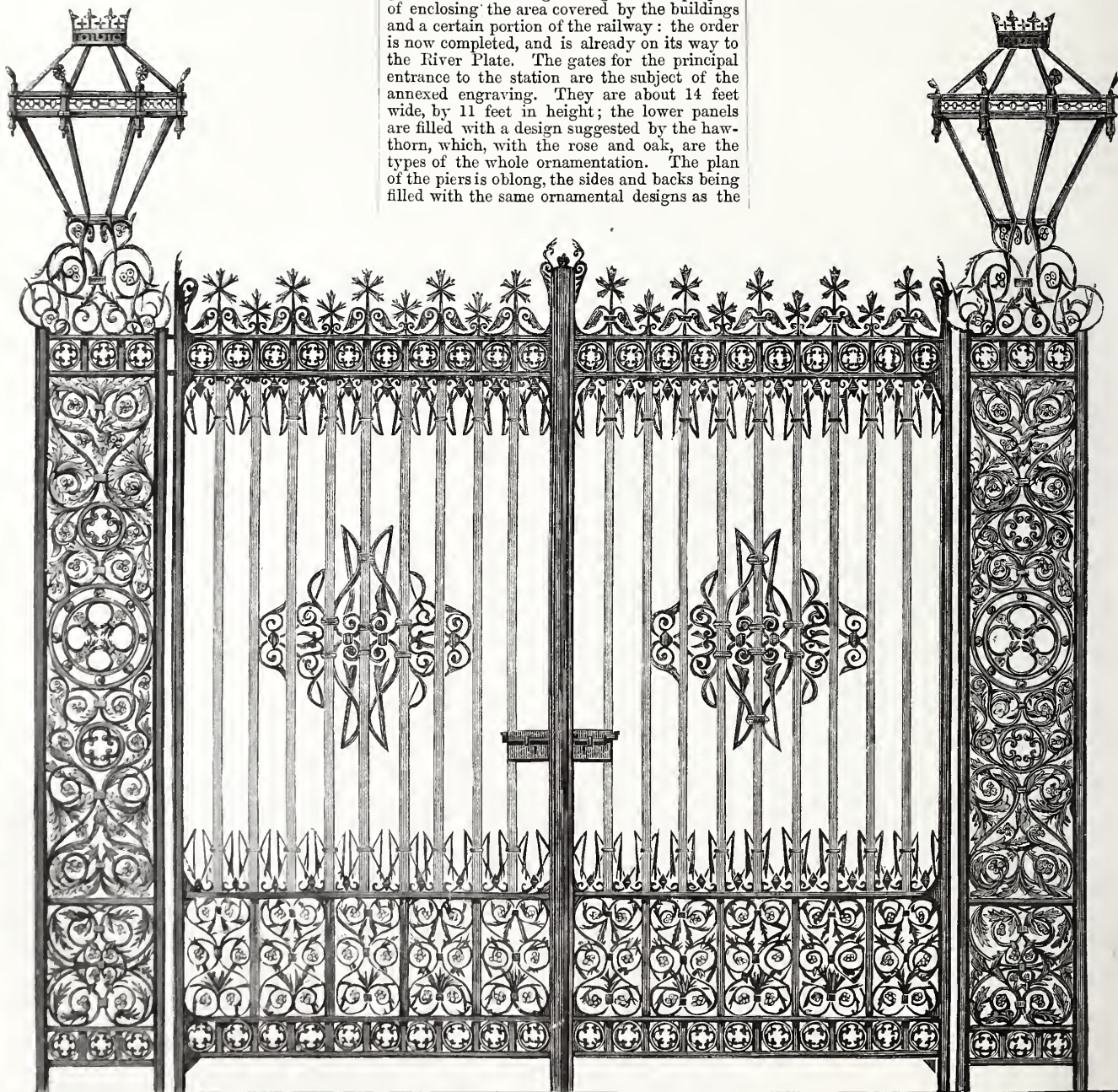
than all, their position as ministers of the Established Church of Scotland. The canvas includes no fewer than four hundred and seventy portraits. As the work neared completion, it attracted the attention of a number of the leading laymen of the Free Church, who, on consulting Sir George Harvey, President of the Royal Scottish Academy, for his estimate of its value, he gave it as his opinion that it should not be under 3,000 guineas. These generous-hearted men, nothing daunted by this large sum, resolved to attempt to raise the amount in thirty 100 guinea subscriptions; but finding a difficulty in procuring more than £1,500, the artist intimated that, on receiving that sum for his picture, and retaining the copyright, he would relieve the committee of all further pecuniary responsibility. The transaction was completed on these terms, the painter receiving for his work £1,500—£1,200 of which was raised in £100 subscriptions, an honour which he warmly appreciated. He also retained his copyright in the picture: the latter has been presented, by the subscribers to the Free Church of Scotland, and is deposited in the Hall of the Free Presbytery of Edinburgh. It has been successfully reproduced in various sizes by the new permanent process called the "autotype." JAMES DAFFORNE.

MODERN IRON-WORK.

At the last Paris International Exhibition a pair of iron gates, by Messrs. Barnard, Bishop, and Barnards, of Norwich, attracted the notice of most visitors, by their colossal size, the elaborate and beautiful character of the design, and by the skill with which the

workmen's hammer had wrought it out. An examination of those gates naturally led to the inference that if the manufacturers were afforded another opportunity of producing a work of the same kind, it would reflect equal, if not more, credit upon them. In the summer of last year this great firm of iron-workers received a commission from the Government of Buenos Ayres to furnish a series of ornamental gates and connecting railings for the purpose of enclosing the area covered by the buildings and a certain portion of the railway: the order is now completed, and is already on its way to the River Plate. The gates for the principal entrance to the station are the subject of the annexed engraving. They are about 14 feet wide, by 11 feet in height; the lower panels are filled with a design suggested by the hawthorn, which, with the rose and oak, are the types of the whole ornamentation. The plan of the piers is oblong, the sides and backs being filled with the same ornamental designs as the

front: wings to match complete the set, which occupies an arch in front of the station. Without any attempts at overmuch elaboration, the richness of the design is most striking, and at the same time is characterised by good taste: the merit must be given to Mr. Alfred Barnard, one of the younger members of the firm, who originated and superintended the execution of the whole work: this is entirely of wrought iron.



THE LOST PLEIAD.

ENGRAVED BY G. J. STODART FROM THE STATUE
BY J. G. LOUGH.

It is somewhat refreshing to realise a new idea in a work of sculptured Art. The fabled gods and goddesses of the ancients have been worked out till one is well-nigh weary of them, though "a thing of beauty" is said to be "a joy for ever," and so some sculptors have turned aside from Venus, and Diana, and Flora, Mercury and Cupid, in search of some novelty more in relationship with ourselves and

those among whom we live: hence the origin of 'The Reading Girl,' 'The Broken Drum,' and others of a similar character. But thanks to the verses of a lady, Letitia E. Landon, who once shone as a bright star in the constellation of modern poets, Mr. Lough has found a subject in her, 'The Lost Pleiad,' which comes not within either of the two classes indicated, but is simply a poetical imagination, and very elegantly has he embodied it in human form. The attitude of the figure is suggestive of sorrow: the starry crown, taken from the brow, is held lightly in her hand, as if she were about to cast it earthwards; and she rests on a sphere encircled by the Hours to indicate her fall from the heavenly

estate: the composition, both as a whole and in all its details, is most attractive.

The idea of what we call a "shooting star"—or, as astronomers would, we presume, denominate it, a meteor—being the final extinction of one of those glorious orbs which "in their courses run and shine," is a theme well calculated to waken the strings of the poet's lyre with music, which finds an echo in the art of the sculptor.

Mr. Lough's statue is in marble, and has never been publicly exhibited; it was bought in his studio before completed. It is to be regretted that the sculptor of such a work very rarely makes his appearance in the Academy or elsewhere.



THE LOST PLEIAD.

ENGRAVED BY G. J. STODART, FROM THE STATUE BY J. G. LOUGH

ROYAL BIRMINGHAM SOCIETY OF ARTISTS.

THE annual exhibition of this institution opened on the 30th of August with a collection of more than seven hundred oil-paintings and water-colour drawings; sculpture being entirely unrepresented. It is but reiterating a statement we have often made, that in these provincial Art-gatherings we meet with works that have already received notice in our columns; and this year at Birmingham are not a few old acquaintances; as, for example, 'Luther's First Study of the Bible,' by E. M. Ward, R.A.; 'Flight of the Queen of James II.,' A. Johnston; 'Fair Helen of Kircconnell,' J. Archer, R.S.A.; 'Tussle with a Highland Smuggler,' and 'The Disgrace of Wolsey,' J. Pettie, R.S.A.; 'The Coral Finders,' and a study for the large picture, 'The Ordeal of a Witch,' both by P. F. Poole, R.A.; 'Dora,' F. W. W. Topham; 'The Return of the Prodigal,' W. Gale; 'Rochester,' H. Dawson; 'Medea,' F. Sandys; 'A Scene from *Hamlet*,' H. C. Selous; 'The Forced Abdication of Mary of Scotland,' C. Lucy, &c., &c.

Local artists have priority of claim to the larger portion of the space we can devote to the notice of their exhibition; among them stands conspicuously F. H. Henshaw, who contributes several pictures, the principal being a very fine landscape, 'The Ladder Bridge,' over the Trent, a well-arranged composition, vigorous in drawing, broadly treated, and bright in colour. C. T. Burt's 'Hay-field,' a large picture, is true to nature, and in every way good. H. S. Baker has found several nice bits of scenery at Clovelly and its neighbourhood, which he has skilfully transferred to his canvases. J. Finnie, of Liverpool, in his 'Evening Vale of Clwyd,' appears disposed to try his strength—and not without reasonable ground of some degree of success—with one of the Coles, of 'Sunset' notoriety. A. E. Everitt, secretary of the Society, is well represented in 'The Moated Grange, Ludstone, Salop;' he also exhibits some good water-colour drawings. H. H. Lines, an old exhibitor of the Society, maintains his place in the gallery by his 'Kempsey Common,' 'On the Wye,' 'Glen Arran,' &c. J. J. Hill, who, although he has come to reside in London, is, we believe, a Birmingham artist, contributes but one picture—'Happiness:' a pair of rustic lovers, very prettily represented. C. W. Radclyffe has sent several small yet good landscapes—'A Welsh Tarn,' 'The Church Path,' 'On the Menai Straits,' &c.; the last of these is in water-colours. In this department the works of J. Steeple deserve special notice, — 'A Fallow—Scene in Shropshire;' 'Criccieth, North Wales,' 'Hay-making in Shropshire,' and others. In the same room are several commendable drawings by C. R. Aston, 'Evening at Pangbourne;' 'Glamara, Borrowdale;' 'A Summer Afternoon, Borrowdale,' &c. It will be observable that with the local artists landscapes largely predominate: there are but few figure-painters among them, and these are of comparatively modest pretensions. The fact is, that when provincial artists have gained something that promises a reputation in the metropolis, they almost invariably come and settle among us. Mr. W. T. Roden's portraits in the gallery must not, however, be passed over without notice; they are life-like, and have qualities that render them valuable as works of Art.

We do not think the present exhibition is the most attractive we have seen in Birmingham: there are fewer pictures than usual—either on loan, or contributed by the painters themselves—by men of high repute; and it cannot be expected that "native" talent, however promising in itself, can supply what is necessary to render a gallery of paintings such as in these days the public looks for. It must not be assumed that the fault of this, if it may be so considered, lies at the door of the society or its council: first-class pictures which have passed into the hands of wealthy collectors are not easy of attainment; and the result, so far as these exhibitions are concerned, is often comparative poverty of show, instead of its opposite.

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—The magnificent temple of Science and the Industrial Arts erecting in this city is fast expanding its gigantic limbs to their full grandeur. The deformed building attached to the west side of the Museum has been taken down, and the Great Hall, which now is about a third of the promised size, gives some idea of the splendour of the finished pile. The numerous smaller halls at the back of the building are also assuming their full significance. The cost of the extensions is to be £53,336; and Government is advancing £10,000 of this sum yearly, for continuous operations.—Mr. D. W. Stevenson has finished the group of 'Labour,' one of the four which will ornament the Scottish National Memorial of the Prince Consort. It was designed by MacCallum, whose model has much excellence; but Mr. Stevenson has not strictly followed it, giving a somewhat different expression to the figures, which are all life-size. The husband, who is wrapped in the shepherd's plaid, and resting his right hand on a spade, is offering a wreath: the labourer's wife is speaking of the virtues of a good prince, and, at the moment, is pointing her boy of six summers to the Prince Consort—the great prince of her story—while the boy, lost in wonder, stands nervously crushing a heap of wild flowers gathered in his dress, and clutching a bunch of daisies in his uplifted hand. The garments of the group are faithfully rendered, and exhibit much patient work; and the attitude of each figure in the group is, as a whole, striking, simple, and graceful.—We are glad to announce that the Board of Trustees for Manufacturers has now procured a collection of Turner's water-colour drawings on loan from South Kensington: they will be exhibited in the National Gallery during next month.

STIRLING.—The national monument to Wallace on the Abbey Craig, near Stirling, was formally handed over to the municipal authorities on the 11th of September. The idea was first suggested by the Rev. Dr. Charles Rogers, in his work on the "Bridge of Allan," published in 1851. In 1856 Dr. Rogers, as secretary of a provisional committee, prevailed on the late Earl of Elgin to preside at a national meeting in the King's Park, Stirling, when the undertaking was formally inaugurated. He then held public meetings in different towns, and succeeded in awakening considerable interest in the enterprise. The sum of £7,000 having been secured, the foundation stone of the monument was laid with masonic honours on the 24th June, 1861, the late Duke of Athol presiding at the masonic ceremonial, and the late Sir Archibald Alison, Bart., presiding at a subsequent banquet. Building operations were occasionally suspended for lack of funds, but at length the needful amount having been procured, the monument has been completed. The entire cost of the structure has somewhat exceeded £12,000. The monument was designed by Mr. J. T. Rothead, architect, Glasgow; but we cannot find room to describe it. One of the most gratifying circumstances attending the ceremonial was the presentation of the portrait of Dr. Rogers to his wife, as a memorial of the accomplishment of the work they had met that day to inaugurate. The picture is by Mr. D. E. Fortune, of London.

LEITH.—A meeting has lately been held for the purpose of promoting the establishment of a School of Art in this town. It will be in connection with the Department of Science and Art.

BRADFORD.—A statue of Ceres has been executed—we have not heard by whom—for the Peel Park. It is the gift of the Bradford "Band of Hope" Society, in acknowledgment of the liberality of the corporation in granting the use of the park for the "Band's" summer demonstrations.

BURSFLEM.—The Art-exhibition held in this town in connection with the Wedgwood Memorial Institute, closed in the month of August. The number of visitors who paid at the doors was 12,966, in addition to six schools bringing 1,041 children; and the number ad-

mitted by season tickets was 3,582, the season ticket-holders averaging 15 visits. The largest attendance on any day was 571, the number admitted on the closing day. Of 3,000 catalogues published 2,307 were sold.—A school of Art will be opened this month at the Institute, under the direction of Mr. Theaker, who has been elected head-master. From the reports which have reached us, it appears doubtful whether much, if any, pecuniary benefit will arise out of the Exhibition; the accounts have, however, yet to be made up.

LEEDS.—Dr. Puckett, of the Bath School of Art, has been appointed head-master of the Leeds School of Art in connection with the Mechanics' Institute and Literary Society. He succeeds Mr. W. Smith, who, as we announced last month, has been called to fill the post of head-master of the Institute of Art and Science, an association but recently established, and which appears to have assumed the place of a rival school.—It is proposed to establish a Free Art Circulating Library in connection with the School of Art in this town. The books will comprise a series of volumes, by the best authors, on ornament, figure-drawing, sketching, and painting in oils and water-colours, botany, biographies of artists of all kinds, and histories of Art. The picture-gallery is also to be made available for the use of the pupils.

LEICESTER.—A movement is in progress for establishing a School of Art here: we only wonder such an institution was not founded long ago. Leicester is an important manufacturing place; and though, perhaps, Art enters comparatively little into the majority of its productions, yet in that of lace, for example, one of its staple commodities, a thorough knowledge of design is most essential.

Norwich has had quite enough within the last month to occupy, through very diversified channels, the time and attention of her good citizens and their families. First, there has been the long-protracted inquiry as to the last parliamentary election; then, the Triennial Musical Festival; and, finally, the opening of the Second Exhibition of the Norwich Fine Art Association. These three movements have, in fact, been going on simultaneously; but it is the third only which claims any notice at our hands, and we have not much to say even of this. Norwich, somehow or other, does not attract the best-known metropolitan artists to send there; this is, perhaps, a mistake on the part of the latter, as there are many wealthy men in and about the city, who are art-lovers and patrons. Among the three hundred pictures forming the exhibition that opened in the beginning of last month, there is not one by any painter of prominent distinction. Amid the great mass of works may be seen a few small examples of some familiar names—A. Clint, Cobbett, W. Gale, Glendinging, O. W. Elen, E. Hayes, Hayllar, P. Levin, A. F. Patten, W. F. Stocks, J. C. Waite, J. J. Wilson—but beyond these, the interest of the collection is mainly in the hands of local artists, who muster in tolerable strength, and include the names of A. J. Stark—of Norwich extraction, though now living in London—Barwell, W. Freeman, C. L. Nursey, the Stannards, Ladbroke, J. J. Cotman—son, we presume, of a man famous in the earlier days of water-colour painting—H. H. Roberts, Woodhouse, and others, who exhibit some creditable works, but we have not space to point them out.

MANCHESTER.—A memorial, in the form of an "Eleanor Cross," has recently been erected on Walkden Moor, near this city, in honour of the late Countess of Ellesmere. The cross is fifty feet in height, and shows, in niches at the angles of the pinnacles below the parapet of pierced work, four statuette—a Lancashire operative, a collier, and two factory girls. It is also embellished with sculptured figures, representing Piety, Charity, Munificence, and Prudence, emblematic of the deceased lady's Christian virtues.

SHREWSBURY.—Two colossal figures, representing respectively Ceres and Pomona, have been placed on the New Corn Exchange. They are the work of Mr. Landucci, of Shrewsbury, executed from designs by Mr. Griffith, architect of the building.

DANISH TERRA-COTTAS.

THERE is a large variety of terra-cotta ware, the production of Danish manufactories, to be seen in the galleries of Messrs. A. Borgen and Co., 142, New Bond Street. When attention is called to Danish Art, we think naturally of Thorwaldsen; not that he is the only great artist of his country, but because his is one of most illustrious names in the history of sculpture. It is highly-interesting to meet with a small series of the Copenhagen works of Thorwaldsen, comprehending those in the Museum, and also the Saviour and the twelve Apostles in the Fruekirke, or Notre Dame, of Copenhagen. Among the classic subjects are the Jason, Ganymede, Psyche, Venus, Apollo, Mercury, Adonis, &c. Besides works of Thorwaldsen, Messrs. Borgen show copies of others by Professor Jerichau, and Bissen, Thorwaldsen's best and favourite pupil. By the former is the 'Panther Hunter,' a man attacked by a panther, because he has captured one of her young. This is a most spirited composition, telling effectively from every point of view. By Bissen is a remarkable figure, a Valkyrie, embodied from the ancient Norse mythology. It is a youthful female figure with outstretched wings, standing, and in the act of pouring a beverage from a vase of classic form into a drinking horn. The Valkyries were the tutelary spirits of the Norse warriors, each of whom was under the protection of a Valkyrie, who, although invisible during the combat, was constantly by his side, ready to transport him to Valhalla the moment he fell, and there to act for ever as his cup-bearer.

The terra-cotta manufacture of Denmark, in exquisite surface and beautiful material, stands unrivalled. It is twenty-five years since it was established, and its excellence has extended throughout Europe the reputation of this fabric. The material is worthy of the highest order of design, and the promoters of the manufactory have made their selections in the purest taste. For instance, the Thorwaldsen Museum, in which specimens of all the great sculptor's works are to be found, has been laid under contribution by the factory to such an extent that it would be difficult to name any well-known work by Thorwaldsen which has not been reproduced in terra-cotta. His bas-reliefs, so long familiar to us, are elegantly utilised here: we see the Four Seasons, the Four Elements, Night and Morning, 'Love with the Net,' and 'Love with the Dog'; many of these subjects are employed in mixed ornamentation to enrich the Danish Etruscan vases. Thus we see on a vase embellished with all the severest Greek florid forms, bearing also on its sides, medallionwise, some popular conception of the great Danish sculptor.

Messrs. Borgen show numerous specimens of embossed terra-cotta, all of which are executed by the hand. Nearly the whole of the designs are from the works of Thorwaldsen, a few are by Flaxman. The subject on one of the great vases is the 'Parting of Hector and Andromache,' on another Alexander in a four-horse chariot driven by a winged figure, on another the Combat between Diomedes and Ares. The subjects on some of the smaller vases are Achilles dragging Hector bound to his chariot, Dædalus, Nemesis in a chariot followed by two winged children, and Hercules waited on by Hebe. In all these the designs are yellow relieved by a black ground; but there are numerous examples of the reverse, that is, the designs are black relieved by a lighter field. A large vase decorated in this manner is believed to be unique. It was made expressly for exhibition at Paris, in 1867; the subject is Jupiter enthroned and surrounded by the gods. However startled the worshipper of the Arts of ancient Etruria may be on seeing the daring adaptations practised here, he will be more surprised at seeing a yet more intimate association of the modern and the antique in the addition of brilliantly painted groupments of flowers on vases, otherwise purely Etruscan. This kind of ornament is said to be extremely popular in Denmark; as may be supposed from the number and variety of the examples of such

work in Messrs. Borgen's establishment. It is claimed as peculiarly Danish.

There is another remarkable adaptation said to be entirely Danish; it is the appropriation of the Egyptian hieroglyphics, red and black, and their distribution on light chocolate grounds. In this case success does not attend the merely accurate copies of the Egyptian subjects; but it is the skill with which they are adapted that renders them acceptable to tastes of every degree.

From the strict nationality of its forms, much of the jewelry displayed by Messrs. Borgen is very interesting. The designs are copies from the ancient Norse examples preserved in the Museum at Copenhagen. The patterns of many of the ornaments are in iron, and these have been strictly maintained in their reproduction; the only difference being the substitution of gold for iron—and although we see these articles only as brooches, bracelets, necklaces, &c., there is a barbaresque grandeur of pretension about them very impressive.

It is impossible even to mention any considerable proportion of these works, which commend themselves to the notice of the English public by their beauty, the elegance of their taste, and the accurate severity of their Art in conception and execution. We may, however, confidently say that Danish Art is not known among us as it deserves to be; and we recommend, therefore, a visit to Messrs. Borgen, as a fitting introduction to its excellence, and, we may even add, its originality.

EXETER HALL.

EXETER HALL has been elaborately re-decorated, and it is probable that when well and equally lighted the effect may be all that can be desired. We consider that the ornamentation has been studied as for gas-light; whether it has or not, the daylight of the hall is by no means favourable for looking at mural embellishments, as the observer is confused by lights which traverse the line of vision in every direction. The roof of the hall is pierced with no fewer than twenty-two circular apertures, faced with ornamental gratings, in the centres of which are fixed the gas pendants; and with these circular figures the ornamentist has had no choice but to deal as centres; and he has disposed of them with taste and judgment. The general colour of the roof is light blue, and it is divided transversely by yellow bands, that cut the space into diamond shapes, each of which has a gas pendant and a ventilating grating for its centre. The rigid lines of the diamond forms are relieved by segmental bands which span the four sides, and in each of the four angles is painted the classic honeysuckle in a blue somewhat deeper than the general tone. The bands are flowered, and there are other ornaments which, by daylight, are not distinguishable from the floor of the hall. The roof design is enclosed by a yellow border running entirely round the room. Below this yellow border runs a breadth of blue, repeating the colour of the roof; and again below this is another wide belt of colour studded with round medallions and diamond-shaped panels. The wall space below the windows is laid out in Pompeian panels, which certainly do not accord with the upper designs. As we saw the decorations by daylight, the gas centres were too impudent, from the dark colour of the metal, but the whole may be harmonized by a strong flood of light. The ornamentists, we are told, are Messrs. Harland and Fisher, of Southampton Street, and the architect, Mr. Maberley, of Gloucester.

MINOR TOPICS OF THE MONTH.

THE NATIONAL PORTRAIT GALLERY.—Several interesting additions have recently been made to this collection, but the rooms in Great George Street are now so crowded that many portraits are placed on the floor. About the end of the year it is intended to remove the entire collection to the arcades at South Kensington, wherein the late exhibitions of portraiture have been held. It is desirable to see the national portraits by a suitable light, as there are among them many works of great excellence, the quality of which cannot at present be estimated. The collection, as it is at present understood, is ultimately destined for the National Gallery when the contemplated additions shall have been made. Anne, Countess of Shrewsbury, by Lely, a recent acquisition, is rather a picture than a portrait, as marking no period by its costume. The lady died in 1702, and were it not that Lely was compelled to date her by the speciality of her ringlets, she might have lived in the time of Augustus, or even in that of Pericles. Of Edward Cocker, a name familiar to us as a household word—there is a portrait, but the artist is not known. He is described as an "arithmetician, writing-master, and engraver;" and by Pepys, in his Diary (August and October, 1664), is commended on account of his attainments. John Wesley is represented by a bust, in which he appears wearing his gown and bands. The peculiarity of the features is not to be mistaken, and the natural serenity of the face is perfectly rendered. It is remarkable, however, that the name of the sculptor of such a work should be lost, as it is really a performance of some pretension. A small portrait of Frederick Lord North is strongly suggestive of Louis XVI.; the character of the head is much the same. There is a head of George Clifford, the chivalrous Earl of Cumberland, who was champion in the time of Queen Elizabeth—he wears a richly ornamented suit of armour and a Spanish hat, to which is fixed the Queen's glove. Dean Swift, painted by Jervas, appears in a blue silk wrapper: it is a life-sized portrait of which every part looks unfinished except the head. Charles, Marquis of Cornwallis, by Gainsborough, seems a work of much excellence, but it cannot be seen, being of necessity placed on the floor. The small portrait of Hogarth, painted by himself, which was lately sold at Christie's, is here; it was painted in 1758, and engraved by him before his death, in 1764. Anne Chambers, Countess Temple, a lady distinguished by her literary attainments, a profile portrait in coloured chalks by H. D. Hamilton; Richard Temple, Viscount Cobham, a portrait by Van Loo, formerly in the collection at Stowe; and George Villiers, second Duke of Buckingham, by Sir Peter Lely, are among the latest additions.

WINTER EXHIBITIONS.—The Dudley Gallery will have its third winter exhibition of "Cabinet Oil Pictures" to open in November. The promoters of the late "Select Supplementary Exhibition," in Old Bond Street, announce that the "great success which has attended it" induces them to open an exhibition in the same rooms during the winter.

THE MEYRICK COLLECTION OF ARMOUR, now on exhibition at the South Kensington Museum, is to be offered for sale to the Department of Science and Art. It is stated that if the collection were added to

that in the Tower of London, the whole would be unsurpassed throughout the world.

THE BRITISH MUSEUM.—The print and medal rooms are to have iron-galleries erected in them, additions which are much required. A portion of the last estimate noted by Parliament for the Museum will go to defray their cost. Several specimens of antique, mediæval, and more modern glass have recently been acquired by Mr. Franks, by means of the Slade Fund. Among them are three Oriental lamps, beautiful in colour and decoration; a Venetian marriage-goblet of blue glass, having busts, in enamel, introduced; two *patere*—one supposed to date back to the third century, and is decorated with the plumes of Isis in gold; the other is of clear glass, and a work of the seventeenth century, with a radiating fern-like pattern of opaque green glass, or enamel, enriched with birds in white, flowers in blue, the fronds being tipped with yellow. To these are added an antique Roman boat of dark blue glass, a small Roman *amphora* of similar material, and a fine antique bowl. We believe that these, with numerous other works of ancient Art, were purchased at the recent sale at the collection of Fulskey of Paris.

YELLOW FEVER IN SCULPTURE.—We grieve to announce the outburst of a frightful epidemic. Its origin and exact nature are unknown, but it appears to be singularly infectious. The chief symptom is the brassy, unwholesome hue assumed by the sufferer. The first case occurred in the vicinity of the Royal Exchange, the patient being no other than our lamented friend, Mr. Peabody. We are, however, happy to say that it is only the memorial figure, and not the munificent man, who has thus suffered. Before the public alarm had been fully awakened the infection spread. General Sir Henry Havelock, having been previously brought into a state of unusual health and good looks by something resembling a Turkish Bath, fell a victim, and now looks down on the lions in Trafalgar Square with a jaundiced face which excites universal commiseration. Sir C. J. Napier is a fellow victim. The blow has taken the public entirely by surprise. One hope remains, and it is that this ugly and unmeaning lackering, which brings out every imperfection in the casting in a most salient manner, will speedily become toned down with soot. What our bronze statues want (exclusively of the melting-pot, for some of them) is care. When the reliefs on the base of the Nelson Column were washed the other day, the effect was admirable. But soot, with the salts that accompany it, deposits very rapidly in London. Some of our bronze statues are made of ill mixed metal, but even the purest bronze, brass, or gun-metal, would be unable to resist corrosion, except on very plain surfaces, under the deposit that so rapidly forms. Were the new lacquer as artistic as it is ugly, its application, once and for all, would be useless. What is requisite is regular and careful washing. The slight injury which may arise, in the course of time, from the friction of a brush, is nothing compared to the corroding effect of the neglected coating which so rapidly forms. Let us urge on the First Commissioner of Works, if he be the proper authority, not to experiment any more on our statues, but to take proper means to make them, and to keep them, clean. Better for a public man to have no statue at all, than one which is only a daily proof of the

parsimonious neglect of those who are responsible for the care of the public monuments of our capital.

IMPROVEMENT IN PHOTOGRAPHY.—Sig. Lamarra, of Naples, has recently made an important discovery in photography. By a method, as yet of course a secret, but which he affirms to be artistic rather than mechanical, he has solved what has so long been a difficulty in photography, that of bringing out every colour of the original in its distinctive and correct tone of grey. Light hues, as yellows, thus appear in their true relation to the rest of the picture, and the results so obtained are very beautiful. Signor Lamarra has hitherto applied his discovery to the reproduction of works of Art; many specimens of it appearing in the recent Exhibition of Fine Arts at Naples.

THE PRINCESS' THEATRE.—Since the article on the scenery and decorations of this theatre, which appeared in our August number, was written, the hand of the renovator and restorer has been busily at work in the interior, giving a new and vastly improved aspect to all around. It is unnecessary to point out in detail what has been done: it must suffice that the re-decorations, designed and carried out by Mr. J. MacIntosh, evidence his taste and skill most creditably to himself and agreeably to the frequenters of the "house."

THE TELEICONOGRAPH.—The application of simple optical aid to the service of the draughtsman has hitherto been wonderfully in arrear of our actual optical science. The subject has, as yet, been left to private ingenuity, and has hardly gone beyond the stage of hobby. We may refer to a method of measuring heights or distances recently described under the name of the "Apomecometer;" and to different forms of pocket levels and of goniometers which well deserve attention and description. More than ten years since we were shown a beautiful set of survey sheets of mountainous country, which had been produced by the aid of a surveyor's plane table, on which a telescope was placed, so constructed that its stand formed a straight-edge, by means of which a line corresponding to that of the axis of the instrument was drawn on the survey sheet. Nor was this all: the tube of the telescope was graduated, and engraved with a table, showing the distance of the object on which the glass was focussed; by careful practice, in the hands of the same observer, great accuracy was attainable by that simple method. A yet more available aid to the draughtsman, whether his study be architecture, landscape, sculpture, military or civil engineering, or any other requiring accuracy of delineation, has been produced by a French architect, M. Revoil; he calls his new instrument the *Téléicônograph*. The peculiarity of its construction consists in the application of a prism to the eye-glass of a telescope, so that the observer can see the object on which the instrument is directed, projected on a piece of paper below the prism, and is thus enabled to sketch the outlines which are optically depicted, with perfect accuracy. The distortion caused by the lens of the camera in all objects that are out of the exact focus of the glass is thus altogether avoided. By varying the distance of the sketching paper from the prism, the size of the image projected may be varied at will, without any diminution of accuracy. Objects drawn in detail, at from 100 to 350 yards distance, are readily given by this instrument on a linear scale of from ten to fifteen times the size of that which would be exhibited by the camera

under similar conditions. We expect to see the instrument of M. Revoil become the indispensable *vade mecum* for the artist.

VOLUNTEER INTERNATIONAL TROPHY.—Everything nowadays is becoming international. Close by the Irish International Trophy in the South Kensington Museum is another elaborate piece of workmanship, bearing the above title, which has been lent to the Museum by the trustees, Earl Grosvenor, Macleod of Macleod, and Colonel Lindsay. No doubt the courts at Kensington offer a most appropriate locality for the display of these crowns of our modern Olympian contests. The trophy in question is produced in electro-plate by Messrs. Elkington. The workmanship is superior to the design, which is of that rigidly balanced bilateral order, the very antipodes of the picturesque. A truncated column decked with four flags, two drooping right, and two drooping left, forms the centre. A statuette of a volunteer stands with his back to the column in front, and another statuette of a volunteer with his back to the column behind. On one side Mars drives two horses in a chariot (of a construction unknown to antiquity) adorned with the emblems of war. On the other side, Minerva drives two oxen in another chariot, adorned with the emblems of peace. Behind Mars are seated two women, each bewailing and weeping over a boy; behind Minerva are other two women similarly circumstanced, each smiling and rejoicing over a boy: the moral lesson presented being that of the contrast between the evils of that which, in classic times, was considered as the normal state of mankind, and the blessings of peace. The execution of these figures is characterised by much merit, but it will be seen that, as regards the artistic conception and power of grouping, a simple description assumes, without any *malice prepense*, almost the tone of satire.

L'ARTE IN ITALIA.—We are glad to offer a fraternal greeting to an Italian Art-Journal. *L'Arte in Italia* is its name. It is stated to be a *Rivista mensile di Belle Arti*. Its editors are Signor Carlo Felice Biscarra, and Signor Luigi Rocca. It bears on the title-page, as places of publication, the names Torino, Napoli, Firenze, Milano; and its first number is dated in January, 1869. A feature in this publication which is of no little interest is the varied nature of its illustrations—woodcuts, lithographs, and etchings being all employed. Of these the former miss the sharpness and force of our own best workmen. The lithographs are, in some instances, bold and spirited, if not very highly finished, and might rather be taken for what is called autotype than ordinary lithograph. Of the etchings we are able to speak in the highest terms. There is one of Filippo Palizzi, a Neapolitan landscape painter, of rare force and beauty. With the high-flown diction to which the pliant Italian language so gracefully lends itself, our contemporary remarks of this etching: "Al raro talento del di Bartolo si deve lo stupendo ritratto che noi pubblichiamo." In plain English, the engraving does great credit both to the engraver and to the printer.

MR. HEPWORTH DIXON has retired from the editorship of the *Athenæum*, and has been succeeded by Dr. Doran, F.S.A., a gentleman eminently qualified for the important post. He is a ripe scholar, of extensive acquirements in many branches of knowledge, a man of sound judgment yet generous sympathies, and his published works are so many evidences of his large capabilities.

REVIEWS.

LA MADONNA DEL BALDACCHINO. Engraved by GIOVANNI FOCCELLA, from the Painting by RAFFAELLE. Published at Florence.

To see a large line-engraving, nowadays, is a rare treat. Our English publishers, if there be any, strive to satisfy the world of Art with the "mixed style" and chromo-lithography: examples of the former are plenty enough, such as they are; and of the latter there is an ample supply: good of their order: such as content those who do not covet, or will not pay, for works of the highest class. Line-engraving in England is a thing of the past; and but for the *Art-Journal*, there would be no artist in that style to see a sheet of copper or steel before him. Now and then, however, France, Germany, and Italy, send us the refreshments we cannot find at home.

It is a deep delight to look upon a print like this: a production of surpassing beauty, of which any age or nation might be proud. The engraver, we understand, has been at work upon it upwards of ten years; he has received "honours" from many sovereigns—not excepting the Queen of England; and has become famous in his generation: we fear that fame has been his principal, if not his sole, reward. No doubt there are in this country, as on the Continent, many who would gladly acquire this truly noble example of either Art: but obstacles in the artist's way are serious; to make its merits known is by no means easy; and it would be more than difficult to find a publisher willing to give the artist his "due." Indeed, we believe, there is no one in England who will place it before the British public—except under circumstances that will leave the engraver little other recompense than the glory of having produced it.

The picture, a *chef-d'œuvre* of the mighty painter, is well known as among the gems of the Pitti Palace—one of the grand treasures of Florence. [A full description of it will be found on page 145, *ante*, in the account of the Pitti Palace collection. The Madonna del Baldacchino, or Madonna of the Canopy, is a large altar-piece, painted by Raffaello, when in Florence, but never quite finished. Fra Bartolomeo is presumed to have worked upon it.]

As a religious composition, the picture holds foremost rank among the productions of the immortal artist.

As we have intimated, it would be impossible to overrate the merits of the engraving. Forceful, refined, and manifesting thorough knowledge of the capabilities of the Art, it may be safely placed side by side with the great works of the best periods; and is certainly not surpassed by any line-engraving that has been issued in the present century. No part of it has been slighted. It is an effort of labour as well as genius; and may be accepted as one of the glories of engraving in line; we fear we shall hereafter see few like it, for to perform such a task, argues an amount of intense love for Art, true patriotism, and utter sacrifice of self, such as we may not expect to see often in this age, when mediocrity is a far surer way to wealth. At least Signor Foccella may calculate on obtaining the applause, and also, we hope, the patronage of all who appreciate the highest excellence in engraved Art.

RECENT DISCUSSIONS ON THE ABOLITION OF PATENTS FOR INVENTIONS IN THE UNITED KINGDOM, FRANCE, GERMANY, &c. Published by LONGMANS & Co.

This is a compilation by Mr. R. A. Macfie, M.P., for Leith, of various speeches, papers, extracts, and articles, having for their object the total abolition of the patent laws in the United Kingdom, together with numerous papers on copyright. Although without order, arrangement, or logical sequence, the work may be found useful to all interested in the questions to which it refers, as containing the opinions and arguments of those who stoutly maintain the expediency of putting an end to patent privileges. The speeches include those of Sir Roundell Palmer, Lord Stanley, and Mr.

Macfie, delivered in the House of Commons, on the 28th of May last, on Mr. Macfie's motion for the abolition of the patent laws, which was withdrawn. Among the speeches delivered on that motion, but not reprinted by Mr. Macfie, was that excellently sound and practical one with which Mr. Mundella favoured the House, and which completely answered many of the arguments of the opponents of patent law. Having, so recently as last month, in an article on this subject, expressed an opinion that while the law undoubtedly requires modification and improvement, its total abolition would be a fatal mistake, we may add that a perusal of Mr. Macfie's *réchauffé* has not caused us in any way to change our views. He may entertain a strong conviction that the patent laws are prejudicial, but does he not furnish a reason why he feels so strongly, when he tells us, in his speech, "In that trade (sugar-refining), I myself, shortly before my retiring from commerce, paid £3,000 for a year's right to use a patent process, which proved unworkable, and had to pay a solatium of £1,000 for leave to discontinue it?" Thus the hon. gentleman furnishes the arguments that since he was so bad a judge of a patent process he can hardly be accepted as a good authority on the patent law. We think we have seen in certain law-books on patents, cases reported wherein the name of Macfie figured as defendant in actions for infringement of patent-right, and wherein the judges appeared to rule that the patentee was right and the defendant, Macfie, wrong; and if this be the same Mr. Macfie—and it is, at any rate, a curious coincidence that the patents were for sugar-refining—why it may possibly account for some of that odium which our author evidently entertains for the patent laws. Be this as it may, Mr. Macfie is perfectly justified in attempting to prove to the manufacturers of Manchester, Leeds, Birmingham, Sheffield, and Nottingham, that they are under a delusion respecting the patent laws, which, according to their opinion, are prejudicial rather than beneficial and necessary; and when he has succeeded in converting them, and not till then, will the patent laws be erased from the statute book.

We had always considered a patent to partake of the nature of a reward to an inventor for producing something novel, ingenious, and useful; and that the extent of this reward was measured by the importance which the public attached to it, and exhibited by using it. Hence, the better the invention, the greater the reward; and Mr. Macfie does not deny the necessity of rewarding inventors, and therefore upholds the principle of the patent laws, only he would substitute his system of offering Government rewards instead of patents. His plan "is to convert the patent office into an office for recording inventions—the specifications to be registered, and at any time after an invention has been tried, and proved practically useful, a fact to be duly certified, the inventor to be allowed to claim that the invention be reported on. A chief commissioner of inventions is to appoint one or two examiners for this purpose, whose duty will be (after, if needful, visiting the scene of operations, and conferring with practical manufacturers), to recommend it, if they think it worthy of classification for a reward, prize, or certificate of merit. Once a year, the head of the invention office, with the help of an adjudicating committee, shall classify the several inventions that were in the previous twelve months certified as having been for the first time brought into beneficial use. In this classification, the first rank shall entitle to a reward of £10,000; second, to £5,000; third, to £1,000; fourth, to £500; fifth, to £100; sixth, to £50; seventh, gold medal; eighth, silver medal; ninth, bronze medal; tenth, certificate of merit. Parliament to provide £200,000 annually for rewards and for the expenses of the office, &c." What an impracticable, and indeed utterly absurd, plan for "rewarding" inventors! how productive would it be of jobbery and chicanery, and what a mockery to some inventors would be a "certificate of merit" or a "bronze medal," while men like Bessemer or Whitworth would consider even the first prize of £10,000 totally inadequate as a substitute for patents!

Such a plan as this does not require serious consideration, it is fit only for the regions of Laputa.

Lord Stanley, however, utterly condemned Mr. Macfie's plan of rewards, which would occasion, as he said, suspicions of jobbery and partiality. The patent laws, admittedly imperfect, are better than any system of Government rewards; and it becomes the duty of the legislature to render them a real reward to the meritorious inventor, an incentive to manufacturing progress, and what they are found to be in the United States, a source of wealth to the community. Mr. Macfie makes some suggestions for improving, as he considers, the system of copyright in books. They are principally—"that the period of exclusive privileges is to continue as at present, unless any publisher shall demand that it shall be shortened, which he may do at any time after the end of the first year, by intimating to the author that he intends to issue an edition at a lower price within a year, and lodges a specimen copy and a statement of his intended price. On such new edition he shall pay five per cent. to the author. Every publisher, making such intimation, shall be bound to actually publish such edition, unless the author shall, by a bond, engage to publish on his own account an edition as good in quality, and at a price no higher. Government to endeavour to negotiate treaties of international copyright on this principle with the United States and other foreign governments, and similar arrangements to be made with our colonies."

Mr. Macfie would kindly exclude engravings, photographic illustrations, &c., from this liberal scheme of protection, which, it may suffice to say, would as effectually abolish copyright in books as his plan for rewarding inventors would crush all invention.

AN ILLUSTRATED NATURAL HISTORY OF BRITISH MOTHS. By EDWARD NEWMAN, F.L.S., F.R.S. Published by W. TWEEDIE.

The plan of publishing good scientific works in monthly or weekly numbers is beneficial, as bringing them within the reach of thousands who, by such periodical payments, are able to meet a cost which might otherwise be beyond their reach. This plan was followed in the publication of Mr. Newman's "British Moths," which has now made its appearance, completed in the form of a handsome volume. Most men, and many boys too, have what is called a "hobby;" and if we chance to see one of either in a field or by the side of a hedge carrying a hand-net—and a lantern, if the time is evening—we may be sure his "hobby" is hunting for butterflies and moths.

Mr. Newman's history of the *Lepidoptera* families is adapted to popular instruction; his descriptions are concise, yet plain and comprehensive; and the wood engravings of each specimen of the moth are so delicately, and, so far as we can judge, so faithfully executed, as to enable the moth-hunter to identify his spoil when taken, even without the aid of colour. To have introduced coloured illustrations would have added so much to the cost of the work—though it must have also increased its value—that the object of the author, which is to render it popular, would be in a great measure defeated.

YOUTHFUL IMPULSE AND MATURE REFLECTION.

By F. BOLINGBROKE RIBBANS, LL.D. Published by LONGMANS & Co.

The title of this little volume indicates, it may be presumed, that the poems contained in it were written at two different periods of the author's life. But they appear to be so indiscriminately scattered throughout the pages, and to be of such average merit, that it would be difficult to assign to each its proper epoch, save that we now and then perceive a warmth of tender feeling assignable rather to "youthful impulse" than "mature reflection," when love generally is tempered by sobriety—becomes, in fact, "wise in its conceits." The subjects of Dr. Ribbans's lyrics are varied, and written in a gentle and pure spirit; some of them have a good religious tendency.

THE ART-JOURNAL.



LONDON, NOVEMBER 1, 1869.

RELICS OF CHARLES I.

BY JOHN PIGGOT, JUN., F.S.A.

"Why, what is pomp, rule, reign, but earth and dust?"
SHAKESPEARE.



CHARLES I., painter, musician, poet, and engraver, infused a taste for the Fine Arts into England at a time when little was known about them. It is not our intention to vindicate here his monarchical character, as that has been nobly done by Clarendon, Disraeli, and others, but merely to indicate the whereabouts of some of the most interesting of his relics which have been preserved. Deeply ought we to regret that the artistic treasures he collected were dispersed to enrich foreign collections. When prince he patronised the tapestry establishment at Mortlake, and purchased designs to be wrought there. When king he employed Rubens to make sketches of the history of Achilles, to be copied in tapestry in the same factory; and we know that he purchased the seven cartoons of Raphael for the same purpose; and, as Mr. Disraeli remarks:—"It was no fault of Charles I. that he did not anticipate the Gobelins of Louis XIV. Charles had what artists call "a knowledge of hands," in a wonderful degree; that is, he could at once tell, on looking at a picture, who painted it. He handled brush and pencil well himself; and even the author of "The none-such Charles," says, he excelled so far in the Arts and Sciences, that he might have got a livelihood by them. In his breakfast-room were hung, by his special order, the portraits of his three favourite artists—Rubens, Mytens, and Vandyke. Milton sneeringly tells us, in his "Iconoclastes," that a volume of Shakspeare's plays was the closet companion of his solitudes. He could not have given us a more elegant trait of his enlightened mind. This work came into the possession of William IV. In person he was dignified and grave, and artists of genius have frequently copied his head as a model for that of our Saviour.*

Bernini executed a bust of Charles I., and as he was very long in executing it, he was requested to hasten the work; he replied that he had commenced it several times, but there was something so unfortunate in the features that he was shocked every time he examined it, and forced to leave off, for "if there was any stress to be laid on physiognomy, he was sure the person whom the picture represented was destined to a violent end. When the bust

arrived it was placed in the garden. While the king and nobles were examining it, a hawk flew over their heads with a partridge in his claws, and some of its blood fell on the neck of the bust, where it remained without being wiped off. In that age of omens, this was as bad as the head of the king's came falling off at his trial. When he was proclaimed king, the Knight Marshal, Sir Edward Louch (according to the letter-writer, Howell), called Charles the rightful and *dubitable* heir. He was set right by Mr. Secretary Conway, and then said *indubitable*. Even this was thought a bad omen. At his coronation he refused to be clad in the garments of Edward the Confessor, in which all his predecessors had been arrayed; and he would be attired in white satin, though the Earl of Pembroke earnestly dissuaded him from so doing. He was reminded that the two monarchs who alone had worn white satin at their coronation (Richard II. and Henry VI.), had died a violent death.

Curiously enough, Oliver Cromwell and Charles I. were thus related. The king and Elizabeth, wife of Mr. Robert Cromwell, the mother of the Protector, were ninth cousins; and Charles and Oliver were ninth cousins one remove. Cromwell was therefore right when he said, in a speech to his first Parliament—"I was by birth a gentleman, living neither in any considerable height, nor yet in obscurity;" (Noble's "Memoirs of the Protectoral House of Cromwell," ii. 204). Sir Bernard Burke, in his "Vicissitudes of Families," devotes a chapter to the rise and fall of the Cromwells, shows that they were of high county standing in Huntingdonshire, seated at their fine old mansion of Hinchinbroke, and that the tale of Oliver or his father having been a brewer is a myth.

To show how much uncertainty exists relating to the execution of Charles I., the name of the executioner is very doubtful. His name is said to have been William Walker, buried at St. Peter's, Sheffield, where there was a brass plate with an epitaph given in *Gentleman's Magazine* (xxxvii. 548). During the Commonwealth he lived at the village of Darnall, and spent his time studying mathematics and other sciences. In the trials of the regicides, Walker was several times mentioned as being the name of the man who especially struck off the king's head. After the Restoration, an attempt was made to fix the guilt on one William Hulett, and the following evidence was given in his defence:—"When my Lord Capell, Duke Hamilton, and the Earl of Holland, were beheaded in the Palace Yard, Westminster (soon after the king), my Lord Capell asked the common hangman, 'Did you cut off my master's head?' Yes," said he. "Where is the instrument that did it?" He then brought the axe. "Is this the same axe? are you sure?" said my lord. "Yes, my lord," saith the hangman, "I am very sure it is the same." My Lord Capell took the axe, and kissed it, and gave him five pieces of gold. *I heard him say*, "Sirrah, wert thou not afraid?" Saith the hangman, "They made me cut it off, and I had £30 for my pains."

The MS. catalogue of the magnificent works of Art of Charles I. is preserved in. Harl MSS. (4,898). The medals were valued at about one shilling each. A Saxon king's mace, however, used in war, with a ball full of spikes, and the handle covered with gold plates, and enamelled, sold for £37 8s. A Roman shield of buff leather, covered with a plate of gold, finely chased with a gorgon's head, set round the rim with rubies, emeralds, turquoise, &c., made £132 12s.

Although the greater part of the pictures were sold for ridiculously small sums, two were appraised at £3,000: these were 'A Sleeping Venus,' by Correggio, and a 'Madonna,' by Raphael. Another Raphael was valued at £800, but that great master's cartoons could find no purchaser at £300, though Cromwell, after the death of Charles I., secured them for reproduction in tapestry, at Mortlake; this, however, was never carried out. Vandyke's picture of Charles was bought by Sir Balthazar Gerbier for £200, and is now at Windsor Castle.

Now we come to the relics of the unfortunate monarch, and have endeavoured to exclude all that are not well authenticated.

BOOKS AND AUTOGRAPHS.

The writer of this paper has seen, at Broomfield, Essex, a Bible, which belonged to Charles I., the date 1529 (Norton and Bell, printers). It is a folio, bound in purple velvet, with the arms of England richly embroidered on both covers, and on a fly-leaf is written:—"This Bible was King Charles I.'s, afterwards it was my grandfather's, Patrick Young, Esq., who was afterwards Library Keeper to His Majesty; now given to the church at Broomfield by me, Sarah Attwood, Aug. 4, 1723."

According to Roach Smith's "Collectanea Antiqua," James Skene, Esq., of Rubislaw, possesses a Bible of Charles: the king is said to have presented it to Bishop Juxon, though Herbert does not mention it. It belonged to the king when Prince of Wales, and on the cover the badge of the Principality is embroidered within the garter on blue velvet. It is engraved in the "Book of Days." Another Bible is in the possession of E. S. Shirley, Esq., of Eaton Park, Stratford-on-Avon, and bears on it the letters C.P. (Carolus Princeps). Mr. Shirley says it is one of those used in the Chapel Royal, and the tradition in his family is that the lessons were read out of it on the morning of the execution. Mr. W. W. Jones, of Chastleton House, Moreton-in-the-Marsh, says he has the one given to Bishop Juxon on the scaffold. It was given by Lady Fane, great niece and last descendant of Bishop Juxon, to Mr. J. Jones, of Chastleton. Juxon retired, immediately after the execution, to his estate of Little Compton, about a mile distant from Chastleton. There is a tradition that the bishop performed the services, according to the use of the Church of England, in his house every Sunday during the Commonwealth. His estate came, on his death, to his nephew, Sir W. Juxon, and from him to his daughter, Lady Fane, who, on leaving the neighbourhood, gave the Bible to Mr. J. Jones, of Chastleton. It is a quarto volume, bound in gold-stamped leather. The royal arms, with the initials C.R., are impressed in the middle of each cover, and the rest of the space is filled with a pattern of the Tudor Rose, Thistle, and *Fleur-de-lis*. It is dated 1629. On a blank leaf at the end of the volume is written:—"Juxon, Compton, Gloucestershire." At the commencement is a curious genealogy from Adam to Christ, and a map of the countries mentioned in the Bible, in which the Mediterranean is called the "Middle Earth Sea." In the neighbourhood Juxon is never known by the title of Archbishop.

A writer in *Notes and Queries* (2nd S. ii. 580) states that a gentleman of Philadelphia has in his possession a Prayer-book which belonged to Charles I., containing marginal notes said to be in his handwriting. It once belonged to the late Duke of Sussex.* In the Lambeth Library is the MSS. of the controversy between the monarch and Alexander Henderson, the head of the Presbyters, respecting church government, entirely in the handwriting of the King.† He revised the folio "Memoirs of Sir Edward Walker," and supplied Clarendon with two MSS. on the transactions of the years 1545—46. Very few of his autographs remain, and there was probably a purposeful destruction. In his copy of Shakspeare, before mentioned, he wrote the motto, "Dum spiro, spero," and in another work:—

"Rebus in adversis facile est contemnere vitam;
Fortiter ille facit qui miser esse potest."

The "twelve golden rules" found in the study of Charles I. are:—

1. Urge no healths.
2. Profane no divine ordinances.
3. Touch no state matters.
4. Reveal no secrets.
5. Pick no quarrels.
6. Make no comparisons.

* Another Prayer-book used by Charles I. has been for two hundred years in the possession of the Evelyn family, of Wotton Park, Dorking.

† In the British Museum is a book entitled "Florum Flores, sive Florum ex veterum Poetarum floribus excerptum Flores," being a selection of passages from the classical Latin poets, entirely in the handwriting of Prince Charles, and presented by him to his father, James I., as a New Year's gift. Quarto.

* LIST OF A FEW OF THE CHIEF PORTRAITS OF CHARLES I.

Artists.	In whose possession.
Vandyke	Her Majesty Buckingham Palace, Hampton Court.
"	Sir Charles E. Johan, Bart. Windsor Castle.
Mytens	Her Majesty, Buckingham Palace.
"	Prince Charles and Duke of York, St. John's College, Cambridge.
"	All Souls' College, Oxford.

MINIATURES.

Sir Balthazar Gerbier	Mr John Jones (Charles I., when Prince of Wales, wearing the Collar of the Garter, dated 1616).
Matthew Snelling	Rev. James Beck (signed MS. 1647.) Drawn in fine brush lines on paper prepared with a thin coating of plaster.
J. Hoskins	Mr. W. C. Moreland.

7. Maintain no ill opinion.
8. Keep no bad company.
9. Encourage no vice.
10. Make no long meals.
11. Repeat no grievances.
12. Lay no wagers.*

When in Carisbrook Castle, Charles wrote these words:—

"The fiercest furies that do daily tread
Upon my grief, my grey discrowned head,
Are those that owe my bounty for their bread.

"With my own power my majesty they wound;
In the king's name, the king himself uncrowned,
So doth the dust destroy the diamond.

"They promise to erect my royal stem,
To make me great, to advance my diadem,
If I will first fall down and worship them!

"But my refusal they devour my thrones,
Distress my children, and destroy my bones,
I fear they'll force me to make bread of stones."

PERRENCHIEF'S *Life of Charles I.*

PORTRAITS.

A portrait of Charles, in oil, was placed in many of our churches. It was copied from in the *Eikon Basilike* taken from one the king ordered to be placed in his "Golden Manual," representing him kneeling "contemning a temporal crown, holding our Saviour's crown of thorns, and aspiring unto an eternal crown of happiness" (Sir H. Ellis, "Original Letters," 2nd Series, iii. 254). In the *Gentleman's Magazine* (lvi. ii. 911) a curious painting is described, which came from a church, Gloucestershire, on panel, and representing Charles with eyes and hands upraised, and dressed for execution, with axe and block below, with the following lines:—

"Looking to Jesus, so our sovereign stood,
Praying for those who thirsted for his blood;
But high in bliss, with his celestial crown,
Now with an eye of pity he looks down;
While some attack his other life, his fame,
Ludlow reviv'd to blast the royal name,
On sacred majesty profanely treats,
Mad to set up the beast with many heads."

There is a curious portrait of Charles I., formerly in St. Martin's Church, Leicester, now in the Town Museum. He is represented as trampling on earthly crowns and sceptres, and reaching at a crown of glory, which an angel is holding out: near him is a palm tree with D. Dalby's motto, "Crescit sub pondere." It was painted in 1686, by a person named Rowley, for the sum of £10.

Among the fine collection of miniatures lately exhibited at the South Kensington Museum is one of Charles I. set in the king's hair dipped in blood on the scaffold, an heir-loom in the Shelley family, and which belonged to John Winkley, who was executed at Lancaster Castle after the rising of 1715. On the back of this relic are engraved the names of the family who rose again for the Stuarts in 1745; the Dowager Lady Shelley to whom it was bequeathed by her father, Thomas Winkley, Esq., of Preston and Brockholes, remembers to have worn it when a child, on some Jacobite anniversary, about 1790.

WATCHES AND CLOCKS.

According to Herbert (afterwards Sir Thomas) his gold watch was confided to the king's care to be delivered to the Duchess of Richmond; which duty was religiously performed. The small silver clock that hung by his bedside was carried by him at the king's request towards the place of execution, and while passing through the garden into the park, the king "asked Mr. Herbert the hour of the day, and taking the clock into his hand, gave it to him, saying, 'Keep this in memory of me,' which he did.* A gold alarm appears to have been purloined by a general officer. In Brayley and Britton's "Cheshire," it is stated that at Vale Royal, the residence of Lord Delamere, there is a watch said to have belonged to King Charles, and given by him to Juxon on the scaffold. The watch came into the Cholmondeley family by an intermarriage with the Cowpers of Verleigh, near Chester, who were related to the Juxon family. When the king was at Carisbrook, it is recorded that he gave a silver watch to Mr.

Worseley, of Gatcomb (who had risked his life for him), the morning he was leaving the island, and it is still preserved in the family. The late Mr. Ralph Bernal had a large silver watch (made by R. Bowen, of London) said to have been given to Colonel Hammond by the king while at Carisbrook. It has two cases, the outer one chased, and engraved with a border of flowers, and a figure of the king, praying. On the back of the inner case is the praying figure of a man, with Christ above, and this motto: "And what I sai to you, I sai unto all, Watch." Mrs. Forester, widow of the late Rev. Dr. F. Moore, who died in 1799, at the age of eighty-three, possessed the identical clock which was at Whitehall at the time of the execution, and by which the fatal moment was regulated. Her effects were dispersed after her death, and I do not know what has become of this.

Evelyn, in his Diary (Feb. 24, 1655), says that he saw a clock which "had been presented by some German Prince to our late king, and was now in possession of the usurper, valued at £200." He says its "balance was only a chrystall ball sliding on parallel wyers without being at all fixed, but rolling from stage to stage till falling on a spring conceal'd from sight, it was thrown up to the upmost channel againe, made with an imperceptible declivity, in this continual vicissitude of motion prettily entertaining the eye every half minute, and the next half giving progress to the hand that shew'd the houre, and giving notice by a small bell, so as in 120 half minutes, or periods of the bullet's falling on the ejaculatoric spring, the clock part struck."

RINGS.

Mr. Howe, master-gunner at the Castle of Carisbrook, had a little son, who was a great favourite with the king. One day seeing him with a child's sword by his side, the king asked him what he intended doing with it. "To defend your Majesty from your Majesty's enemies" was the reply; an answer which so pleased the king, that he gave the child the signet ring he was in the habit of wearing. It has descended to Mr. Wallace of Southsea, a kinsman of Mr. Cooke, of Newport, an ancestor of Mr. Howe.

In Hulbert's "History of Salop" is an account of a ring in the possession of the Misses Piggott, of Upton Magna, said to have been one of those presented by the king prior to his execution. It bears a small, but beautifully executed, miniature of the royal martyr. Inside is inscribed, over a death's head, "Jan. 30, 1648," and "Martyr Populi." Another of these was (in 1853) in the possession of Mrs. Henderson, of Gloucester Place, formerly Miss Adolphus. It came to her in the female line through her mother's family. The unfortunate Charles presented it to Sir Lionel Walden on the morning of his execution. It has a miniature of the king set in small brilliants. Inside the ring are the words, "Sic transit gloria regni." Mrs. Henderson thought that the king presented only four of these rings as follows:—Bp. Juxon, Sir L. Walden, Col. Ashburnham, and Herbert, his secretary; but several more are known. There is also a ring in the possession of the Rogers family, of Lota, who were always celebrated for their loyalty and attachment to the crown. Robert Rogers, of Lota, mentions this ring in his will, dated 1690. The miniature is beautifully painted in enamel, and is said to be by Vandyke; it has been reset, but its original setting and inscription correspond with those before mentioned. "F. D. II," in *Notes and Queries* (3rd S., i. 519), states that he has a ring traditionally said to have been given to a maternal ancestor (one of the Fiennes family) by Charles, on the eve of martyrdom. The portrait, in enamel, is set between two small diamonds, but there is no legend at the back. Another ring was in the possession of Horace Walpole, at Strawberry Hill, being a gift to him from Lady Murray Elliott. The stone has the profile of the king in miniature upon it. On the obverse of this, within, is a death's head, with a crown of glory above, flanked by the words, "Gloria Vanitas," with the legend "Gloria Aug. Emigravit, Jan. the 30th, 1648." This is engraved in "The Book of Days" (i. 194). Disraeli, in his

"Curiosities of Literature," mentions a diamond seal with the king's arms engraved upon it. Herbert says Tavernier carried it to Persia, and there sold it, so that it may still be among the treasures of the Persian sovereign.

Sir Henry Halford gave Sir Walter Scott a lock of the hair of Charles I. when the royal martyr's remains were discovered at Windsor, April, 1813. Sir John Malcolm gave him some Indian coins to supply virgin gold for the setting of this relic; and for some years Sir Walter constantly wore the ring, which had the word "Remember" embossed on it. (Lockhart's *Life of Scott*, iv. 141.)

MISCELLANEOUS RELICS.

In Hone's "Every Day Book" (i. 187) we read:—"The sheet which received the head of Charles I., after its decapitation, is carefully preserved along with the communion plate in the church of Ashburnham, Sussex; the blood with which it has been almost entirely covered now appears nearly black. The watch of the unfortunate monarch is also deposited with the laver, the movements of which are still perfect. These relics came into the possession of Lord Ashburnham immediately after the death of the king." In Horsfield's "Sussex" (i. 559), 1835, it is stated that these relics are kept in a glass case in the chancel. It is there stated that they consist of the shirt with ruffled wrists, whereon are a few traces of blood, in which he was beheaded; a watch said to have been given by the king to Mr. J. Ashburnham at the place of execution; * his white silk drawers; and the sheet that was thrown over his body after the execution. Mr. Lower, in his "Sussex Worthies," says that these were exhibited to the people visiting the church, and in the last generation persons afflicted with the "king's evil" used occasionally to make a pilgrimage thither to be touched with these for their malady. They have now been removed from the church. John Ashburnham was appointed in 1628 groom of the bed-chamber to Charles. When, in 1646, the king left Oxford, his only attendant was this loyal adherent. Charles, writing to the queen, May 15th, 1646, says, "I owe Jack £9,200." Charles II., contrary to his usual method of treating those who had lost all for his father, granted him a principal interest in the great park of Amphill, and other lands.

Mr. Timbs says "a silversmith of Bath had in his possession a few years since the pocket-handkerchief used by Charles at the time of his execution. It is of fine white cambric, and is neatly marked with the imperial crown and the initials C.R. This handkerchief was purchased at the sale of the effects of the late Mr. Pitt, of Dorchester, accompanied by this certificate:—

"This was King Charles the I.'s handkerchief, that he had on the scaffold when he was beheaded, January ye 30, 1648. From my cousin, Anne Foyle, 1733. Certificate by me, July 25, 1828, W. M. Pitt. As to the authenticity of the act, I can only state, that I was informed by my father that Mrs. Anne Foyle was a cousin of his mother, whose father was much attached to the course of the king, was present at his death, and obtained, by some means or other, this handkerchief: from her father she obtained it, and she gave it to my grandmother, Lora Pitt, as is stated on the cover herein enclosed; the endorsement was written ninety years after the event took place, and my grandmother was born in the reign of Charles II. I myself know that that endorsement is in the handwriting of my grandmother, and who evidently believed the above to be true; and I certify this ninety years after the writing of that endorsement by my grandmother."

The counterpane which covered the bed of Charles I. the night before his execution, and which is made of a thick rich blue satin, embroidered with gold and silver in a deep border, has continued to be used by the family of the Champneys of Orchardleigh, near Frome, Somerset, as a christening mantle, from the period it came into their possession, by marriage with

* This has, I think, descended as an heir-loom to William T. Mitford, Esq.

* Mr. Hughes, of Chester, in *Notes and Queries* (1st S., x. 469), states that he thinks it can be satisfactorily proved that Mr. J. Ashburnham was not near the king on the morning of his execution, and certainly not upon the scaffold with his royal master.

the sole heiress of the Chandlers, of Camen's Hall, near Fareham, Hampshire—a family connected with Cromwell. The sword-belt of the unfortunate king is also at Orchardleigh House.

A correspondent of *Notes and Queries* (3rd S., viii. 44) states, that Miss Knight told him she was in waiting on the Princess Charlotte when the Prince Regent came to inform his daughter of the discovery just made of the body of Charles I. The prince was much affected, and gave the Princess Charlotte a lock of dark brown hair, which he had cut off. The beard and hair were exactly as in Vandyke's picture. At a meeting of the Archæological Institute, May 3, 1861, Mr. Nelson exhibited the black velvet gloves given by Charles I. to Bishop Juxon on the scaffold; they have never been out of the possession of his descendants. At the same meeting Mr. Kerslake sent the hunting knife of the king, when Prince of Wales, with his initials and plume of feathers. It was preserved by the ancient family of Salisbury, of Rug, until the decease of the late Sir R. Vaughan, when their possessions became dispersed. It has been described by Pennant and other writers. At a meeting of the British Archæological Association, April 27, 1864, Mr. Baskcomb exhibited a portion of a scarf or neck-cloth, said to have been worn by Charles I. on the morning of his execution. It is of fine cambric, beautifully worked, and the pattern agrees with that of the embroidery on the shirt deposited in the South Kensington Museum, said to have been one of the two shirts worn on the same mournful occasion, and long preserved by the descendants of the Lord Keeper Coventry. The other shirt, as we have before mentioned, is at Ashburnham.

Mr. Syer Cuming, at the same meeting, exhibited a heart-shaped mortuary locket of Charles I. of silver, engraved with a cherub's head and a wounded heart, flanked by palm branches, emblems of martyrdom, having the initials of the owner, A. G., conjectured to be those of the Rev. Arthur Gifford, who suffered severely in the royal cause, and whose brother Colonel John Gifford was a distinguished soldier in the king's army. On another locket, engraved in the "Book of Days," is an engraved profile head of the king and "*Prepared to follow me, C. R.*," and on the exteriorsides, "*I live and die in loyalty*," and "*Quis temperet a lacrymis, January 30, 1648.*" The gold medal presented to Bishop Juxon by Charles on the scaffold was a pattern piece presented by the engraver to his majesty for approval. It is the work of Rawlins, who also engraved at Oxford the rare crown-piece struck for that city. It weighs 1 oz. 10 dwts. 13 grs. It was a £5-piece, bearing the motto, "*Florent concordia regna.*" It was devised by the bishop to Mrs. Rachael Gayters, and from her came to her granddaughter, Mrs. Gayters, who married the Rev. J. Cornnele, father of the rector of Red Marley, Worcestershire; the latter gentleman presented it to his son, who in 1835 sold it to Lieutenant-Colonel John Drummond. Mr. Till, the coin-dealer, purchased it from the latter for £50; he offered it to the British Museum for £80, but the purchase was declined, and finally Mr. Cuff became the possessor at £60. At his sale it brought £260, the purchaser being the late Mr. Brown, of the house of Longmans and Co.*

The *George* (the jewel of the order of the Garter), also presented to the bishop, descended to Sir George Chetwynd from his maternal ancestress, the daughter of Elizabeth Juxon, a niece of the bishop, and the wife of James S. Amond, Esq., of Covent Garden.† (Engraved in Knight's "*Old England*," vol. ii.). Helliier, in his "*Narrative of the attempted escapes of Charles I.*" London, 1852, says:—

"An ancestor, of the name of Howe, of Mr. T. Cooke, now resident at Newport, Isle of Wight, was at this time (January, 1648) master-gunner at the castle of Carisbrook, and as a mark of the king's sense of the attention paid to him by that officer, he on one occasion pre-

sent him with the staff he was using. The ivory head of this relic is still in the possession of Mr. Cooke; it is inlaid with silver, and unscrews, the top forming a scent-box."

The Rev. Fuller Russell, of Greenhithe, exhibited at the Bury meeting of the Archæological Institute this year a sash and purse formerly belonging to Charles I. They had been in the possession of General Elphinstone, with a number of letters in cipher relating to the king's attempt to escape from Carisbrook. The purse is made of rich green satin, lined throughout with the same material, and has four receptacles. It is bound with gold gimp; down its front are seven bands of gimp, terminating in rich tassels of gold twist; three similar tassels depend from the lower edge. The whole is of large size, and very handsome in appearance. The following sentences are embroidered in gold upon it:—"The merciful shall obtaine mercy." "Bot lay up treasures in Heaven." "He that soweth sparingly shall reape sparingly." The top is so made that it can be hooked to the girdle of the wearer. The pious sentences on the back suggest that it may have been employed on state occasions by the bursar or treasurer of some charity: it is preserved in a case as curious as itself.

In a work entitled "*A Jewel for Gentrie*," 1614, which is, in fact, only a modernised edition of the celebrated "*Boke of S. Albans*," is a portrait of James I. in hawking costume, with a large pouch hung at his side, like that just described; the circular mouth trimmed with lace or gimp, the bottom with three long tassels, which were at this period of such extravagant dimensions as to give rise to the saying,—"*Thou tassel of a prodigal's purse*." Mr. Russell's purse is inscribed—"TH GVIET OF A FRIEND, 1623."

Mr. Fuller Russell also exhibited the gloves worn by James I., preserved in Ralph Thoresby's museum, and subsequently at Strawberry Hill (see "*Walpole's Letters*," ii. 429, 1769).

In the "*Diary of Captain Richard Symonds*," we read:—"May, 1644. Round about the king's chess-board this verse:—

'Subditus et princeps istis sine sanguine certent.'"

His backgammon-board was given to Bishop Juxon, and conveyed by marriage by Juxon's heiress to its present owners, the Heskeths, of Rufford, Lancashire. It is formed entirely of opaque and transparent amber and chased silver. The counters are of amber, and on each is a cameo head of one of the kings of England, from the Conquest to James I.

The block on which Charles was beheaded was in the possession of Lady Fane, and was sold at the disposal of her effects, at Little Compton, near Chipping Norton, Gloucester. I do not know what has become of this, but it could be identified by the iron staples fixed in the sides for the purpose of binding the king down, if he offered any resistance.

Six churches are dedicated to Charles I.; viz., Falmouth, Tunbridge Wells, two at Plymouth, the church of Peak Forest, Derbyshire, and Newtown, in Wem, Salop. In 1859, when taking down the bells at Islip, Oxford, it was found that the largest had the arms and motto of the Prince of Wales, afterwards Charles I., and the date 1623. There is a chapel at Groombridge, near Tunbridge Wells, built by the old family of Parker, in commemoration of the return of the prince from Spain. The following inscription is in the porch:—

"D. O. M.
S.
OB FELICISSIMUM CAROLI
PRINCIPIS, EX
HISPANIS REDITUM
SACELLUM HOC
D. D.
16 J. P. 25."

I must now conclude this imperfect account of the relics of the unfortunate monarch, scholar, man of taste, gentleman, and Christian. Deep and grievous were his faults. "Nothing in life became him, like the leaving it." As a modern writer has observed, he was "everything but a king. The art of reigning was the only art of which he was ignorant."

MUNICH INTERNATIONAL EXHIBITION,

WITH NOTES ON GERMAN ART.*

THE reader will rightly infer from what we said last month, that the Fine Arts continue to prosper in Munich: we have marked some seventy exhibitors as worthy of note; and it is generally estimated that the number of artists in the city, including Bavarians and others, is little short of one thousand. The painters appear to be prosperous; their studios are spacious, situated among pleasant, picturesque gardens; and the paintings on the easels seem to meet with ready purchasers. The Munich school, in fact, is favoured with liberal patronage from travellers; the Americans especially think that a Munich picture is a fine sort of thing to carry home, and they are quite right. Money cannot be more wisely spent, or bring a better return. It would be tedious to enumerate the artists and the pictures which in the Munich department of the exhibition merit notice, so many are they. The work that will probably be most talked of is '*The Anatomist*,' by Max, the painter of '*The Christian Martyr*,' a picture which has become famous in England. In the composition now before us lies dead a young girl of surpassing loveliness; life has scarcely ebbed from the body; the soul still looks from the features. The body lies in a winding-sheet on a stretcher; a surgeon withdraws the sheet, and is about to commence his dissection. White light falls upon the maiden's face and figure, the rest of the picture is shrouded in shadow. It is scarcely possible to imagine a scene more studiously sensational. The drawing and modelling are of refined delicacy and beauty: the drapery is carefully cast, the flesh-colour ashen and hectic, the chiaroscuro is as a light shed in a dark place. The second picture by Max is scarcely less remarkable, not to say morbid: to this '*Melancholy Nun*' the jury has assigned a medal. That the artist is in possession of a genius which awakens sympathetic response among select and fit spectators, becomes the more evident the more that is known of its abnormal manifestations. We confess that to our mind the famous '*Christian Martyr*' was sickly and morbid, but we are now ready to admit the above two works show the artist may yet mature a style which by its sculptural beauty, its spiritual purity of form, and its subtle mental expression, shall win European recognition.

The marked characteristics of the Munich school are well exemplified in the first grand *Saal*. In one respect only is the school stunted in its proportions, and shorn of its honours, forasmuch as even in galleries of these vast dimensions does it become impossible to give any adequate idea of the immense, and more than respectable, frescoes which within the last few years have been executed on the walls of the National Bavarian Museum in the new Maximilian Street. The exhibition, however, contains four grand and pretentious compositions by Professor Andreas Müller, P. Foltz, Professor Ramberg, and Friedrich Kaulbach; pictures designed in common with some twenty more for the decoration of the vast "*Maximilianeum*" which crowns the same street. Thus, notwithstanding certain shortcomings, it must be admitted that never has it been possible to judge so fully and fairly of the Munich school, which, in Germany, is the only serious rival to that

* At the sale of Mr. Brown's collection, on July 31st, this rare gold piece was bought by Mr. Webster for the large sum of £345.—*Ed. A.-J.*

† The Grand Duke Cosmo ("*Travels*," p. 368) says that the blood of Charles, at the execution, was spattered on the window at Whitehall, and that no effort to erase it had succeeded at the date of his visit to England in 1669.

of Düsseldorf; and we have little hesitation in giving to Bavaria precedence over Prussia. In the first great *Saal* of the International Exhibition there are some ten works, by Adam, Victor Müller, Makart, Max, Lenbach, Wagner, Schleich, and Professor Piloty, which pronounce, almost at a glance, the distinguishing features of Munich Art. We have already mentioned as foremost the pictures of Piloty and Max. Professor Wagner, too, as might be expected, has a composition remarkable for spirit and action, not to say extravagance;—the stealing and carrying away of a girl by a couple of horsemen, who, at full speed, fight for the prize. This after all is the art of the circus, yet the subject, though too much of a good thing, brings into play the Piloty management of light and shade, mastery over form, and daring contrast of colour. Also thoroughly after the Munich mannerism is 'The Scene from Hamlet,' by Victor Müller. This is a kind of Fechter free and easy reading of the character. The figure is wholly wanting in dignity; and the canvas, in its inordinate scale, is out of all proportion to the thought expressed; but size is essential to the Munich school. Nevertheless, in the composition we gain a fine study of light, shade, and colour, with the characteristic treatment of a silvery chalky sky. Makart, another name famous in Germany, glories in a manner directly identified with Munich. This sketch, for the decoration of a *salon*, we saw a year ago in the studio of Kaulbach, to whom, in fact, it belongs. It is remarkable for romance, play of fancy, and rich decorative colour. The technical treatment of the pigments is transparent and lustrous to a degree wholly foreign to German schools; and, although the drawing is careless, the general grouping and treatment are admirable for decorative ends. Makart is one of the few Munich artists who venture on the nude, and in this reticence, the school is favourably contrasted with that of Paris. The scholars of Piloty, in fact, are so much given to sumptuous draperies and realistic accessories, that sober, mild flesh-tones are scarcely up to the decorative pitch they desire. We have already indicated that leading artists in the capital of Bavaria are the favourites of fortune; when proof is given of the possession of genius that can be turned to good account, often ensues a competition among the princes of Germany for the possession of the gifted painter. Makart accordingly has, by the diplomacy which events bring to bear upon the Arts, been won over by Austria. The artist received promises, which, to have declined, would have proved him more than human. We argue much good for the school of Vienna from this conquest: that school has been in the rear, not in the front. Makart is the man to fire it with new life and ardour.

In conclusion, we announce the adjudication of orders and medals which severally are to rank equal in honour. The cross of the Order of St. Michael, which, in Bavaria, answers to the Legion of Honour in France, had been awarded to the following artists:—Oswald Achenbach and B. Vautier, as the best representatives of the Düsseldorf school: this award, though necessarily unsatisfactory to the members of the school excluded, we cannot but deem, on the whole, just. Professor Steinle, of Frankfort, is likewise decorated: this artist we have often made known to the readers of the *Art-Journal*; he was the master under whom Mr. Frederick Leighton, R.A., studied, and among his other great works may be mentioned large fres-

coes in the Museum of Cologne. Professor Neher, director of the Art-school in Stuttgart, is also henceforth to be honoured as Knight of the Order of St. Michael. He is little, if at all, known in England: his picture in the Munich International Exhibition, 'The Sacrifice of Noah,' may be pronounced as a weak mixture of Raphael and Angelica Kauffmann. The Munich school receives three decorations. One is awarded to Franz Adam, the painter of first-rate battle-pieces, in their way second to none in Europe: this artist obtained distinction in the Paris International Exhibition. Another decoration is gained by Ludwig V. Hagn: his picture of the 'Library in the Jesuits' College, Rome,' has obtained, as it deserves, favourable notice in Munich. The third honour, obtained by Bavaria, falls to the lot of Adolph Lier, one of the most prolific and, indeed, one of the best of landscape-painters. Alma-Tadema, of Holland, obtains here more worthy recognition than in Paris: his distinguished contributions, which we believe are sent by M. Gambart, show with great power in these galleries. Belgium is honoured in the persons of the well-known Professor Van Lerius and M. Alfred Stevens. France obtains certainly not more than her due in three decorations. One assigned to M. Cabanel, by virtue of his astounding picture, 'Paradise Lost,' exhibited in Paris, bought by the King of Bavaria for the decoration of the stupendous Maximilianeum, now in course of construction. M. Courbet also is decorated, and that deservedly, for never has he been in greater force; the famous and intensely naturalistic picture, 'The Stone Breakers,' is the work selected for premium. Corot, too, is magnificent, and well merits his decoration. In the above list we need not say that several of the most distinguished artists in Europe are conspicuous only by their absence.

Furthermore, upwards of thirty gold medals have been awarded. These medals are handsome: they contain a weight of gold about equal to ten English sovereigns. Prussia obtains three medals: one is awarded to A. Brendel, a passably good painter of landscapes; another to M. Burnitz, known for his sheep; and the third to A. Burger, a clever painter of *genre*, somewhat after the manner of Ostade. We cannot congratulate the jury on this selection. Vienna, which has never before appeared so strong in international competition, obtains the same number of medals as Prussia. One is awarded to Otto von Thoren, a capital painter of cattle; one also to E. Jettel, who exhibits a lovely landscape; and a third to R. Russ, who produces a fine study of a pine-forest, not so much after the old Viennese manner as in the new and reformed German landscape style. Munich not unnaturally takes the lion's share to herself in the unusually large award of seven medals. The fortunate possessors are Brandt, Braith, Hartmann, Professor Horschelt, Lenbach, Max, Seitz. Brandt is a Pole, who, with amazing vigour, paints a troop of wild horses. Braith is a good cattle-painter. Professor Horschelt exhibits in Munich drawings of great mastery, similar to his contributions to the last London Academy. F. R. Lenbach is distinguished by heads which prove him one of the best portrait-painters now living. Of Max we have already spoken in praise: 'The Anatomist' and 'The Melancholy Nun' will not fail to make themselves known far and wide.

Switzerland seems progressing in Art.

Her contributions, though fewer in number than in Paris, are of a higher order. She obtains two medals: one is awarded to M. Stükelberg, for a capital figure-picture, eminently naturalistic; the second is borne away by W. Füsli, a portrait-painter of considerable merit. Italy obtains two medals, which appear to us quite proportioned to her deserts: one is gained by M. Bianchi, of Milan, an artist evidently of mark, though his works are disfigured by the black opacity which sometimes finds too ready entrance in the pictures of modern Italy; the remaining medal has been justly awarded to P. Joris, of Rome, who exhibits one of the cleverest works in the Italian department: 'Sunday Morning outside the Porta del Popolo.' Holland certainly has reason to be proud of the supremely artistic pictures by De Haas. Our readers will doubtless remember the admirable work by this eminent cattle-painter in the last London Academy. M. De Haas has a right to his reward. Paris which, as we have said, has never been stronger out of France, obtains five medals, two less, however, than Munich. The recipients are De Launay, who exhibits a grand composition, 'The Plague in Rome'; Apian, a landscape-painter after the style which the French adore; Cesar de Cock, who produces a study in a wood, which for half-tones and grey greens cannot be surpassed; Van Marke, of whom little is known; and Jaques, the piquante painter of cocks and hens. Thus Gustave Doré is excluded, though no artist is more conspicuous; and we may here remark that the American Bierstadt is equally without reward for one of the largest canvases in the exhibition. It remains for us to add, that England obtains no greater favour in Munich than in Paris: the only medalist is Frederick Tayler, who exhibits a well-reputed drawing, 'The Weighing of the Stag.' Altogether England is miserably represented; among our painters in oils, we noticed only Redgrave, R.A., Dobson, A.R.A., and Miss Osborn; and from the ranks of our water-colour artists, the chief, indeed almost the only exhibitors, are F. Tayler, W. Callow, Absolon, Miss Gillies, Carl Haag, and C. Werner. The last two are here at home in Germany. Among the architectural drawings the only English products are from Messrs. Thomson, of Glasgow; while in the sculpture galleries there is not a single contribution from any one of our artists, if we except some indifferent figures sent by Mrs. Cholmeley from Rome. The directors of the exhibition showed anxiety to get marbles from Italy to decorate their rooms, and they took upon themselves the cost of carriage.

Further awards, both of orders and medals, have been made in favour of some few sculptors and engravers; the king has also distributed distinctions to gentlemen of the committee, to jurors, and likewise to the possessors of works which have materially conduced to the success of the exhibition. Evidently there has been a praiseworthy effort to make things "pleasant all round;" still, when we take into account that the galleries contain three thousand works, it would seem that the rewards are comparatively cheap and few. The system upon which the honours have been conferred is not very clear. Thus no mention is made of Kaulbach, Piloty, Knaus, &c. It would seem as if the intention has been to give "consolation" prizes to painters who have failed before. A plan so delightfully illogical, a project so charmingly amiable, are among the last interesting novelties in the history of International Exhibitions.

THE
STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PEOPLE.)

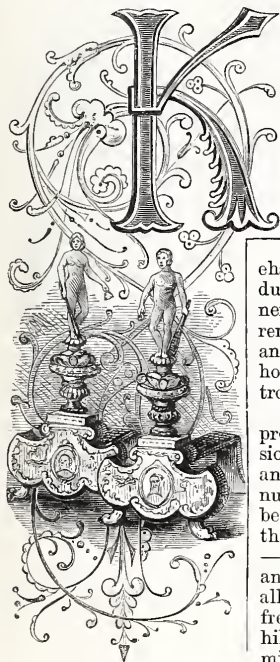
"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."

HEMANS.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

No. VIII.—KNOLE HOUSE.



KNOLE HOUSE adjoins the pleasant and picturesque town of Sevenoaks, in the fertile and beautiful county of Kent—the garden of England; situate in its most charming and productive district, neighbouring the renowned Wealds, and distant but an hour from the Metropolis of England.

The principal approach to the mansion is by a long and winding avenue of finely-grown beech trees, through the extensive Park—the road sloping and rising gradually, and presenting frequent views of hill and dale—terminated by the heavy and sombre

stone front of the ancient and venerable edifice. Passing under an embattled tower, the first or outer quadrangle is entered; hence, there is another passage through another tower-portal, which conducts to the inner quadrangle, and so to the

"Huge hall, long galleries, spacious chambers,"

for which Knole—one of the stateliest of the "Stately Homes of England"—has long been famous.

Of Knole, as with most of our grand old mansions, it is impossible to fix, with any degree of certainty, the date of its original foundation; "but the evident connection between the several properties of Knole and Sevenoaks with Kemsing, Otford, and Seale, coupled with the gifts of certain lands in Kemsing, to the Royal Abbey at Wilton, appears to identify those manors with the *terra regia* of the Saxon kings of Kent, who had, it is supposed, one of their palaces at Otford, to which place Sevenoaks and Knole have always been esteemed appendant, and were for some time after Domesday survey held by the same owners." Early in the reign of King John, the manor and estates of Knole, with those of Braborne (Bradborne), Kemsing, and Seale, were held by Baldwin de Bethun, or Betune, Earl of Albemarle.

The first Earl of Albemarle was Odo, Count of Champagne, a near relative, by birth, to William the Conqueror, and the husband of his sister, Adeliza. He was succeeded by his son, surnamed *Le Gros*, who was also made Earl of Yorkshire. This nobleman appears to have had an only child, a daughter named Hawise, who espoused William Mandeville, Earl of Essex, who, on her father's death, in 1179, succeeded to the title and estates. After his death, without issue, his widow, Hawise, married William de Fortibus, who enjoyed the title, as did also her third husband, Baldwin de Betune or Bethun. After his death, the earldom reverted to William de Fortibus, the son of Hawise, by her second husband.

In the fifth year of King John, Baldwin de Betune gave the manors of Knole, Sevenoaks, Bradborne, Kemsing, and Seale, with his daughter Alice, on her marriage to William Mareschal, Earl of Pembroke, who was succeeded by his brother, who, being attainted, the lands were escheated to the crown. These manors were next, it is said, given to Fulk de Brent; but he having been banished the realm, they again reverted to the crown, and the family having returned to allegiance the lands were restored to them, and the Earl's brothers, Gilbert, Walter, and Anselme, successively became Earls of Pembroke, and Lords-Marshal. These earls having all died without issue, the estates "devolved on their sisters, in consequence of which Roger, son of Hugh Bigod, Earl of Norfolk, who married Maud, the eldest sister, became entitled, and died seized of these estates about 54th Henry III., without issue, leaving Roger Bigod, his nephew, his next heir, who, in the 11th of Edward I. conveyed them to Otho de Grandison, who, dying without issue, was succeeded by his brother, William de Grandison; and his grandson, Sir Thomas de Grandison, according to Philpot, transferred Knole to Geoffrey de Say, and the rest of the estates to other hands."

Geoffrey de Say was summoned to Parliament 1 Edw. III.; was Admiral of the King's Fleet, and

a knight-banneret; and distinguished himself in the wars with France and Flanders. He married Maud, daughter of Guy de Beauchamp, Earl of Warwick, by whom he left issue, William, his son and heir, and three daughters, who eventually became co-heiresses "to this property, which continued in the family till the reign of Henry VI., when one Ralph Leghe conveyed the whole estate by sale to James Fiennes," the grandson of the youngest of the three co-heiresses.

James Fiennes, who had distinguished himself in the wars with France, in the reign of Henry V., was created Lord Say and Sele. The Fiennes were an ancient family, descended from John, Baron of Fiennes, Hereditary Constable of Dover Castle and Warden of the Cinque Ports, who was father of James, and he of John, who had issue, Ingelram de Fiennes, who was slain at Acon, in the Holy Land, in 1190. "He married Sybil de Tyngrie, daughter and heiress to Erasmus de Bologne, nephew to Maud, Queen of England, wife of King Stephen, from which match proceeded William de Fiennes, who succeeded to the estates of the Earl of Bologne. He was succeeded by his son Ingelram, whose son William was educated with Prince Edward, and was, in turn, succeeded by his son John, of whom no issue remained. His uncle, Sir Giles Fiennes, succeeded. By his wife, Sybil,



KNOLE: FRONT VIEW.

he had issue, John, his son and heir, and by Joan, his wife, had issue John de Fiennes, who had to wife Maud, sister and heir of John Monceaux, of Hurst-Monceaux, in Sussex; and dying, left issue, Sir William Fiennes, Knt., who having married Joan, youngest daughter to Geoffrey, Lord Say, and at length co-heir to William, her brother, his posterity thereby shared in the inheritance of that family, being succeeded by William, his son and heir." He married Elizabeth Batisford, by whom he had issue, two sons, Roger and James, the eldest of whom left a son, Richard, who, marrying Joan, daughter and heiress of Thomas, Lord Dacre, was declared Lord Dacre, and was ancestor of that noble family.

James Fiennes, the second son, of whom we have already spoken as having been called to Parliament as Lord Say and Sele, became Constable of Dover Castle, and Warden of the Cinque Ports, Lord Chamberlain to the King, Constable of the Tower of London, and Lord Treasurer of England. Such rapid advancement was, however, distasteful to the malcontents of this kingdom; and the king, to appease them, sequestered Lord Say from his office of treasurer and, as is supposed, to insure his safety from his enemies, committed him to the Tower. The rebels, under Jack Cade,

however, forced the Tower, carried Lord Say to the Guildhall, and after a mock trial, hurried him to the Standard in Cheapside, where "they cut off his head, and carried it on a pole, causing his naked body to be drawn at a horse's tail into Southwark, to St. Thomas of Waterings and there hanged and quartered."*

The murder of Lord Say took place July 4, 29th Henry VI. He was succeeded by his son, Sir William Fiennes (by his wife, Emeline Cromer), who, suffering much in the wars of the Roses, was compelled to part with the greater part of his estates and offices. His patent of Constable of Dover Castle and Warden of the Cinque Ports he assigned to Humphrey, Duke of Buckingham, and

* These are the charges which, according to Shakespeare, Jack Cade urged against the Lord Say:—

"Thou hast most traitorously corrupted the youth of the realm in erecting a grammar-school; and whereas, before, our forefathers had no other books but the score and the tally, thou hast caused printing to be used; and, contrary to the king, his crown, and dignity, thou hast built a paper mill. It will be proved to thy face, that thou hast men about thee, that usually talk about a noun, and a verb, and such abominable words, as no Christian ear can endure to hear. Thou hast appointed justices of peace, to call poor men before them about matters they were not able to answer: moreover, thou hast put them in prison; and because they could not read, thou hast hanged them when, indeed, only for that cause they have been most worthy to live."

the Manor and estate of Knole he sold to Thomas Bouchier, Archbishop of Canterbury, for 400 marks, the indenture bearing date 30 June, 1456. After an eventful life, he was killed at the battle of Barnet, and the title died with him.

The next owner of Knole, Archbishop Bouchier, is said to have "rebuilt the manor-house, inclosed a park around the same, and resided much at it." At his death, in 1486, he bequeathed the estate to the See of Canterbury. Archbishop Morton, who was visited at Knole by King Henry VII., died there in 1500; and Archbishop Wareham, who was frequently visited at Knole by Kings Henry VII. and VIII., also died there. Archbishop Cranmer also resided here, and he, by indenture dated November 30, 29th Henry VIII., conveyed Knole and other manors to the king and his successors, in whose hands it remained until the reign of Edward VI., when that monarch, in his fourth year, granted it by Letters Patent to John Dudley, Earl of Warwick (afterwards Duke of Northumberland), on whose attainder and execution, in 1553, it again reverted to the crown.

Knole was next, by Queen Mary, granted to Cardinal Pole for life. By Queen Elizabeth, in the third year of her reign, the manor and house of Knole, and other estates were granted to Sir Robert Dudley, afterwards Earl of Leicester; but were again surrendered, a few years later, into the hands of the queen, who then granted them to Thomas Sackville, afterwards Lord Buckhurst and Earl of Dorset.

It were, indeed, a long story to tell of all the famous deeds of the noble family of Sackville, and one that would take more space than can be occupied by the whole of this article. We must, therefore, pass over the earlier members of the family so as to reach the first who owned Knole and its surroundings—Thomas Sackville, Lord Buckhurst. He was the son of Richard Sackville, Lent Reader to Henry VIII. and Treasurer to the Army of that monarch, by his first wife, who was daughter of Sir John Bruges, Lord Mayor of London. When only nineteen years of age he married Cicely, daughter of Sir John Baker, and held many offices in the realm, being selected by the queen, "by her particular choice and liking, to a continual private attendance upon her own person." In 1567 he was created Baron Buckhurst. In 1571 he was sent on a special mission to Charles IX. of France to negotiate the proposed marriage of his royal mistress, Queen Elizabeth, with the Duke of Anjou; and later on, he was deputed to convey the sentence of her doom to Mary Queen of Scots. In 1587 he went on a mission to the Low Countries, and figured prominently in almost all the events of the eventful period in which he lived. After the death of Elizabeth, Lord Buckhurst was created, by James I., Earl of Dorset, and was continued in his office of Lord High Treasurer of England. He died in 1608. Of his abilities as an author (for he was one of the most brilliant of his age)* Spenser wrote,—

"Whose learned muse hath writ her own record
In golden verse, worthy immortal fame."

And this opinion is endorsed, not only by his contemporaries, but by people of every age since his time. He is chiefly celebrated as the author of the earliest English tragedy in blank verse, *Gordubue*, and *The Induction to a Mirrour for Magistrates* one of the noblest poems in the language. *Gordubue* is praised by Sidney for its "notable moralitie," and the

* The sixth Earl of Dorset is also celebrated in the History of Literature: he was one of the wisest of the licentious court of Charles the Second; the associate of Rochester, Villiers, and Sedley; but subsequently the patron of Prior, Dryden, Butler, Congreve, Addison, and Pope. Prior he rescued from a vintner's tap, and Butler owed to him that the court tasted his "Hudibras." His reputation as an author rests upon a poem consisting of no more than eleven stanzas—the "song" beginning—

"To all ye ladies now on land," said to have been written on ship-board, on the night preceding a sea-fight. It is an elegant composition, and manifests a heedlessness of danger natural to a gallant youth. Pope hails him as—

"The grace of courts, the Muse's pride."

And there can be no doubt that he was not only a generous and liberal friend to men of letters, but a judicious patron to those who needed help.

poem is believed to have given rise to the *Fairy Queen*. All contemporaries agree in bearing testimony to the virtues of this truly noble man. One of them thus draws his character:—"How many rare things were in him! who more loving unto his wife! who more kind unto his children! who more fast unto his

friend! who more moderate unto his enemy! who more true to his word!"

This truly great nobleman was succeeded by his son Robert as second Earl of Dorset, who died within a year of attaining to that dignity. He married first, Margaret, only daughter of Thomas, Duke of Norfolk, and second, Anne,



KNOLE: SOUTH FRONT.

daughter of Sir George Spencer, and was succeeded by his second son of the first marriage, Richard, as third Earl of Dorset. This nobleman—who was notorious for the prodigal magnificence of his household, and had to sell Knole to a Mr. Smith of Wandsworth—married, two days before his father's death, the famous Lady Ann Clifford,* daughter of the Earl of

Cumberland. He was succeeded by his brother Edward Sackville, whose name is notorious in history in the matter of his unfortunate and fatal duel with Lord Bruce, of Kinloss. He married Mary, third daughter of Sir George Curzon, of Croxall and Derbyshire, "to whose charge the instruction of the young princess was committed by the unfortunate Charles, to



KNOLE: FROM THE GARDEN.

whom the earl and countess continued to the last to be most faithfully attached." He was succeeded by his son, Richard, as fifth Earl of

* "A lady of great charity, and who rebuilt several chapels and churches within her demesnes in the north, viz. founded an hospital for a governess and twelve widows at Appleby; repaired the town-hall, school-house, and bridge there; rebuilt partly the tower steeple at Skipton; totally rebuilt the tower steeple at Broughton, near Appleby; the chapels of Brougham and Maltesanz, and church of

Dorset, who married Lady Frances Cranfield, daughter of Lionel, Earl of Middlesex, who repurchased Knole of the trustees of Henry Smith, and was succeeded, as sixth earl, by his son, Charles, who had previously been created

Ninekirk.—COLLINS. This lady was the daughter of George, Earl of Cumberland. She married, first, the Earl of Dorset, and second, Philip Hubert, Earl of Pembroke and Montgomery.

Baron Cranfield, and who married, first, Elizabeth, daughter of Hervey Bagot and widow of the Earl of Falmouth, and, second, Mary, daughter of James Compton, Earl of Northampton, by whom he had a son, Lionel, who succeeded him, and was advanced to the dignity of Duke of Dorset, and made Constable of Dover Castle, Lord Warden of the Cinque Ports, Lord High Steward of England, Lord Lieutenant of Ireland, Lord President of the Council, and many other offices, and took an active part in all affairs of the state. He was succeeded as second Duke of Dorset, by his son Charles, who, among his other offices, held that of Master of the Horse to Frederick Prince of Wales. He married Grace, daughter of Viscount Shannon, who was mistress of the Robes to Augusta, Princess of Wales, but had no issue. He was succeeded in 1769 by his nephew, John Frederick, as third duke. He married, in 1790, Arabella Diana, daughter and heiress of Sir John Cope, by whom he had issue, George John Frederick (who succeeded him as fourth duke); Mary, married to the Earl of Plymouth; and Elizabeth, married to Earl Delawarr. The third duke died in 1799, his only son being at that time in his sixth year. The duchess, who married, secondly, Lord Whitworth, resided at Knole till her death, in 1825; the fourth duke her son, who had only three months before attained his majority, being killed by a fall from his horse in 1815. At his death Knole and some other estates passed to his sister and co-heiress, the Lady Mary Sackville, who married, first, in 1811, Other Archer, sixth Earl of Plymouth, and, second, William Pitt, second Baron and first Earl Amherst, but had no issue by either of those marriages. Her ladyship died in 1864, and the estates then passed to her sister and co-heiress, the Lady Elizabeth Sackville, Baroness Buckhurst, wife of the late George John Sackville-West, fifth Earl Delawarr, and is the mother of the present peer, Charles Richard, sixth Lord Delawarr, heir to the titles of Earl Delawarr; the Honourable Reginald Windsor Sackville-West, heir to his mother's title of the barony of Buckhurst, married to Constance Mary Elizabeth, daughter of A. Baillie Cochrane, Esq., and has issue two sons; the Honourable Mortimer Sackville-West, married to Charlotte, daughter of Major-General William Dickson; the Honourable Lionel Sackville-West; the Honourable William Edward Sackville-West, married to Georgiana, daughter of George Dodwell, Esq.; the Lady Elizabeth, married to F. C. H. Russell, Esq., heir-presumptive to the Duke of Bedford; the Lady Mary Catherine, married to the late Marquis of Salisbury; and the Lady Arabella Diana, married to Sir Alexander Bannerman, Bart.

The sixth Earl of Delawarr, Charles Richard Sackville-West, C.B., the present noble owner of the estates, was born in 1815, and succeeded his father in 1869; educated at Harrow, and entered the 43rd Foot, 1833; Captain 21st Fusiliers, 1842; Major in the Army, 1846; Brevet-Colonel, 1850; Lieut.-Colonel and Colonel, 1854; Major-General, 1864; his lordship, as Lord West, served in the Sutlej campaign, 1845; was Aide-de-Camp to Lord Gough at the battles of Moodkee, Ferozeshah, and Military Secretary during the remainder of the campaign; was present at Sobraon, and has received medal and clasps; served in the Crimea, and was at the battles of the Alma and Balaclava, and commanded a detached wing at the battle of Inkermann, and commanded a regiment at Sebastopol. His lordship is an Officer of the Legion of Honour and a Knight of the Medjidie, &c.

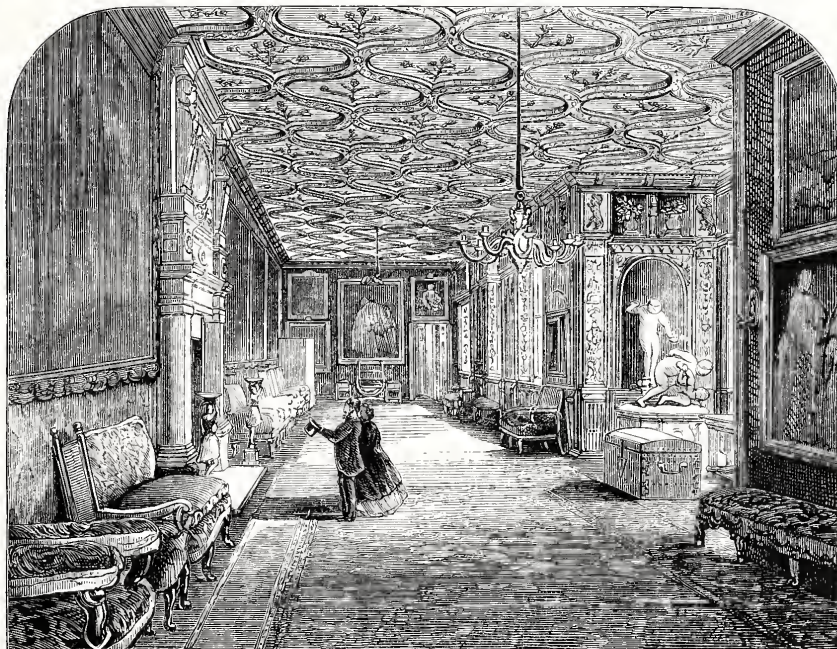
Knole House, is full of highly honourable and deeply interesting associations with the past. Seen from a distance the mansion appears irregular; but, although the erection of several periods, and enlarged, from time to time, to meet the wants or wishes of its immediate occupiers, it exhibits few parts out of harmony with the whole; and presents a striking and very imposing example of the earlier Baronial Mansion, such as it was before settled peace in Britain warranted the withdrawal of all means of defence in cases of attack from open or covert enemies. The neighbourhood, as well as "the house," is sug-

gestive of many sad, or pleasant, memories. From the summits of knolls, in the noble and well-stocked park, extensive views are obtained of the adjacent country. Scattered about the wealds of Kent are the tall spires of scores of village churches: Hever—recalling the fate of the murdered Anne Boleyn and the destiny of the deserted Anne of Cleves; Penshurst—the cradle and the tomb of the Sidney's; Eridge—once great Warwick's hunting-seat; the still frowning battlements of Tunbridge Castle; these and other subjects, within ken, demand thought, and induce reflection; both of which obtain augmented power while treading the graceful corridors and stately chambers of the time-honoured mansion. The walls are hung with authentic portraits of the great men of various epochs who, when living, flourished here; not alone the noble and wealthy owners of the old hall, but the worthies who sojourned there as guests—to have sheltered, aided, and befriended whom is now the proudest, as it will be the most enduring, of all the boasts of lordly Knole.

Visitors are generously admitted into the more interesting and attractive of the apartments; and they are full of treasures of Art—not of paintings alone, although of these every chamber is a storehouse, but of curious and rare

productions, from the most elaborate and costly examples of the artists of the Middle Ages, to the characteristic works of the English artisan during the reigns of Elizabeth and James, when a vast amount of labour was bestowed upon the commonest articles of everyday use.

In the porter's apartments, adjoining the entrance, is what may be called the Retainers' Armoury—an apartment lined with old flint and steel muskets of formidable bore, cutlasses, skull-caps, and other warlike implements, including some fine halberds. Preserved rather for state than service, the once formidable weapons tell a tale of sterner times. It is said that Cromwell, on taking Knole House, carried away several waggon-loads of arms. Even now the position is so strong, that a garrison of 500 men, loopholing the walls, and taking the defensive measures prescribed by the military science of the day, would be able to make it a "tough job" to turn them out. The curious brick loopholing of the wall of a large building, looking like a barn, at the north-east corner of the pile, seems as if it had been practised for the use of archers. In a courtyard near, the wall has been raised, and that at a period which is widely removed from the date of its erection. In the lower and thicker



KNOLE: THE CARTOON GALLERY.

portion is a window of the style introduced in the reign of Henry III. Close by, in the upper and receding portion, is an opening with the flat, four-centred arch of the Tudor times.

The first court entered by the visitor is the "Green Court," in which are the famous figures of the Gladiator, and of Venus rising from the bath. Around this court are "Lord John's Apartments," the "Green House," the "Bishop's Stables," and various offices. The next court is known as the "Stone Court," from which Knole House itself is entered. From the "Great Hall," a fine old staircase leads to the "Brown Gallery."

The Brown Gallery is oak-panelled, and contains a large number of portraits: copies, principally, in one style, apparently by one hand, and in similar frames; they are chiefly of the worthies of the age of Elizabeth and James, and form a series of much interest. In this gallery, also, are many of those "easy chairs" of the same epoch, for which the house at Knole has long been famous, and which have been so valuable to artists.* It is a long and narrow

apartment, panelled, roofed, and floored with oak: Here the antique fastenings to the doors and windows are preserved in their early purity; the stained windows are fresh, as if painted yesterday; while the historic portraits give vitality to the striking and interesting scene, and seem to remove two centuries from between the present and the past.

From the Brown Gallery, a passage leads to the chapel, fitted up with tapestry, with stained-glass windows, and the other accessories of a place of worship. The chapel is of stately proportions, and flooded with a golden light, admitted through the eastern window, which is full of old yellow stained glass. It is kept in perfect order for daily service; but the appearance of English texts, written in that imitation of old English which has lately become prevalent, seems to jar with the traditional catholicity of the spot. The private gallery is, in fact, a large room, in which the members of the family can be present at the worship, unseen by the servants or any other attendants. The gallery is hung with some very fine tapestry, of a bold style of execution, and in excellent preservation. The subject is not explained by the tradition of the spot. It appears to refer to the legend of St. Veronica, as the marvellous *Sudarium*, or handkerchief bearing the impression of the

* Some of our engravings are from drawings by Miss Louise Rayner, a lady who has achieved high fame in this special department of Art, and who has spent many months in copying the peculiarities of Knole House. Other engravings are from photographs supplied to us by Messrs. Stanger and Son, of Sevenoaks.

features of Christ, is displayed in one scene, to the astonishment of a truculent personage in an enormous crown, who appears repeatedly in various parts of the canvas, and no doubt represents "the Emperor"—a title of singular elasticity in monkish stories. The chapel is directly connected with the home-chambers of the family; these are hung with rare pictures by the great old masters, filled with objects of *virtu*, gathered in various countries by several members of the race, and distributed with judgment and taste.

On the other side of the Brown Gallery are Lady Betty Germaine's* bed-room and dressing-room; here also are fire-dogs, cabinets, and easy chairs, that time has made picturesque. Here too is the "Spangled bed-room," which owes its name to the character of its draperies. The Billiard-room is then reached, and then the Leicester Gallery, the most interesting of the whole range; it is full of portraits, of the highest merit, by great masters—that of the poet-earl of Surrey being among its chief attractions. Leading from this gallery is the Venetian bed-room with its dressing-room; between them hangs a portrait of the Venetian ambassador, who gave the gallery its name—Nicolo Molino. The looking-glass in this apartment repays careful attention. It is framed in ebony, banded with silver; and in this, and similar articles of furniture, the examples afforded of a free, bold style of silver-work, English in its character, and eminently adapted to show to advantage the lustrous surface of the noble metal, are very striking. In some of the vases and sconces, of which copies are now to be seen at South Kensington, the same class of workmanship may be studied.†

Lovers of heraldic antiquity will look with respectful affection at the pedigree of the noble family, a ponderous roll of parchment, fixed in a frame, as on the roller of a blind, so that it can be drawn out for consultation. The arms blazoned on the portion visible, are those borne in 1586. Close by is a second roll, of equal length, but of narrower width, which appears to contain drawings of tombs and monuments, and copies of painted windows, illustrative of the pedigree.

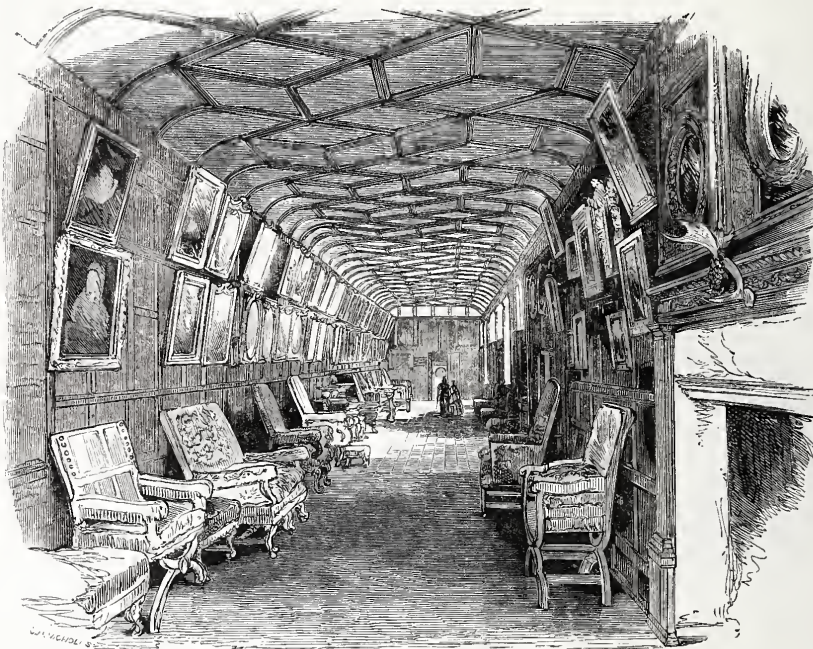
The Cartoon Gallery—so called as containing copies by Mytens of six of the cartoons of Raffaele—is also full of historic portraits.

"The King's Room," the room in which it is said, though without any direct evidence, that James I. slept,‡ when a guest at Knole, is lined

with tapestry detailing the story of Nebuchadnezzar; the hangings of the bed are thickly "inlaid" with silver—it is tissue of the costliest kind; a mirror of silver, an art-specimen of the rarest order; the various articles of the toilet in the same metal; two marvellous ebony cabinets, and other objects of great worth, account for the expenditure said to have been

incidental to the visit of the sovereign: it is added that as they were there placed and arranged in the first years of the seventeenth century they have remained ever since.

The Dining-room contains the portraits of men made famous by genius rather than rank; here are Shakspeare, Beaumont, and Fletcher, Chaucer, Congreve, Gay, Rowe, Garth, Cowley,



THE BROWN GALLERY.

Swift, Otway, Pope, Milton, Addison, Waller, Dryden, Hobbs, Newton, Locke (the six last named by Kneller), Goldsmith, Dr. Johnson, and Garrick (marvellous paintings by Sir Joshua Reynolds), Walter Scott, and other heroes of the pen; many of whom were honoured visitors at Knole during their lives, and have been revered there since they left earth.

The Crimson Drawing-room contains pictures by Reynolds, Wouvermans, Parmigiano, Vanddyke, Holbein, Lely, the Caracci, Titian, Berghem, and others.

The collection of fire-dogs at Knole is singularly rich; those which adorn the "Cartoon Gallery" supply us with our initial letter; but every room throughout the mansion contains a



THE RETAINERS' GALLERY.

pair equally curious and fine—the greater number being of chased silver. The chairs and

seats of various kinds, to be found in all parts of the house, are, as we have intimated, so many models for the artist.

We may not omit some notice of the Retainers' Gallery, a gallery that runs the whole length of the house: it is the topmost floor. From its peculiarly picturesque character it has been reception given to him at Oxford by the duke, and afterwards brought to Knole. Knole has not, however, been without its royal visitors, as we have already stated—among them were Henry VII., Henry VIII., and Queen Elizabeth.

reception given to him at Oxford by the duke, and afterwards brought to Knole. Knole has not, however, been without its royal visitors, as we have already stated—among them were Henry VII., Henry VIII., and Queen Elizabeth.

* Lady Betty Germaine was a great patroness of literature and the Arts. She was daughter of the Earl of Berkeley and second wife to Sir John Germaine. Dying without issue, she left, as did her husband, an immense property to her nephew, Lord George Sackville, who assumed the name of Germaine: after his disgrace for alleged military incompetency in the reign of George II., he was loaded with honours by George III., and by him created Viscount Sackville and Baron Bolebrooke. Lady Betty, by her will, left to Lady Vere £20,000; to Lord George Sackville £20,000 and Drayton House and estate; and, after other legacies, left the residue of her property to be equally divided between them.

† Some very fine electrotypes, taken from plate lent by the Countess de la Warr, from Knole, have been placed in the Museum at South Kensington. Among them will be noticed a pair of sconces, adorned with a warrior bearing a club; a silver vase, 16 inches high and 12 inches wide, gadrooned, and ornamented with a row of rams' heads. There is an elliptical dish, with four handles, bearing the Sackville arms in *repoussé* work, and wrought with open-work, birds, and foliage, 2 feet 1 inch long by 1 foot 7 inches wide—a noble piece of plate. A vase and cover, 18 inches high by 11 inches wide, gadrooned at top and bottom, and adorned with masks, fruit, and foliage, and a bowl, 9 inches by 10 inches, also adorned with foliage, are specimens of bold fourteenth-century work, admirably adapted to the material employed, from which our workers in silver and in gold-plate might derive valuable lessons. So, for that matter, may the purchasers of these costly articles. With five fine English vases and four sconces are to be seen, in the same case, two Indian vases and two perfume casters, also of Indian work. The contrast between the minute and patient detail of the Oriental workman, and the bold, but not ungraceful, touch of his western fellow-silversmith, is highly instructive. The above splendid objects are electrotyped in copper, silvered over by the same process. The artists employed have evidently shown due attention to the proper state of the general temperature of the air at the time when the moulds were taken. The effect produced by the copies is that of silver itself; it is such as to deceive any but the minutest examination. The difference between articles of silver and those of silver plate (that is, copper silvered over) is generally discernible at a glance. This criticism cannot apply to the copies of the Knole plate, more especially if seen by the lustre of abundant artificial light. We should like to see the sconces performing their natural office.

‡ It seems most probable that the furniture of this room is what was prepared for the king at the grand

drawn or painted by nearly every artist whose pencil has found work at Knole.

The Staircase at the grand entrance is singular and interesting; parts of it are old, but the decorative portions are of a modern, and not of a good, character.

The Great Hall has its "dais," its "Minstrels' Gallery," and even its oak tables, where re-

tainers feasted long ago. In a window of the billiard-room is a painting on glass of a knight in armour, representing the famous ancestor of the Sackvilles; and in the Cartoon Gallery are, also on glass, the amoral bearings of twenty-one of his descendants, ending with Richard, the third Earl of Dorset. Of the several "Galleries," and the drawing-rooms, it is sufficient

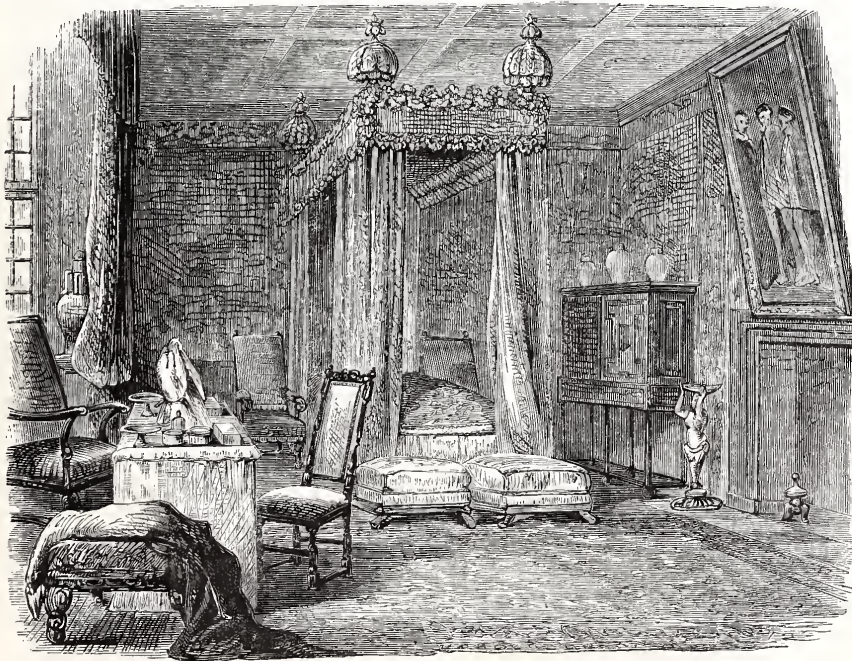


KNOLE: THE STAIRCASE.

to state that they are magnificent in reference to their contents, and beautiful as regards the style of decoration accorded to each. There is indeed no part of the noble building which may not afford exquisite and useful models to the painter; a fact of which the noble owners are fully aware, for to artists they have afforded

repeated facilities for study. It will not be difficult to recognise, in some of the best productions of modern Art, copies of the gems which give value and adornment to the noble House of Knole.

The beeches of Knole have long been famous: they are of magnificent growth, gnarled by



KNOLE: THE KING'S BED-ROOM.

time into picturesque forms, sometimes singly, here and there in groups, and occasionally in long and gracefully arched avenues: of the latter is the Duchess's walk. The gardens too are laid out with much taste. The park is, indeed, one of the grandest and most striking, if not the most extensive, in the kingdom.

There is not a gallery, not a room, that does not teach to the present and the future the lessons that are to be learned from the past. Every step has its reminder of the great men who have flourished in times gone by, to leave their impress on their "hereafter."—
"Footprints on the sands of time."

CAUSERIES D'UN CURIEUX.*

In the course of the past year, we had occasion to notice, emphatically, two very remarkable books, published in Paris by the leading house of Plon—both essentially connected with Art—the one by its subject-matter, "The Life of Thorwaldsen," the other, "The Life of St. Notburg," for its numerous and masterly illustrations. Again, we cannot, in like manner, avoid drawing the attention of our readers to another publication coming from the same quarter, and that also in consequence of its connection, not indeed wholly, but very considerably, with Art, and Arts too, in England. We allude to a work entitled as above, *Causeries d'un Curieux*, one of the most striking that, in our time, has signalised French literature. We cannot transpose these "Causeries" into an equally happy, succinct, and significant English title. Let us style them "Colloquies of a Curious Inquirer." Here, we have nothing of the contemporaneous historic rôle of St. Simon, nor of D'Israeli's anecdotic miscellany. We want also some two or more *dramatis persona* to revive the form of Ciceronian disquisitions. We may be reminded, however, in these pages, of Gibbon's "Extraits de mon Journal," or of what is told of Coleridge's conversational monopolies. They may be considered as recording the readings, reveries, and researches of one, who, having a mind vastly replenished with miscellaneous topics of interest, proves that he has also the feeling and faculty to commend them to others in most felicitous lucubrations. Be it remarked, that we do not, on this occasion, note the literary birth of a rare intellectual offspring. Already three of M. de Conches' volumes have come before the world, in the years 1862 and 1864; and to them we have fortunately been introduced, on the recent appearance, in sequence, of the fourth volume. The former were but the beginning of an end, which has not as yet arrived—the eurrent of intelligence which supplied them still rolls deeply on, *labitur et labetur*. Their author is a French nobleman, M. Le Baron Feuillet de Conches, familiarly known in veteran diplomatic circles, as well as in the literary world, and at present holding the honourable and responsible office of introducer of Ambassadors at the Imperial Court.

Many of the topics in these volumes have been suggested by the contents of a very choice, artistic, and literary museum, belonging to M. de Conches, which is especially enriched by a copious collection of most interesting autographs, and in Paris is regarded with much esteem. It is not difficult to conceive him in this retreat, luxuriating in a subtly delicate review of these objects, and with a *curiosa felicitas* of scrutiny developing the various, and often wide-spreading, interest with which they might be found intimately connected. In the imaginary conversations through which the outer world is made participant of all this, a most clear, vivid, and winning intelligence will be found combined with an unequivocal erudition, tested continuously by minute and unflinching reference.

It would not, need we observe, accord with our special régime, to follow M. de Conches in all the singular and interesting topics through which his fancy leads him. We must be content to tarry with him over some of those that have directly, or indirectly, reference to Art. One of these, which appears early in his first volume, involves the exposure of a superlatively bold imposition, into which, in the early centuries, the Christian Church was more or less beguiled. We allude to the pretended portrait of the Redeemer—penned, not pencilled, and attributed to Lentulus, the Roman Proconsul of Judea before Herod. The following is a translation of the graphic likeness contained in the well-known letter affirmed to have been addressed by that dignitary to the Senate.

"At this time a certain man appeared, and he still lives, endowed with extraordinary power. People in general speak of him as a great

* CAUSERIES D'UN CURIEUX: VARIETES D'HISTOIRE ET D'ARTS. Par F. Feuillet de Conches. Paris: Henri Plon, Imprimeur-Editeur.

prophet: his disciples call him the Son of God. He restores life to the dead, and gives renovated health to parties afflicted with every species of ailment or disease. In figure he is tall, and finely proportioned. His countenance is severe, yet touching; so that he is beheld at once with awe and with love. His hair, which is of a colour like wine, falls straight and simply down to beneath his ears; from thence to his shoulders it breaks with bright and graceful wave, and then divides backwards, on either side, after the manner of the Jews. His forehead is broad and fair. His face spotless, and lit up with a gentle tint of red. His expression is wholly open and gracious to look upon. His nose and mouth are faultless. His beard full, of the same colour as the hair of his head, and double-forked. His eyes are blue, and singularly brilliant. In reprehending, or in severe condemnation, he is fearful; in teaching and urgent exhortation, his tongue is all sweetness and winning. His face, while grave, is wondrously prepossessing. He has been seen to weep, but never once to laugh. With body bent urgently forward, his hands are raised and emphatic: his arms are admirable. The import of his discourse is ever gravely considerate: his words are few. He is the most beautiful of aspect amongst the children of men."

Here, indeed, was a portrait executed with a minutely graphic pen of seemingly scrupulous fidelity; and yet it was but an "unreal mockery"—an effort of imagination to give a phantasm the very form of reality—at best, a pious fraud, but a fraud unequivocal, having only a deeper purport than those of Chatterton, or Macpherson.

M. de Conches takes it in hand to establish, clear as the light of day, its assured apocryphal defect; and it is admirable to note the delicate subtlety of critical scalpel with which he anatomises his subject—proving, and with evidences drawn from deep and various research, that at the time in question there had been no such Lentulus, and that no such living likeness of the Redeemer was recognised by the earlier Fathers of the Church.

This inquiry naturally leads to another and very singular theme, viz., the contrasted tradition of the aspect of the Messiah, according to the contesting opinions of Doctors of the Eastern and Western churches: the former zealously holding out for an unprepossessing ugliness, upon the strength of Isaiah's text—"He hath no form nor comeliness; and when we shall see him there is no beauty that we should desire him;" the latter taking for their guide, the words of Psalm xlv.—"Thou art fairer than the children of men." Independent of these two antagonistic opinions, each country (avers the schismatic Photius) modifies the character of the Redeemer's portraiture, so as to impart to it a likeness of its special physiognomy; so that the Ethiopians, in their turn, did not fail fondly to give it a mask of black.

It is singular with what deep and various erudition M. de Conches illustrates this remarkable topic—clearly condensing all that has been best written on the questioned issue.

Naturally connected with this subject, follows the like inquiry respecting the traditional, or ideal, portraiture of the Virgin. This too had its career of transition through vague mysticism and barbaric absurdity, until it happily attained the exquisite refinement of Raffaele, Correggio, and Carlo Dolci.

"In proportion," says M. de Conches, "as Art tended toward extinction, in the darkness of the Middle Ages, painters threw a gloom over the effigy of the Virgin, and would persist in presenting it in black. At the same period, when made a subject for sculpture it was uniformly in ebony: "I am black, but comely"—*Nigra sum, sed formosa*—said the Sulamite.

"All the black painted Virgins are attributed to St. Luke." That this was an apocryphal proceeding, and, indeed, that St. Luke had no pretensions beyond those of a physician, is clearly shown by our most curious of investigators, who completes his treatment of this topic by a review of all those—and many they are—black Madonnas which are found in almost every quarter of Christendom.

China furnishes M. de Conches with a redundant theme for curious lucubration. From the—may we not say—fathomless depths of its mementos, he has drawn up a teeming netful of odd fish. Amongst these "quiddities" some are not a little interesting, and he ranges them out for his readers with a fine, piquant intelligence—in a word, *con amore*. On the subject of portraiture he opens his chapter with this startling passage:—

"One of the most ancient Chinese records, if not the most ancient, in which portraits are mentioned—the Chou-king, chapter Yué-ming—tells in connection with the Emperor Kas Tsoung, in the year 1324 before Christ (!), an incident worthy of the 'Thousand and One Nights' of Arabia. The divine emperor had revealed to this, his terrestrial viceroy, in a dream, the aspect of the man whom he should choose for his prime-minister. On awakening, the latter commanded the presence of a painter, and gave him a minute description of the person presented by his vision. A portrait was the result: with this in hand, all the regions of the empire were searched, and the man was recognised in a remote province."

How very young our old masters become before this their predecessor of a more ancient eld!

"It is recorded that, in some reigns, special honours of portraiture were bestowed upon illustrious men. Thus, in the year 51 before our era, Han-Suen-Ti, of the Han dynasty, had portraits executed of the ministers and officers whose efforts had contributed to subdue the tributaries to the empire. At the same time he erected a vast hall, which he named the Pavilion Ki-Lin, wherein these were to be placed for exhibition."

Similar proceedings in subsequent reigns are cited by M. de Conches, to show that the Walhalla conception was an old, old thought and deed of that extraordinary race of mortals, who have germinated so long and so singularly in their far eastern flowery land.

In the sixteenth and seventeenth centuries after the Christian era, European Art was permitted to make an experiment in strange contrast with the native eccentricities. It was a singularly curious device of missionary fervour to make Science and Art the hand-maidens of religious zeal. Under the unequivocal force of the one, and the seductive influence of the other, an entrance was sought after, and successfully, for a brief period, into the very citadel of those adverse creeds, Confucian and Bhuddist, which the devoted agents of Rome hoped at once to grapple with and overthrow.

In M. de Conches' last volume, the fourth of a series, not as yet brought to a close, we are happy to find a large portion of his space devoted to the history and character of Art in England; and we find in him one of the very few Frenchmen who, to a precise familiarity with facts on that topic, unite a dispassionate and liberal spirit of appreciation. The most striking incident to be noted and dwelt on, in such a review, is the singular severance of England from any concurrence with Italy in the redundant glories of the *cinque cento*. This naturally leads to a minute consideration of the merits of that almost sole actor of first-class merit who occupied the British stage of Art during the period, when the Peninsula gloried in the galaxy of its Michael Angelo, Raffaele, Da Vinci, Correggio, and Hans Holbein.

We can only commend, in conclusion, the series, so far as they have gone, of M. de Conches' volumes, in all their extraordinary variety of topic—with all their profound and piquant charm of treatment—to those who have a zest for subtle historic lore, in its less formal and more familiar phases; and who can relish the treatment of curious artistic and literary topics, by one whose sagacity, blent with delicate humour, and thoroughly informed by inquiry, quickly impresses, if we mistake not, all who take a part in his Colloquies.

Those who in England make acquaintance with these volumes, cannot fail to obtain much that will both gratify and instruct: there are many to whom they may be profitable in more ways than one.

SELECTED PICTURES.

FROM THE PICTURE IN THE SHEEPSHANKS COLLECTION.

JACK IN OFFICE.

Sir E. Landseer, R.A., Painter. C. J. Lewis, Engraver.

THIS is one of Sir Edwin's comparatively early works; it was painted in 1833; but we may challenge the entire catalogue of his subsequent pictures to show anything more characteristic of *dogology* than this most humorous and eloquent composition; for every animal is speaking in his own appropriate language, as nature, in accordance with his necessities or demands, prompts. First of all, there is the "man in possession," a strong-built, ill-tempered mastiff, whose personal appearance evidences that he never knows the want of a meal, though his master possibly feeds him well to get plenty of work out of him; as an Italian writer on political economy, some quarter of a century ago, says we English are always accustomed to do with regard to our servants for a similar reason. The owner of the dog has left him in charge of the meat-barrow while he delivers some "goods;" or, perhaps, has betaken himself to a public-house close at hand for refreshment. The animal appears quite equal to his duty, and quite as ready to perform it. He sits and watches the group around him with supreme indifference to their wants, and with manifest determination to repel any attack which might be made on the savoury viands. The selfish and pampered creature is but a type of a certain class of human beings, who care little or nothing for others so long as they prosper and have their desires satisfied. Landseer has painted a moral in this representative dog.

The vendor of dogs' and cats' meat is almost invariably accompanied on his round by a train of followers enticed by the luxuries he has for sale. Here is a group diverse in character as in kind. Foremost is a wretched, half-starved hound, a fitting candidate for the "home of the homeless." It is clear she has an owner, for the broken cord round her neck tells she has stolen away from her master: and no wonder when we look at her condition. She eyes the tempting bit in the plate, and would fain make an attack on it, but fear and weakness restrain her. Behind is a kind of French poodle; he does not appear to be an object of commiseration, and yet his appeal is an *argumentum ad misericordiam*; as if any argument short of brute force could move to pity any "Jack in office," much less such an overfed specimen as that enthroned on the barrow. There is, however, one at a little distance from the others whose erect head and tail indicate that he is rather disposed to try conclusions with him: he is a burly fellow, whose incipient growl has perhaps caught the ear of the meat-seller's *locum tenens*, and is recognised as a sort of battle-cry. In the front of the barrow is a perky little mongrel who has succeeded in filching a skewer, probably flavoured with meat, and crunches it with the most barefaced impertinence before the face of the canine Dogberry. At the entrance of the gateway, in the far distance, is yet another animal, too timid, probably, to approach nearer to a possible scene of conflict, but ready to take his share of the prey when it may be done with safety, discretion being with him "the better part of valour."

This picture, it is almost needless to say, is admirably painted throughout.



SIR EDWIN LANDSEER, R.A. PINXT

JACK IN OFFICE.

FROM THE PICTURE IN THE SHEEPHANKS GALLERY

CHAS. G. LEWIS, SCULPT

RECENT IMPROVEMENTS
IN MINOR
BRITISH ART-INDUSTRIES.

ELECTRO-METALLURGY.

To describe in a few plain words the scientific rationale of the electrotype, we may simply say that the form which we wish covered with a metallic coating is immersed in a solution of the metal proposed to be deposited on it, and connected with the positive or zinc pole of the galvanic battery; the other pole of the battery terminating in a plate of the metal which is in solution, and also immersed. By means of the galvanic action, the metal is deposited in an equal layer all over the prepared cast or object, and the acid which held the metal in solution being thus set free, reacts on the plate of metal at the negative pole, dissolving it, and thus sustaining the strength of the solution. Cyanide of potassium has been found to be the best agent for producing solution of the oxides of silver and gold.

There is a variety of operative methods, to the details of which allusion must be made in the course of this article; but we are dealing with the subject rather mechanically than scientifically, with the view of showing some of its capabilities in relation to commerce. When once the mechanical deposition of the metal is understood, but little ingenuity is necessary to profit by the plain suggestions offered by the process. As in other cases, the scientific demonstration is developed into a great commercial power: how great we should only learn on being deprived of its agency.

But it is not only as a means of commercial production that electro-metallurgy is valuable, it is even a more curious and accomplished producer of objects of fine than of industrial Art. The model followed by the electrotype is the work of the human hand, but no human hand could reproduce its own work with a fidelity equal to that of the electrotype. This invention has assisted largely, not only in the promotion of a taste for Fine Art, but has commercially greatly facilitated the production of illustrated literature, especially of the popular kind, where cuts are wanted by hundreds of thousands. It were difficult, indeed, to assign a limit to the various directions in which the operation of the electrotype may be applied. The reproduction of ancient *repoussé* work has been the despair of even the most cunning hand, but by means of the battery and the trough, the rule is a *replica* so precise that after treatment of the copy to give it the colour of the prototype, it is difficult to distinguish between the two, *quoad* the surface. The method of working electro-metallurgy as a producer of commercial stock, must, it is scarcely necessary to say, be a mechanical process, at once cheap and easy of practice. Its value, either as regards the beauty or the importance of its products is not commonly understood. The range of its capabilities is already very wide, and it is extending every day. In Fine Art alone it has a scope equal to the production of plastic works of any magnitude between a medal and a life-sized statue; and as an agent mechanically commercial there is no limit to the measure of its power of production. Whereas there is no copper or wooden printing-surface that can yield, without conspicuous deterioration, the many thousands of impressions of plates and cuts necessary for the illustration of one number of the *Art-Journal*, recourse being had to the electrotype, a long succession of impressions is secured with all the freshness of the original engraving, a quality which could not be maintained if the original plate were worked. In the lower departments of raised surface-printing the electrotype is an agent of almost fabulous capability, equal to the production of even more than the hundreds of thousands of cheap and popular designs, patterns, music-sheets, cards, and the variety of articles and publications which it embellishes. Its services in this way are so entirely different from the results of its application to the reproduction of works in bas-relief, or high-relief, that, in the absence of a knowledge of the process, it is difficult to believe

that issues so different are products of one and the same agent.

In illustration of the utmost delicacy of the process we can offer no better examples than the engravings of the sculpture-subjects which appear month after month in this Journal. We prefer noting these examples to instancing engravings of *genre* subjects, because in the former accuracy of outline and truthful gradation of shade speak aloud in favour of the process. These prints are what are commonly called copper-plate engravings. But when it is known that an engraved copper-plate will yield no more than five or six hundred impressions without signs of deterioration; and when it is known that many thousands of impressions of each subject are required for this Journal monthly, and that these impressions are given forth one with another, all nearly equal in quality, natural conclusions, in the face of these facts, are at fault. The solution of the problem lies in the re-inforcement of the plate, in the manner which we here describe. A matrix of gutta-percha is taken in the usual way, on which a new copper-plate is worked in the trough. This new plate, in the state in which it is removed from the bath, would not be more serviceable than the original; but after having been faced with steel, it is in a condition to supply thousands of prints. The steel, like the copper, is a deposit which gives the work all the appearance of a steel plate. This invention has been patented by M. Joubert, the eminent engraver, and it is worked under license by the proprietors of the *Art-Journal*. Like all other products of electro-metallurgy, this plate requires revision after its removal from the trough, and this can only be done by an engraver. This necessity arises from superfluous deposition in the form of small points or knobs of copper which have accumulated in different parts of the surface, and which can be removed only by the hand of an artist. In landscape or *genre* engravings, there might be shortcomings which might escape even very close examination, but a sculptural study, as the test of finesse in engraving, is the severest trial of the application of the electrotype to Fine Art. Thus, in examining a proof from an electrotype plate, we find no blind lines or imperfect passages. But the great merit of the invention is the number of impressions procurable from one engraved plate through the intervention of this process. We have instanced these plates from sculpture as the severest trial to which the process could be subjected; but woodcuts are available in the same manner, and their reproductions are made to yield the thousands of impressions which are made to assist every month in the illustration of this Journal.

A common formula used for the multiplication of ordinary designs and forms may be somewhat as follows:—The case or frame intended to receive the impression of the design or form proposed for reproduction, may be quadrangular, or any other convenient shape. It is commonly a shallow metal tray, and is prepared by being filled with a composition of wax and black-lead run into it in a fluid state. In less than an hour this composition becomes solidified, and presents a smooth surface, fitted to receive impressions suitable to the end in view; which impressions, be it understood, must be received from a cut or engraving, formed itself for yielding perfect impressions of the composition it bears. The design is conveyed to the wax surface by pressure, the tray or case being placed in a very powerful press, the action of which imprints on the wax the tracery that is intended to be reproduced in relief. The subject may be a very minutely executed wood-cut, a playing-card, or even a medal or bas-relief composition. When the forms or the tracery has been imprinted on the wax surface, the composition round the forms, and filling of the blank intervals of the design, are strengthened and built up in order to obtain greater relief in the printing surface. This is an operation of the greatest nicety, requiring, for its performance a steady and experienced hand. It is effected by means of a ball or roll of the wax composition melted and run on to the wax surface by the application of an iron heated by a jet of gas. The delicacy of the operation

will be understood when it is explained that the blank intervals of a cut must be hollowed out in order to secure relief enough to yield a clear print. The next proceeding is to communicate a conducting power to the impression by coating it with plumbago. This material, in fine powder, is dusted plentifully over the design, and being polished with a very fine brush, it is ready for the trough. The black lead has necessarily attached itself to the entire surface, much of which is blank, especially the borders. Were these spaces left in a condition to receive the deposit, a great waste of copper must ensue; they are therefore again coated with the wax composition, and the deposit of the metal is thus confined strictly to the design. The subject having been thus prepared, it is placed in the trough, where eight hours may be sufficient to obtain a deposit sufficiently thick to print from after having been backed by metal; but for the reproduction of bronze articles, a greater substance is necessary. When the case is removed from the trough, the thin deposit of metal is separated from the wax mould, and backed or filled in with metal, so as to fortify it sufficiently to undergo the wear and tear of the printing press, as it then bears to letter-press the same relation as a wood-cut, and can be employed in the same way.

We have briefly described one method of working which is applicable to a very extensive range of Industrial Art; but every house engaged in the business has its own secrets as to methods and means, which we do not seek to penetrate, as the scientific principle and complementary manipulation are patent to all. It is to be expected that in all Industrial Arts certain operators more patient, intelligent, and enterprising than others, will originate devices and contrive methods whereby they attain to a superior quality of production. This is a particular excellence. In working this or any other formula, of which the rule is absolute, operators may differ in their quantities, mixtures, times, and even in certain of their materials; but they are all bound by the great natural principle in working.

When electro-metallurgy, now many years ago, first suggested itself as a means of obtaining a printing-surface in relief, we coated a plate of copper with a very fine preparation of plaster of Paris, and etched through this down to the plate. In some instances the results were all that could be desired, being clear and well-defined proofs on India paper, while in others failure was the consequence of the difficulty of building out the minute blanks so as to obtain a clear print. This part of the process is analogous to that already described, in which the wax surface receives additions by means of the iron spatula and gas-jet where the blanks are to be maintained. By a skilled hand this operation is performed with surprising precision and with great rapidity, considering that the design would be destroyed by any unsteadiness in directing the flow of the wax.

We have described a method of working a printing-surface off wax as a material in common use, but for different reproductions there are also employed plaster of Paris, gutta-percha, and gelatine, the two last combined with other materials, the proportions of which the different operators who employ them do not publish. The *replica* in copper of a page of music, a wood-cut, or a florid design, is a small matter in comparison with the works which can be produced by electro-metallurgy; nevertheless, in such small works an error or a blur would be more readily seen than in a larger object. The larger objects we allude to are statues, vases, groups, and compositions in low and high relief, which are necessarily cast in parts, and soldered together. Messrs. Elkingtons have utilised commercially electro-plating more extensively than any other house, but the finest examples of plastic electrotyping that we have seen are those at South Kensington, of which the most wonderful is the reproduction in bronze of Ghiberti's far-famed gates of the Baptistery of St. John: here we see a vastness of application which was never dreamt of when the first scintillations of the utility of the process were given out, just thirty-one years ago. Another wonderful achievement, in the same direction, is the "Porta San

Ranicri, the first gate made for the Cathedral of Pisa. And not less remarkable in their kind are the ten objects of the Regalia collection in the Tower—the christening font and salver, the sacramental flagon and salver, the wine-fountain, the salt-cellar of State, the anointing spoon, the ampulla, the sceptre of Anne Boleyn, an epergne, fire-dogs, and a variety of other objects, as shields, helmets, targets, gun furniture, tazze, ewers, &c. These works are the production of Messrs. Franchi and Son of Myddelton Street, Clerkenwell, who having devoted themselves to this branch of electro-type since the earliest introduction of the art, their practice, manipulation, and formulæ, are their own, and the results as perfect as any imitations can be.

For the reproduction of a carved surface with a design in relief, or any surface with *repoussé* or relief design, the process is different from that of preparing a printing-surface in relief.

If the object to be imitated be a composition in relief, a mould will be made upon it with whatever material may be most suitable. This mould is treated with plumbago in order to communicate to it the conducting power; it is then placed in the bath, and allowed to remain, subject to the action of the battery, until a sufficient body of the new metal be obtained, which is determinable only by the proposed finish of the object—that is, whether it is intended to be backed by some other metal or not.

Large objects, statues, vases with ornamentation, or groups of figures, in alto-relievo, are generally electrotyped in pieces, the adjustment of the parts having been carefully considered before execution. The parts are joined by silver solder, which fuses readily, and affords a cleaner "mount" than any other solder. When practicable, solder of brass, or spelter, is employed. Tin solder is used for joining a great deal of the cheap electro deposit work, both at home and abroad; but the objection to the use of this solder is its weakness; and when from this cause the parts are disunited, there is little chance of repairing the damage effectively. The greater part of the French goods produced by the electrotype is put together with tin solder; and as the greater proportion is silvered or oxydised, this surface finish conceals the leaden-looking joints made by tin solder.

The products of electro-metallurgy are easily electro-plated or electro-gilt; and when the work is put together with silver solder, it can also be fire-gilt—that is, gilt according to the old process. But electro-gilding, if properly performed, and sufficient gold is laid on, is quite as durable as fire-gilding, and much less injurious to the workman.

The great advantage of the electro-casting process is a fidelity not to be realised by any other means. There is no artistic cunning or handicraft that could have reproduced in faultless fac-simile the great work of Ghiberti, as we see it at South Kensington: as the mould is to the model, so is the cast to the mould; and the nice fidelity of the result is open to no impeachment. The friction of three, four, or five centuries, in passing over such work, is not great in such a climate as that of Florence; still the edge is taken off the original sharpness of the work.

It is impossible to determine the directions in which electro-metallurgy may be utilised: we have, however, pointed out certain methods of working, commonly employed to realise products in quantity, for the beauty and cheapness of which it is certain that the public knows not it is indebted to electrotype, which has been too commonly regarded as a scientific curiosity, rather than in its true character of a most valuable commercial agent. We cannot conclude without an expression of our best thanks for the courtesy we have experienced from the different houses and firms to which we have addressed ourselves for information on this subject. To Messrs. Virtne, City Road; Messrs. Franchi, Myddelton Street; and Messrs. Dellagana, Fetter Lane, our acknowledgments are especially due.

H. MURRAY.

OBITUARY.

GEORGE JONES, R.A.

ON the 19th September died, at his residence, Park Square, Regent's Park, Mr. George Jones, who, with the single exception of Mr. H. W. Pickersgill, was, we believe, the oldest member of the Royal Academy. He had nearly reached the advanced age of eighty-four, having been born in January, 1786.

Mr. Jones was a son of John Jones, a mezzotint engraver of reputation, who numbered Reynolds and Burke among his friends; and his godfather was Steevens, the annotator of Shakspeare. At the age of fifteen the youth, who had commenced early in life the study of Art, entered the Schools of the Royal Academy; but on the breaking out of the Peninsular war he obtained a commission in a regiment of militia, and having succeeded to a captaincy, volunteered with his company to join the British troops in Spain. He served some time under Wellington, and formed part of the army of occupation in Paris, in 1815. On the termination of the war, Mr. Jones returned to England and resumed his profession as an artist, painting chiefly street-views of English and Continental towns. His military ardour, however, soon led him to represent battle-pieces, of which he painted a large number; among which were several versions of the Battle of Waterloo; Battle of Vittoria; Battle of Meanee; Battle of Borodino; Battle of Hyderabad; Balaclava—Conflict at the Guns; Battle of Dubba; Destruction of the Fortress of Emmaum, Ghur; Contest in the Raptée River; Sobieski entering Vienna through a Breach: two of this class of subjects, the evacuation of Lucknow, and Cawnpore, were painted for, and under the direction of, the late Lord Clyde; who, unhappily, did not live to see them completed. These pictures were exhibited in the present year at the Academy.

Besides the street-scenes mentioned and the battle-pieces, Mr. Jones's works include subjects taken from sacred and profane history. Of these he produced a very large number in water-colours, using chiefly, indeed, almost exclusively, sepia and indigo. No greater evidence could be adduced in favour of his varied and extensive reading than these drawings, which would in themselves make a very remarkable exhibition. In Bible history he seems to have searched every writer of narrative, from the first book of Genesis to the last of the Revelations of St. John. In secular history, [and in fiction, the old classic writers, mediæval authors, and those of later times, were laid under contribution: all were treated in a manner peculiarly his own, and were suggestive of much that was original in idea, if they failed to satisfy as works of real genius. Among his most important oil-pictures must be mentioned 'The Banquet at the Coronation of George IV.,' 'The Passing of the Catholic Relief Bill,' and 'The Opening of New London Bridge.'

In 1820 he received a premium of 200 guineas for a picture of the Battle of Waterloo from the Directors of the British Institution, and two years afterwards a similar sum from the same source for another version of the same subject. In 1822 he was elected Associate of the Royal Academy, and two years afterwards Academician. In 1834 William IV. appointed him Librarian of the Academy, a post he held till 1840, when he relinquished it on being appointed Keeper: this office he

held till 1850. On resigning it the students presented him with an elegant piece of plate, in token of gratitude, as the inscription engraved on it showed, for "his undeviating kindness of manner, and his affectionate regard for their interests, progress, and success." In 1849 he published "Recollections of the Life, Practice, and Opinions of Sir Francis Chantrey, R.A."

In person Mr. Jones greatly resembled his military idol, the Duke of Wellington; and as he generally wore a hat and other habiliments such as the duke ordinarily adopted in later life, and which were peculiar as to shape, &c., we have, on more than one occasion, seen the artist pointed to as the veritable hero of a hundred battles. The little exhibition of personal vanity was perhaps a pardonable offence.

GEORGE B. ROSENBERG.

This landscape-painter, an Associate Member of the Society of Water-colour Painters, died at Bath, on the 17th of September. His works—chiefly representing mountain and lake scenery, and wooded banks of stream or river—though not devoid of mannerism, were pleasing, and truthful in colour.

JEAN PIERRE DANTAN.

The name of this sculptor, who died suddenly in the month of September at Baden-Baden, whither he had gone to attend the funeral of a friend, was well known beyond the limits of his native place, Paris. He was born in 1800, and studied under Bosio. His reputation was gained chiefly by his busts, the best of which were those of Pius VIII., Adelaide Kemble, Grisi, Rose Cheri, Marshal Canrobert, Cherubini, Rossini, and other celebrities. His comic statuettes brought him, however, into popular favour: among the notabilities whom he thus immortalized were Count D'Orsay, Lord Brougham, Talleyrand, and many more. "He was a fellow of infinite jest, of most excellent fancy." In a word, he applied a consummate knowledge of his plastic Art to subjects of the drollest kind, so that one was perplexed whether to linger in laughter at the farcical creations, or seriously admire the singularly facile skill with which they have been realised. His miniature portraits were brimful of character, impregnated with the most significant caricature. He also made animals of comic prestige most striking agents of his satiric structures.

His long-continued popularity enabled him to realise an ample independence, of which, after having liberally provided for his family, he bequeathed by will 20,000 francs to the city of Paris to create an annual prize in the *Ecole des Beaux Arts*, and 10,000 francs for an artists' relief fund. His most intimate friends have not been forgotten, for he left to his widow the care of presenting to each one some object out of his collection of works of Art, as a grateful token of their affection for him. How much he had been esteemed, and was regretted, was indicated by the crowds of artists and men of letters who took part in his obsequies. The pall over his coffin was sustained by a military officer of distinguished rank and three men of high intellectual celebrity.

Jean P. Dantan was younger brother of Antoine Laurent Dantan, also a sculptor of good repute.

We have other notices in type, which must remain over till next month.

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXXXVIII.—JOHN BURR.



JOHN BURR was born in Edinburgh, in 1834. His taste for Art must have shown itself very early, for at the age of fourteen, as he once informed us, he started as a portrait-painter, journeying from one Scottish town to another in the practice of his profession, and painting landscapes during leisure hours; the latter being the branch of Art to which his taste inclined, and which he desired to follow. Thus far, we believe, he was entirely self-taught, but at the age of nineteen he entered the Trustees' School in Edinburgh, an academy which has sent forth so many excellent Scottish artists: it was then under the direction of the late R. S. Lauder, R.S.A., and J. Ballantyne, R.S.A. His younger

brother, Mr. A. H. Burr, of whom we shall find occasion to write in a future paper, entered with him at the same time. During the second year of his studentship, he painted and exhibited at the Scottish Academy, two pictures respectively entitled 'Preparing Dinner,' and 'The Amazon,' both of which were so favourably received, that their success determined his future course as a painter of domestic subjects.

In 1857 Mr. Burr exhibited 'The Housewife,' selected and purchased by the Association for the Promotion of the Fine Arts in Scotland; and in 1858 'The Strolling Musician,' a sad and

sorry violinist, blind, and in rags, playing to an audience, the majority of whom seem to possess neither "meal nor malt" wherewith to reward him: the old man, especially, is a capital study, with much of life in him. This picture was also chosen by the Association. The next year he contributed to the Scottish Academy the 'New Frock;' a good picture on the whole, and wanting but a little more attention to drawing, and a greater appreciation of feminine beauty, to make it a very high-class *genre* picture. A young matron has dressed her little daughter in a new frock to present her to the grand-parents, while the child's brother looks moodily on, vexed that he too is not to make his appearance in a new suit. It was purchased by Mr. Johnstone, of Alva. Mr. Burr seems at this date not to have quite forsaken landscape, for he exhibited with the 'New Frock' two subjects of Scottish scenery that were well received; and during the two following years his principal exhibited works were marine subjects; though among his contributions to the Scottish Academy were a brilliant little painting, entitled 'Homewards,' and a sketch for a picture exhibited subsequently in London.

Towards the end of the year 1861 the two brothers quitted Edinburgh to try their fortunes in the south; and they have since resided in London. To the exhibition of the Royal Academy in 1862, the elder contributed 'The Poor helping the Poor,' from the sketch just mentioned; it teaches a lesson of charity one may often learn in the streets of our great metropolis, and which was clearly and effectively placed on the canvas by the artist. 'A Travelling Tinker,' exhibited at the Academy in 1863, is a picture that will bear favourable comparison with some works of the best Dutch masters. The itinerant repairer of saucepans and other metallic objects of domestic utility, is standing by a cottage-door, holding a copper kettle against the light to ascertain what damage



Drawn by W. J. Allen.]

THE PEDLAR.

[Engraved by Stephen Mitler.

it has received. The children of the household regard the important examination with looks of curious wonder. The picture is painted with great firmness and finish in every detail. 'The Peep-show' was in the Royal Academy in 1864; the owner of these mysterious wooden boxes—round which young rustics cluster in village-fairs, and wild and shoeless urchins in the by-streets of cities and towns, jostling and envying other juveniles who are lucky enough to have a halfpenny in their pockets—are always characters. Mr. Burr's 'Peep-show Man' is an

excellent specimen of his class, and those he has attracted round him are of the ordinary type of such sight-seers with which everybody is familiar. It is a humorous and very clever composition of its kind, presented in a manner that would bring credit to any artist, even of high reputation. 'The Tender Nurse,' though painted on a scale of canvas unnecessarily large for the subject, shows right feeling for the subject represented and much clever painting. It was a contribution to the Academy exhibition of 1865, and the last picture by Mr. Burr that hung on the walls of

the gallery in Trafalgar Square; though he reappeared this year, in a progressive work, at the new gallery, Burlington House.

But in the interim he was not altogether absent from public notice. In the spring of 1865 a number of artists associated themselves to open an exhibition of water-colour drawings at the Dudley Gallery, Egyptian Hall. 'An Old Castilian,' contributed by Mr. Burr, gained the following emphatic praise in our pages:—"Mark the swagger of the old fellow, probably, like many of his country folks, as poor as a beggar, and as proud as a lord. See what cool insolence he throws into the smoking of his cigarette. Altogether this figure, set off by strong contrast between the reds and blacks in the costume, and distinguished by a grotesque character quite Quixotic, must be ranked as one of the comparatively few original products of the gallery." In the year following, his drawing, entitled 'Morning and Evening,' in the same rooms, was one of the first that arrested the attention of our critic: it reveals a simple story—a touching incident of cottage life,

that comes close to the pathos which Edward Frère has brought home to us. Again, in 1867, Mr. Burr appeared at the Dudley Gallery in a drawing called 'BED-TIME;' we have engraved it on this page from a *replica* of the subject painted by the artist in oils. One cannot reasonably look for novelty of treatment in what may be termed a common incident in the daily life of a Christian community throughout its various ranks and degrees. It has been truly said that "a child praying by its mother's knees is one of the prettiest incidents in Nature and Art;" and in this cottage-interior the subject is simply and perspicuously presented. The child, a sweet-faced little girl, having undergone the accustomed ablutions preparatory to being put to bed, kneels reverently beside her mother to repeat her evening prayer: the group is nicely composed. In the background an elder brother much wearied, perhaps, with keeping watch and ward over the baby in its cradle while the mother has been engaged in her household duties, is already fast asleep, yet in a position not over



[Drawn by W. J. Allen.]

BED-TIME.

[Engraved by Stephen Miller.]

suggestive of comfortable repose. The figure, however, is very true to nature, for boys, and men also, when tired out, can sleep anyhow and anywhere.

"O thou dull god!

Wilt thou upon the high and giddy mast
Seal up the ship-boy's eyes, and rock his brains
In cradle of the rude imperious surge?"

In 1866 Mr. Burr, accompanied by his brother, went to Paris, and passed some time in the studio of M. Hebert, whose style, though refined and naturalistic, is somewhat sentimental and decorative, and therefore, it may be presumed, could scarcely favourably influence the truth and homely vigour of that of the two young Scottish painters; and judging from their subsequent works, it has had no such effect. The only French artist of whom the brothers occasionally remind us is Edward Frère.

To the Dudley Gallery exhibition of oil-pictures, in 1867, John Burr sent 'Domestic Troubles,' engraved as one of our large plates very recently: it is the property of Mr. Charles C. Grimes,

of Stonehouse, Gloucestershire, a liberal patron of this artist as well as of several other Scottish painters.

Many of Mr. Burr's best works have never appeared before the public: some, for instance, of those in Mr. Grimes's collection; some, also, in the possession of Mr. Hargitt, of Liverpool, who owns 'Caught Napping,' 'Tired,' 'The Boat-Builder,' &c., &c.

Among four pictures contributed by him this year to the Glasgow Institute of the Fine Arts, was especially noticeable 'His First Pair': a little urchin strutting in the dignity of primitive boyhood—a pair of real trousers—to the supreme delight of his mother and grandfather. To the Scottish Academy Exhibition of the present year he sent 'Christmas Preparations,' certainly one of the best works we ever saw from his hand. The scene is laid in a large old-fashioned room that may pass for the kitchen of a good-sized cottage. Seated at a table in the foreground, whereon is a partially plucked goose, are two women, one old, the other middle-aged; the latter holds a book—probably some erudite treatise on cookery: between the two stands a second old woman. The two elderly ladies are engaged in fierce discussion

over the dead bird, for one of them has her finger on its body. What the point agitated may be, we will not attempt to decide; possibly whether the seasoning of the goose is to be inserted at the head or the tail; or whether or not onions are to form a portion of the ingredients; for one of the old ladies holds an onion in her hands. It is a humorous group: the irritated faces and action of the ancient dames contrast amusingly with the quiet demeanour of the younger female, who looks as if she were listening to evidence on both sides before pronouncing an opinion on the matter in dispute. At the farther end of the room is another table on which is a wide and deep dish containing ingredients for the Christmas pudding: three young children are clustered round

it, taking advantage of the debate in the upper house to have a foretaste of the morrow's dinner by dipping their fingers into the uncooked *mélange*; and in the open doorway are a couple of roguish boys peeping into the room, attracted, no doubt, by the noisy disputants. The picture is most carefully painted throughout; and in colour is rich and harmonious.

'THE PEDLAR,' engraved on a preceding page, is one of Mr. Burr's comparatively early works, and has never been exhibited. The composition speaks for itself: the itinerant vendor of small wares is expatiating on the merits of some article he holds up, but the mistress of the cottage is otherwise occupied; while the girl by her side appears to be making an appeal in favour of



Drawn by W. J. Allen.]

THE TARGET.

[Engraved by Stephen Miller.

some object in the man's basket. The figures are well put together.

Our other engraved illustration, 'THE TARGET,' is a still earlier picture, and has also never been exhibited: both this and 'The Pedlar' were a few months ago in the possession of Mr. Cox, of Pall Mall and Cornhill, who permitted us to engrave them. The owner of the wandering shooting-gallery is a capital study, as, pipe in hand, he points the young marksman to the bull's-eye; yet he need not fear that his bag of nuts will be exhausted, even should the whole group of juvenile rustics who have gathered round the stall as competitors or spectators—and they are all very prettily and picturesquely placed on the canvas—try their skill at the target, which most of them seem very willing to do.

Mr. Burr has this year paid a visit to Holland to study some of the works of the old Dutch masters, in whose wake he is following after a manner of his own. We may safely predict that an artist so painstaking, genuine, and able, has a successful career before him. Before the appearance of Wilkie, our country could boast of no painter worthy of comparing with the old Dutch and Flemish artists, whose domestic scenes and *genre* subjects have made the names of Teniers, Ostade, Netscher, Brauwer, and others, famous. Wilkie's great success, however, opened up a wide and popular field for British artists; and Mr. Burr takes a good place among his followers, but not imitators, each having an independent manner of his own, which he works out as he considers best.

JAMES DAFFORNE.

THE
SOUTH KENSINGTON MUSEUM.

EIGHTEENTH-CENTURY ART-RELICS.

IN the Eastern Arcade of the South-Eastern Court of the Art-museum, a minor museum, or at least a very charming collection, of objects illustrative of French Art in the time immediately preceding the Great Revolution, is being now brought together. There, in process of erection, is a boudoir of the time, and executed after the personal orders, of the beautiful and foully murdered Marie Antoinette; a gem of the eighteenth century, of which we hope to give our readers a fuller description when it is completed. At present the mirror, an essential part of the mural decoration, is represented only by a hole, and for the parquetry floor we see only the very incongruous substitute of the tiles that pave the Museum. Without floor, glass, hangings, or furniture, it would be unfair to attempt to form, or to convey, an idea of the boudoir of Madame de Scilly, one of the favourite maids of honour of Queen Marie Antoinette. A short time, no doubt, will suffice not only for the completion, but for the appropriate furnishing, of this characteristic apartment. The Museum is rich in the wherewithal. The chief charm of such a spot is attained when it produces the impression on the mind that the occupants have only just left the apartment. The boudoir requires to be furnished with the same taste, *tant soit peu décolleté*, with which it is decorated.

The cases in the neighbourhood of this charming nook are full of objects illustrative of the same period of history; a period when luxury, mocking hunger, unexpectedly proved to be the weaker of the two! There is a satin-wood table, inlaid by David, with a classic group illustrative of the piety of Æneas, which is stated to have been the property of the lovely Princesse de Lamballe, one of the proto-martyrs of the fury of 1792. It is said to have been captured, in that year, in a ship that was conveying it from France to Belgium. In a neighbouring case are to be seen four carved, white enamelled chairs, covered with white embroidered satin. These are stated to have formed a portion of the furniture of the queen's apartments. The tradition is confirmed by the termination of the carving of the back in two eagles' heads, which, though at some distance apart, may yet fairly represent the heads of the double eagle of the Empire, an appropriate decoration for the drawing-room, or rather for the boudoir, of a daughter of the Empress Marie Therese. The characteristic white paint, or enamel, of the period, which was frequently cushioned and draped with amber-coloured satin or silk, gives a finish and an elegance to domestic furniture that can rarely be rivalled by the sombre hues of rosewood or of mahogany.

Two cabinets of the same period are to be seen close by, made of bird's-eye maple, with marble tops, pierced gold edging round the marble, and pillars of *ornolu*. They are inlaid with porcelain as well as with metal. One is adorned by a plaque presenting a camp scene, of great beauty of execution; and the other is faced by several smaller plaques, also of porcelain, painted with flowers.

A collection of Sèvres porcelain, the property of Lord Dudley, is appropriately placed by these relics of the *ancien régime*. It is not yet labelled, but we cannot pass in silence two dark blue cylindrical vases, exquisitely painted with Watteau groups, and richly gilt. The gold cord on the central vase, of mazarine blue, painted with marine subjects, is remarkable for its bold effect. Hard by is a lovely *cabaret*, in green and gold; the tray of a trefoil form, supporting one dainty little cup, a small covered vase for sugar, and a cream ewer to correspond: all adorned with vignettes in red *camaiou*. A ewer and boat-shaped bowl of Rose Pompadour, form a fit pendant for the *cabaret*. Close by are a cup and saucer, marked by the letter E with the Russian Imperial Crown, a specimen of the wonderful service manufactured for the Empress Catherine; in dark blue and gold, with choco-

late-coloured medallions. Fine green and gold vases, enriched with gilded dolphins and dragons close the series; but the lustre of the beasts is so brilliant as to tell of modern setting, or at least modern restoration, of these noble specimens of Royal Sèvres.

PICTURES BY SANDRO BOTTICELLI.

The most recent addition to the picture gallery at South Kensington is a small collection of eight oil-paintings, of early sixteenth-century Italian work, which have been lent by the well known collector, Alexander Barker, Esq. They are attributed to Alessandro Filippi, commonly called Sandro Botticelli, a pupil of Fra Filippo, whose date is stated on the labels as 1437—1515, but given by Lübke as 1447—1515. The artist painted a portion of the frescoes in the Vatican which were ordered by Pope Sixtus the Fourth. He is remarkable for his love of hasty movement, and floating garments; but the features of his figures are for the most part melancholic, heavy, and monotonous.

Those persons who are aware of the character of the pictures which Mr. Barker has so often had the good taste and the good fortune to secure, will expect that in the collection in question will be found specimens of well preserved, unfaded, colouring. Accordingly it is impossible to glance at the wall on which the paintings hang, without at once becoming aware of the full, rich, fresh tone of the crimson used by the artist. In the two most interesting pictures, which illustrate Filomena's tale in the eighth novel of the 'Decamerone' of Boccaccio, the men are all attired in tight, long, crimson hose, and the colour is as fresh as if it had been laid on during the present year. The blues have not the magic persistence of those used by Perugino, but the green in some parts of the work is almost as perfect as the red. In a Holy Family, which is one of the group of pictures, the youthful Baptist is attired in a velvet dress, which, together with the under garment of the Virgin, is perfectly marvellous in its freshness. A green cloak, with a cape, and a green book, with tongues, gold clasps, and gilt edges, serve to bring out the red tint by contrast. We call attention to the subject, not so much as a question of artistic harmony of colouring, as of chemical success in producing a pigment that has shown no sign of fading during a period of three centuries and a half.

The illustration of life and manners afforded by the scene from the 'Decamerone' is of great interest and value. The dress, evidently that of the day, will repay minute study—the mode in which the neck, and arms, and bosom, and waist, of the heroine are defined and bound with gold chains (as is done in the picture of 'Spring,' by chains of forget-me-not and other flowers) is rare and striking.

The first picture represents the *Fête Champêtre* given by Anastasio to his unimpressible mistress, at which the terrible apparition of the hunted lady appears; the other represents the wedding feast which happily followed. In each the ladies sit at a table apart from the men, the bridegroom alone, in the latter picture, being promoted to a sort of curule chair opposite to his bride, in which he sits after the fashion of Baillie MacWheble at the table of the Baron of Bradwardine. The repast commenced with cherries and other fruit, which were laid on the table without plates, and trifled with by the ladies by means of the novel elegance of a two-pronged fork. Earthenware flat bowls, containing wine, are set on the table, one to every two or three guests. In one picture a lady is drinking, daintily balancing the bowl on her fingers. The vessels overset in the terror caused by the apparition show the contents to be wine. Servants enter, bearing dishes of food, which may be recognised as very different from the produce of the Italian *cuisine* of the day. The attitude of the servitors, each bearing a dish, with a napkin round it, poised on his hand, is noteworthy. So is the beauty of the face and of the golden hair, of the last of the four on the left hand.

The four seasons are the subjects of as many separate pictures. Winter wears the unusual, but appropriate, *chaussure* of clogs. Bare-

footed Summer, with a toothed sickle, is a beautiful figure; and the ridges in the cornfield recall the features of English agriculture. The figure of Autumn is especially noteworthy, from the fact that the open-work hempen basket which she bears explains the origin of the conventional form of the cornucopia, being a long, pointed receptacle, which twists and bends under the weight of its contents. Spring is wreathed and bound with flowers, and wears dentellated hanging sleeves. We regret that want of space forbids, at present, a further account of these most interesting pictures.

COLLECTION
OF MUSICAL INSTRUMENTS.

The complete and beautiful collection of musical instruments which is now in course of arrangement in the South-East Court of the Kensington Museum may well merit a fuller notice in our pages when the labelling and catalogue shall be complete. At the present moment we can only call attention to the fact of its acquisition, and refer to one or two of the more striking examples of the enormous strides made by this branch of Industrial Art since the construction of the rudest instruments which, in these well filled cases, are rescued from oblivion. Such are fifes, flutes, or clarionets of bone, of reeds, and of wood; mountain horns, eight or nine feet long, also of wood, but apparently lapped with green bark, which has dried into a twisted casing; and drums of earthenware, covered with tightly-strained parchment. In one drum the fur is left on a part of the skin.

Less rude, but still antiquated, are the forms of the *vielle*, or hurdy-gurdy, of the Valois times, which, like the famous Henry II. Faience, bears the cipher of that king, and the interlaced descents by which he showed his regard for the name of Diane de Poitiers. *Theorbo*s, or lutes, in the form of a split gourd, covered with *lamine* of ivory; a richly carved violin, bearing the royal arms of England, and said to have belonged to King James I.; and a gilt, carved, and delicately painted harp, assumed to have been that of the lovely and unhappy Queen Marie Antoinette, are specimens of a more luxurious taste than that which now prevails in this department of Art-Industry. We must not omit to mention a beautiful little bird-organ, of the eighteenth century, or, last but not least, the harpsichord of Handel himself, contributed by Messrs. Broadwood, an instrument resembling in form a horizontal grand piano, but smaller, built of deal, painted, and furnished with two rows of keys. All lovers of music should visit the collection. If the journey involve the toil, it will also have the reward, of a veritable pilgrimage.

CARVED PICTURE-FRAME.

What is the object of a picture-frame, as an adjunct to the art of the painter? As to the decorative effect, as an article of furniture,—the main point, we fear, with very many purchasers, and makers of frames,—we do not now speak. But as to the service rendered by the frame to the picture which it includes, it may be illustrated by the effect given to a landscape when viewed through a natural frame of arch, or avenue, or window. The result of the cutting off from the general outer world of the exact portion of scenery on which, or on the representation of which, it is desired that the attention should be concentrated, appears to be the *raison d'être* of a picture-frame. The method in which this object is effected, with a greater or less degree of appropriate taste, is the subject to be studied by the framer.

An unusually fine example of what a frame may become is to be seen near the foot of the south-eastern staircase at the South Kensington Museum. It is a rich specimen of open-work carving in dark wood, surrounding a fine oil-painting of an old man's head, the property of Major E. R. Watts. The effect of the frame is most happy, both as an object of Art, and as a setting to the picture. The well-drawn and characteristic head, cut off from the walls on which the painting hangs by the broad, dark, but not oppressive, bands of carving, has an unusually life-like effect. As to the elaborate

beauty of the carved work, there can be but one opinion. It is to be remarked, moreover, that there are no such obtrusive *tours de force* as to distract the attention from the picture to the frame. Rich as the latter is, it is still subordinate to its true purpose. The effect is in no small degree due to the introduction of a burnished gilt frame within and under the carved work, so that a wooden foliage seems to have grown and turned over the picture-frame, like ivy over the mullions of some gem of an oriel window. Those who have fine pictures to frame should study this beautiful loan from Major Watts.

EWER, FLASKS, AND GOBLET, OF ROCK CRYSTAL.

In no material does the result of the plastic force of nature so closely resemble a production of human Art as rock crystal. The paste of the jeweller will produce gems equal in tint, and almost equal in lustre, to the members of the precious family of *corundums*. The constant improvements in the manufacture of glass are such as to enable our manufacturers to outvie the laborious work of the ancient workers in crystal. But the pure quartz formed in the laboratory of nature has at least one quality in which the purest glass is deficient—that of durability. From the catacombs of Rome, from the tombs of Etruria, from the caves in Mount Olivet, and from the sepulchres of the Pharaohs have been gathered glass objects of two, three, or four, thousand years old. They have not resisted the tooth of time. Lachrymatories are to be seen at Kensington and at the British Museum, once phials of clear glass, but now incrustured with a dense nacreous lustre, as thick, almost, as that of the shell of the pearl oyster. In some of the quarries of the old casements at Knole may be seen, at this moment, the commencement of that slow decomposition of the glass, the progress of which is marked by such lovely iridescent lines.

Of the once highly prized, and still rare and costly, material, rock crystal, there is a small group of exquisite examples in the Lower Court at South Kensington. The most striking of these objects are an ewer and basin belonging to Mr. Barker, of whose precious contributions to the loan exhibition we have had occasion more than once to speak. These fine specimens of ancient Art have recently been reset, with all the costly elegance which the French jewellers can now command, by Morel. The ewer is oviform, engraved with scrolls and festoons, fluted on the base, with plain stem and foot. It is adorned with enamelled and relieved foliage, traced on a gold ground. The handle is formed of the bust of a winged female, ending as an arabesque terminal figure, supported by a mask—all enamelled in natural colours. The lower part of the body of this figure, which is somewhat bulbous and shapeless, is the only part of the design that provokes hostile criticism. A large mask is placed beneath the spout, which is enriched with opaque green, and with translucent blue, enamel, the whole being a reproduction of a *cinque-cento* style of treatment.

The salver, or basin (standing twelve inches high), that fits this noble ewer, is composed of eight curved and fluted pieces, set round a carved centre adorned by the same elaborate workmanship. The salver is fourteen inches in diameter.

Close by this rare *chef-d'œuvre* is to be seen a relic of Byzantine Art of the seventh or eighth century, a pilgrim's bottle or flask, of the same precious mineral, but without any metallic setting, the neck and the handle being broken off. It is a fine specimen of the material, and of the peculiar style of workmanship.

A crystal casket, composed of pieces of crystal cut in facets and set in metal, the angles being formed by eight terminal female figures, is an example of another mode of dealing with this natural product. The large stem which forms the lid is especially to be admired. This casket is lent by Mr. Farquhar Matheson. Another flask, and a drinking cup, are also to be seen here; and an exquisite goblet, belonging to the Prince of Wales, disputes the palm with Mr.

Barker's ewer. This little globular cup is mounted on a stem encircled by a salamander, in coloured and translucent enamel. A tiny *amorino* calls for admiration on the top of the cover, boasting an enamelled complexion truly "beautiful for ever."

A case containing a knife and fork with crystal handles, and a spoon with crystal handle and bowl, together with an *étui* and a metal salt-cellar, are also the property of Mr. Barker.

With the imperishable purity of these crystal objects is to be contrasted the iridescent decay of an ancient Roman glass vase—possibly a funereal lamp—in the same case, and the dense nacre which invests a small lachrymatory. Of a different material, but still illustrative of the superiority of natural to artificial productions for works of elaborate Art, are a *lapis lazuli* bowl, lent by Lady Stuart de Rothsay, and a noble octagonal canister, in carved amber, of rare beauty, graciously lent by her Majesty the Queen.

MIRROR-FRAME BELONGING TO THE QUEEN.

In spite of the accumulated evidences of the baronial splendour of Knole, Windsor asserts, as is fit, its supremacy even in the article of silver furniture. A magnificent silver *repoussé* mirror-frame, embossed with fruit and flowers, and bearing the cipher of King Charles II., has been lent by her Majesty. It is hung on the wall, in a glass case of its own, near the western entrance of the Museum. The dimensions are not stated on the label, but it must be at least 8 feet high, and proportionably wide. It is dated 1670, and is the finest specimen of the work of the silversmith within the walls of the Museum.

PROVINCIAL SCHOOLS OF ART.

LEITH.—It is resolved to form a School of Art here, in connection with the South Kensington Museum. A local committee has been appointed, and Mr. Robert L. Bain, recently master of the Inverness school, is to take the direction of the new institution.

READING.—The annual distribution of prizes to the successful students of the Reading school was made on the 30th of September, by Mr. H. Higford Burr, President. Twenty-six pupils received prizes of various kinds. This school is under the direction of Mr. C. Havell; it was stated at the meeting that there is ample accommodation for a considerable number of additional students.

ROTHERHAM.—It is proposed to establish a school in this important manufacturing town, where, it is alleged, such an institution would prove a benefit, both commercially and morally.

RYDE.—Meetings have been held in this town for the purpose of establishing a School of Art in connection with the South Kensington Museum. The expenses of the first year have been guaranteed by a committee of influential gentlemen, who have determined to commence operations without delay. The Department of Science and Art promises to afford every aid to the project.

ST. THOMAS, CHARTERHOUSE.—A public meeting was held on the 1st of October to establish classes in connection with the Science and Art Department. There was a large attendance of young men, who were addressed by Mr. Buckmaster, of the Kensington Museum, on the advantages they would derive in their several avocations from scientific instruction.

YARMOUTH.—The annual distribution of prizes to the pupils of the school took place on the 24th of September. About twenty prizes were awarded, among which was a "Queen's" prize, obtained by Mr. Walter Platt for a design for wall-paper. The report of the committee stated that the past year had been one of progress. The attendance had improved—especially in the artisan class—and the results obtained at the annual examination had been highly satisfactory, under the able tuition of Mr. Dominy. At the same time the more advanced students were not so numerous in proportion to the rest as was desirable.

VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF GEORGE SCHLOTEL, ESQ.,
ESSEX LODGE, BRIXTON.

No. III.

As it will be seen that there is a special character distinguishing each "private gallery" we select for description in these papers, it is not necessary to dwell at any length, *in limine*, on the works of which they are severally composed. This collection is mixed; that is, it includes a large proportion of water-colour drawings, among which it exhibits the remarkable feature of several very elaborate studies by foreign painters. We do not frequently meet with the water-colour productions of these schools side by side with those of our own artists; but when we do, we welcome them, for the comparison is profitable. These essays bear the names of Rosa Bonheur, Gérôme, L. Gallait, Dyckmans, Meissonnier, Escosura, Henriette Browne, &c.; and those of our school are by J. F. Lewis, R.A.; E. Duncan; Turner, R.A.; F. Talyer; G. Cattermole; Copley Fielding; L. Haghe; J. E. Millais, R.A.; Birket Foster; S. Prout; D. Roberts, R.A.; T. S. Cooper, R.A.; F. W. Topham, J. Gilbert, T. M. Richardson, and others; while the oil-pictures bear the names of F. Goodall, R.A.; W. P. Frith, R.A.; E. M. Ward, R.A.; D. MacIsc, R.A.; J. C. Horsley, R.A.; F. R. Pickersgill, R.A.; T. Webster, R.A.; T. Faed, R.A.; J. Phillip, R.A., &c.; and also in oils are some by those foreign artists whom we have already signalled as water-colour painters. Thus we have in the collection a variety seldom met with on the same walls—essays both in water and in oil by some of the most eminent artists of the French and Belgian schools, and works by the artists of our own schools most skilled in these departments respectively.

We turn first to the water-colour examples, as presenting a great diversity of material and feeling, beginning with a drawing by E. Duncan, called 'Off Erith,' a subject which in itself presents little that is attractive; its life and interest being derived from incidentals. It has one feature by no means easy to treat—that is, Thames water, the painting of which has always been a matter of difficulty, and confirmed as such by continual failures. It is generally rendered either yellow and opaque, or as fresh and green as sea-water. Mr. Duncan succeeds here in giving both the colour and the reflection from the sky. By the same artist is also 'St. Abb's Head,' the drawing is not large, but it expands under the eye inasmuch as to cause regret that it is not a large picture.—'Deer,' by Rosa Bonheur, is perhaps a study, made at Fontainebleau, of a stag and two hinds. There is in this drawing not much of the character which distinguishes later works. When we say it is brown and sketchy, it is only comparatively so; for instance, a drawing made twelve months later, in 1864, approaches in force and colour Mdlle. Bonheur's works in oil. The subject alluded to is a Spanish peasant mounted on a horse, and leading another. It is simple and commonplace enough, but it has a marvellous charm in its surprising reality.

There are in this collection several drawings by Gilbert, the subject of one which we notice here is 'Falstaff,' the most frequently painted, although the most difficult to render, of all Shakspeare's characters. It is much easier to describe 'Falstaff' according to the epithets bestowed upon him by the Prince, than to paint him as he really is. Bardolph and Mistress Quickly are present, but Falstaff is master of the situation, as he always is, even in assemblages more numerous and distinguished.—'Rachel,' a drawing by F. Goodall, R.A., is doubtless a suggestion from this artist's Egyptian experience. She is carrying a jar of water on her shoulder, with her arm very gracefully disposed with respect to the head and the vessel. The drapery is sufficiently simple to be of any country or time—to-day, or two thousand years ago.—'The Duel,' by Gérôme, is too well-known to re-

quire description; but this—as we believe, the water-colour study for the picture—demands some consideration. It appears to us that, in the painting certain passages perhaps are insisted on more literally than in the drawing; but suggestion is the use of a preliminary study. If in the composition we saw but the place thus represented, where the tragedy had been enacted, the trodden snow alone would sufficiently proclaim the nature of the meeting. This issue of the encounter affects the mind much more deeply than if the men were actually engaged. The drawing is even more minutely finished than the picture.—‘The Rainbow,’ H. B. Willis, is an extraordinary example of skill in the management of bright colour. The scene is a piece of rough pasture-land canopied by gloomy clouds.—‘Expectation,’ and ‘The Return’ are two drawings by Gallait, in the former of which we see a fisherman’s wife anxiously looking far away to seaward for the boat that is to bring her husband home; in the latter he is returned, and the wife’s fears are dispelled.—There are several drawings by W. Hunt—fruit-pieces of his best time; notably, one containing a large melon, black grapes, red currants; another, somewhat smaller, presenting a bunch of grapes. We find in these and in other similar drawings by the artist his favourite hedgerow background.—By Dyckmans, the painter of the picture at Kensington, we have another ‘Blind Beggar,’ in water-colours; but this is so different in treatment as to be another subject. In the painting both figures are standing, and the girl extends her hand in the act of begging; but in the drawing both figures are seated, and a third party is added to the group—a dog. The executive principle on which the drawing is worked out is the most minute and careful finish.—In one of two drawings by C. Stanfield, R.A., the subject is a water-gate, apparently of one of the Venetian palaces; in the other it is a rocky fastness, which no painter could pass without sketching: both look as if they had been made for engraving.—In another drawing by W. Hunt is an unusually powerful display of colour pointedly contrasted and also harmonized in a pine, plums, red currants, &c.—By Louis Haghe is a study of a church-interior during the performance of mass. We rarely see so much honesty in the rendering of such subjects as we have here: Mr. Haghe has been sitting at the feet of Peter Neefs.—‘The Procession of the Host, Toledo,’ is, we may suppose, one of the essays of J. F. Lewis, R.A., on visiting Spain somewhat more than thirty years ago, and long before he practised that intensity of finish which now distinguishes his oil-pictures, of which there is an instance in this collection. The feature of the drawing is a picturesque balcony full of spectators.—A group of cattle, by T. S. Cooper, R.A., is one of the best drawings we have ever seen by this artist. The management of the light gives extraordinary reality to the animals. It was made as recently as 1864, and instead of being, as is usually the case after a certain period of life, weaker than antecedent works, it is much more powerful.—A pair of drawings by T. M. Richardson describe with nice definition the different local conditions of the two subjects. One is an English coast-scene, in which there is really little effective material. All the objects are in themselves individually insignificant, but the drawing shows us how much may be made of trifles by a skilful disposition of lines, and light and shade, and a successful expression of space. The objects are only a boat, a ragged breakwater, and a cottage or two; but then there is the fitful yet ever eloquent sea. This is all purely English, the other is unmistakably Italian. The latter may be poetry; but in the rough and homely incident of the former, there is an honest prose to which we return with increased affection after the exciting wonders of other lands.—In a drawing wonderful for descriptive character, John Gilbert presents Gil Blas at Peñafior. The pith of the story is the manner in which the parasite introduces himself. Gil Blas is seated at table, the other bows low in his affected admiration of the luminary of Oviedo—and the host and hostess within earshot are waiting the result.

F. W. Topham’s drawing, entitled ‘A Spanish Song,’ sets forth an incident so characteristic that it must have been seen by the artist in the streets of some of the Spanish cities. The singers are a group of street-musicians, one of whom, a girl, holds her tambourine up for the *largesse* she expects to be thrown from a balcony above. The manner of the drawing is much more careful than that of antecedent works, the effect being more substance in the figures.—By D. Roberts, R.A., is an elegant drawing on grey paper of a noble church-porch;—and by Louis Haghe, the ‘Rood-loft at Dixmude,’ is an architectural subject of another kind, less imposing, but more intricately ornamented.—‘The Lago Maggiore,’ Birket Foster, shows us Italy under a more troubled sky than we are accustomed to see it. We have accepted Italy as an ever sunny conventional, without dreaming of the possibility of any other aspect; when, therefore, we see what has hitherto been an “Italian sky” veiled by draperies of murky clouds, we must believe that the presentment must have been suggested by fact.—‘The Raid,’ by F. Tayler, is an admirable subject to draw forth the powers of this artist. A long straggling herd of cattle driven by troopers of the Stuart or Cromwellian period. In narrative of this kind Mr. Tayler stands alone.—Much of the dear old Norman and Breton architecture, in the study of which S. Prout spent a great part of his life, is passing away. Rouen was ashamed of her picturesque river-front, and so faced her quays with lines of lofty modern buildings; but we have here, in a drawing by Prout, a shred of ancient Rouen, and in another drawing that unapproachably eccentric architectural mixture, the fish-market at Rome; and to both subjects the artist has, in his own vein, done ample justice.—With the view on the Lago Maggiore, by Birket Foster, we have to compare, very briefly, a piece of scenery in the county of Surrey, by the same hand, that part of it which all lovers of nature agree in describing as a garden. From masses of foliage most elaborately painted on the nearest site, the eye passes over a low lying expanse of country of which the successively retiring spaces are defined with surprising nicety of gradation. The theme and all its essentials are peculiarly English, and in dealing with such material anything short of the most conscientious elaboration must end in failure. It is varied, yet harmonious, in colour, and is characterised by remarkable softness and great breadth; in short, the beauty and value of the drawing consist in its being a piece of purely characteristic English scenery charmingly painted.—Next comes ‘Rochester,’ by Turner, a view of the ancient city taken from a point some distance above the old bridge and looking down the river far below it. We had heard of this drawing, but had never before examined it. Those who habitually disparage manipulative dexterity, should see this specimen. Turner has poetized his subject beyond the limit of even exuberant fancy, and yet, read it as we may, it is no more than Rochester. We see everything through, as it were, a succession of veils; and it impresses us rather as a remembrance of a dream, than a proposed representation of a material existence. A didactic Art-essay might be written on the drawing.—A study of a young lady in a riding dress, by J. E. Millais, R.A., is extremely careful and proportionably real.—Of two drawings by G. Cattermole, the subject of one is our Saviour in the House of Simon the Leper; that of the other, a Mediæval Church Council. Both are crowded with figures, and look like studies preparatory to larger drawings.—‘The Vidette’ is a very careful drawing, by Meissonnier, of a mounted soldier on outpost duty. From this and others we have seen by him, it is clear that he has by no means the power in water-colour that he has in oil.—From him we pass to one of his followers, Escosura, by whom there is a study of a man standing to read; a very successful imitation of the master.—Of ‘Brood Mares in Windsor Park,’ by F. Tayler, the nearest appears to be a cream-coloured Arab. The animal has a magnificent head, and is, doubtlessly, highly prized for her high breeding.—‘The Crucifix, Antwerp Cathedral,’ by L. Haghe, gives to this section of the interior and its belongings more than is due

of importance, which a part always assumes in the absence of the whole. The light is here managed so as very properly to make the Crucifix the dominant object; which in the reality it is not, from the subdued light wherein it is placed.—‘Arundel Castle,’ by Copley Fielding, is one of that artist’s best works. The subject has many beauties from whatever point it is seen; but from that whence we now view it, no artist could pass without making a record of the scene.—‘The Caravan,’ by Carl Haag, is a veritable desert-procession, with an interminable rear of men and animals appearing as specks in the distance. The leaders are decked out in the extremity of their bravery, the nearest camel is especially gay with colour and rich appointments; but there is nothing that the artist has not seen. The figures and the animals we doubt not are portraits, but the magnificence of these travellers is not to be accepted as the ordinary equipment of wayfarers in the desert.—In ‘The Return of the Heir,’ G. Cattermole, we have the story of a warrior who comes to his own from the Crusades, where he is supposed to have been slain. He presents himself within the portals of the castle of his fathers fully equipped as a Crusader, with a following of Eastern attendants, to the consternation of the present holder of the domain and his servants.—By Henriette Browne, is the water-colour study for her well-known picture of the nuns nursing the sick child.

Among the oil-pictures of this collection are a few remarkable examples of some of the best known, and most highly appreciated, of those members of the French school who have signalled themselves as producers of cabinet pictures. By Meissonnier are three single figure-studies, one of which may be pronounced, if not the finest production of this class he has ever done, at least one that in the extensive range of his labours in this direction has never been surpassed. It represents a soldier in the equipment of the sixteenth century with his right hand resting on a halbert. The spirit of these works sufficiently declares that the feeling of the painter is, that much as the Dutch and Flemish masters have done, they left much unaccomplished. The shaded passages of this little picture are marvellous, but it is clear to us that the figure has been lighted with a view to show how difficulties are to be overcome. There is another single figure seated dozing, and a third standing; but a comparison of three of Meissonnier’s works taken promiscuously sets forth the same varieties of quality which a similarly indiscriminate selection from the works of even the greatest men will show.—By Ruiperez, a follower of Meissonnier, ‘Choosing a Sword’ is remarkable for the sparkle, vitality, and we may even say movement, of the figures; then there is by the same artist ‘The Guard-room,’ a favourite subject from Teniers downwards; and a man playing the violin, a single figure, and a closer imitation of the master of the school. Perhaps as a single figure, one of the most successful that Ruiperez ever painted is ‘The Last Glance,’ in which we see a gentleman of the early part of the last century, who, according to Lord Chesterfield’s rule, is dressed for the day. He is putting on his gloves and looking at himself complacently in the glass. It is impossible to surpass the minute execution of this picture; but it has a significance far beyond its mechanism. It is really a historical figure; it refers us at once to the court of Louis XV. It is possible that this is the very marquis who in despair of escaping his friends thus entreated them, “*Messieurs, faites comme vous voudrez, mais ne me chiffonnez pas.*”—Still of the same school, and by Fichel, there is an admirably painted library-subject, in which several persons are engaged in examining the books.—‘The Convalescent’ is also by Ruiperez.—Plassan is another example of study conducted on like principles.—In such society it is certain that Edouard Frère would be found. The name attaches to a small picture of a girl painting from her younger sister as a model.—Of Gérôme’s ‘Duel’ we have already spoken as the water-colour sketch for the famous picture; and now we note a study in oil so different from all else by this artist that we

should not have attributed it to him: not that it is wanting in quality, for it is a work of extraordinary excellence, but that it differs essentially in motive from others by the painter. It presents a group of Greek or Turkish soldiers within the shade of an arched gateway. It is not merely as representing a group of men that it is excellent, but as a remarkably felicitous example of *chiar-oscuro*. Orientalism has become a fashion in Art more perhaps with French painters than with our own, and they have studied type more than ourselves.—Thus by Henriette Browne is a small life-sized picture of an Egyptian girl in red drapery, without much of the element of beauty, but nevertheless extremely attractive both as a picture and as exemplifying a nationality.

These foreign pictures form a very valuable feature of the collection, not only in substantial worth, but as an interesting variety. We have yet, however, to note some works by members of our own school, whose names stand too high to be overlooked; and we regret that we can do little else than enumerate titles and names. A single rustic figure by W. P. Frith, R.A., belongs to a class of subject of which this artist never produced many examples.—'The Turtle Doves,' J. F. Lewis, R.A., is remarkable for that singularly patient finish with which Mr. Lewis realises every object of his full compositions. The title applies to a girl in a harem holding before her a turtle dove on her hand.—T. Faed, R.A., has presented us many specimens of the 'Scotch Lassie,' as she has never been painted by others. Of these examples is one here equal to the best of his productions in this class of subject.

A replica of E. M. Ward's, 'Charlotte Corday,' somewhat recently engraved in the *Art-Journal*, needs no description.—'The Ballad Singer,' by D. Maclise, R.A., is a very carefully drawn study.—Near it is Gallait's well-known picture of 'The Violinist';—also a rich fruit composition by Lance;—and, equally powerful in colour with the last, is one of J. Linnell's landscapes, dark in general effect, but not less powerful than anything he ever painted.—'The Wayside Cross, Brittany,' F. Goodall, R.A., is one of those incidents of French peasant-life of which Mr. Goodall painted many in the earlier stages of his career. It shows a party of Breton peasants reverently saluting the cross as they pass it.—'The Brunette and the Blonde,' T. Faed, differs in everything from the recent works of the artist. It seems to be an early picture, in which the finish is sharp and conspicuous; whereas in later productions there is not less study, but it is only seen when sought for.—With equal sweetness of colour, and perhaps more softness of execution, is a picture of a female head and bust, by C. Baxter;—near it is one by T. Webster, R.A., but differing from these last as showing locality and groups of busy figures,—it is 'Hop-picking.'—In 'The Spanish Coquette,' J. Phillip, R.A., we have another variety of subject and manner. Other painters may have represented details of Spanish costume as truthfully as Mr. Phillip, but none have so faithfully portrayed the lower section of the Spanish female character.—'Beppo,' by A. Elmore, R.A., describes the recognition of the returned husband by the faithless wife.—There are several cattle pictures by Cooper; but as some of the works of this painter have been already noticed, it is not necessary to describe others.—'Griselda at the Well,' is the figure of the patient heroine as we have seen her in the full composition, but she is here alone. It is all but needless to say that the picture is by Elmore.

We conclude our notice with the mention of two sculptural groups: one is a small repetition, as it seems, by Fontana, of the Amazon, at the entrance to the Museum at Berlin; the other is by Gott, a small statue of a boy and a dog.

We have enumerated, we believe, all the most important works in this varied and very comprehensive collection; it contains pictures worthy to be classed with the rarest examples of modern painting. Mr. Schlotel cannot be complimented too highly on the judgment he has displayed in his selection: we have rarely met with a gallery of greater variety and interest.

ART IN CONTINENTAL STATES.

PARIS.—In our last number we signalled to our readers the exceptional fact, that, at length, the work of a British artist has been permitted to take its place in the Louvre collection, viz., a charming portrait, in pastel, by John Russell. Is this then an opening innovation upon the old, self-sufficient, and illiberal spirit, which almost ignored, in French Art-circles, the existence of any master in pencil or easel on the western side of the Channel? Have we occasion to hail a better mood and a cordial notification *que nous avons changé tout ça*? Surely it is not too much to expect something of the kind, from the following vigorous and generous passage in a very influential Parisian Fine-Art periodical. After some preliminary remarks condemnatory of the hitherto received system of excluding from public galleries the works of foreign contemporaneous men of genius, the writer thus proceeds:—"Is there, then, an exclusive rule of custom, which forbids the Luxembourg to possess a single painting by a foreign master? Of Reynolds we have nothing; of Gainsborough, nothing; nothing of Turner; nothing of Constable; nothing of Leys. Year after year 150,000 francs are lavished upon the production of portraits of the reigning family. A sum of 28,000 francs has been wrung from the Fine-Arts' grant, to add pomp to the interment of a President of the Senate, while our public is left in absolute ignorance of the master-works of England and of Belgium." Surely, if such impressions as these, thus warmly expressed, are rough-sown among the French, and thrive into a fitting crop—a thorough change for the better—a revolution of most commendable kind will be effected, and the poet's prognostic be realised:—

"Magnus ab integro sæclorum nascitur ordo."

—Out of the incident of M. Carpeaux's indelicate group in front of the Opera House having been chastised with a heavy splash of ink, and the consequent public excitement, a question of law has arisen, which must come to an important decision before the Court of Cassation. It appears that a photographer took a copy of the obnoxious figures, and was making profitable sale thereof, when there was a seizure of his stock on the part of Carpeaux. The question consequently rises as to the right to make such copy. The difficulty in the case will be upon the point whether where the State is concerned, and not private parties, the property in a work of Art does not pass wholly from the artist to the public. In this instance the State is the proprietor of the Opera, and may defeat the sculptor who has in his Art so outraged public decency.

AIX.—The statue of Mirabeau, by M. Trappè, exhibited in the Paris Exhibition this year, has been presented by the French Government to the Palais de Justice, Aix, Mirabeau's native town.

BRUSSELS.—A society of water-colour painters is about to be formed in this city.

DRESDEN.—The famous Royal Picture-gallery of this city, scarcely second to any in the world, had a narrow escape from destruction by the fire which lately consumed the adjacent theatre. The works of art contained in the Museum include some of the finest paintings that exist; notably, Raffaele's 'Madonna di San Sisto'; Correggio's altar-piece, 'The Madonna Enthroned'; his 'St. Sebastian, with the Madonna, the Infant Jesus, and Saints'; and the celebrated 'Notte,' or adoration of the shepherds; with several other large altar-pieces. Titian, P. Veronese, G. Romano, and many more, are also well represented in the gallery. It has been truly said with regard to the conflagration, that "the world could have better spared the whole city of Dresden than these Art-treasures."

MADRID.—The *Moniteur des Arts* reports that forty pictures by Goya have recently been found in the cellars of the Escorial. Francesco Goya, who died in 1828, was a painter of *genre* and landscape subjects. He went from Aragon to Madrid, and became, in conjunction with

his relative Francesco Bayeu, *pintores de cámara* to Charles III. and Charles IV. of Spain; and also directors of the Royal Academy of St. Ferdinand. Goya lived to be painter to Ferdinand VII.: his works are much esteemed in his native country.

MUNICH.—The King of Bavaria is reported to have purchased, for the *Pinacotheca*, Chenard's, famous picture, 'Divina Tragedia,' to which we referred in a recent number as having been declined by the Director-General of the French Imperial galleries, to whom it was offered as a gift by the painter.

NEW YORK.—The colossal statue of Humboldt, the great traveller, arrived in this city from Germany where it was cast, and was duly inaugurated in the month of September.

POMPEII.—A discovery of considerable archaeological interest is said to have been recently made at Pompeii; it consists of a fresco, found in the chamber adjoining that which was cleared on the occasion of the visit somewhat lately paid by the Princess Margaret. The picture represents the Circus of that city, as it existed immediately before its destruction; and the moment chosen is that particular fight of the gladiators, when the spectators, partly Pompeians and partly Nuceriens, continued the fight among themselves, when several hundreds were killed. This affray, which happened in the reign of Nero, is mentioned by several contemporary writers, who add that the games were, in consequence, prohibited for ten years. The fresco, whose merit is reported to lie in the interest of the subject rather than in its artistic worth, shows the amphitheatre to have been planted with trees. Beyond the Circus is seen a large building, hitherto unknown, and of which not the least vestige has been found. Signor Fiorelli intends to make further search in the quarter indicated. Meanwhile the fresco has been successfully detached from the wall, and is now in the Neapolitan Museum safe from accident and influence of weather, where it will be accessible to public inspection.

ROME.—A report has been circulated that Prince Borghese has offered to dispose of his magnificent gallery of pictures to the Russian Government for the sum of forty-five millions of francs—£1,800,000; a preposterous amount, even admitting the celebrity and number of the collection. It seems, however, from what we read in a recent number of the *Moniteur des Arts*, that the property cannot be sold without the authority of other members of the Borghese family, who positively decline to permit its transfer.—The Minister of Commerce and Public Works has published the regulations of an Exhibition of works of Art for the use of Catholic worship, to be opened in this city on the 1st of February next, and closed on the 1st of May following. The collection will embrace principally the modern period comprised between the Renaissance and the present day; but a section will likewise be reserved for the works of the Middle Ages. The objects admitted are classified in four categories, including sacred vessels, ornaments for the altar, paintings and sculptures for the decoration of churches. Contributions will be received between the 15th of December and the 15th of January, and will be exempt from custom charges on entering and leaving the Pontifical States. Such an exhibition, irrespective of any sectarian religious character it may assume, would prove most interesting and instructive. Foreign exhibitors of every kind are invited to send their contributions. It may be assumed that our English manufacturers will not be behind those of other countries in works of Gothic Art.—In digging for the foundations of a large palace to be constructed for a Savings' Bank on the Piazza Sciarra in the Corso, the workmen lately discovered the basement of the triumphal arch erected by the Senate to the Emperor Claudius.

STOCKHOLM.—According to the *Chronique Belge*, the Museum of Stockholm, erected in 1850, contains 1,042 paintings. These are divided into the following schools:—Italian 250, German 56, Dutch and Flemish 451, French 141, Spanish 17, Swedish 106, Danish 5, and undecided 16. Not an English work appears

in the catalogue. The gallery was founded about the middle of the last century, the royal family of Sweden leading the way by denuding the palaces of many pictures they contained.

ART IN THE PROVINCES.

MANCHESTER.—THE ROYAL INSTITUTION. The 49th exhibition of works of modern artists is now open, and contains upwards of 600 paintings and drawings, with a dozen works in sculpture of a very poor order indeed. The collection altogether is not creditable to the city in which British Art has its hundred patrons; and where, unquestionably, the best and costliest productions of British artists find stately homes. The "patrons" have not aided the council: there are not half a dozen "loans." The only names, indeed, that appear in the catalogue are those of C. H. Rickards, Esq., who lends three examples of the paintings of G. F. Watts, A.R.A.; John Pender, Esq., who contributes Ward's picture of 'Grindling Gibbons' First Introduction at Court;' and W. Craven, Esq., who sends 'Elijah and the Widow's Son,' by Madox Brown; while the seniors of the profession have been unusually chary of help. There are not a dozen who "lead" this year at Manchester. The result is, therefore, a very poor exhibition: so poor, in truth, that if absent altogether there would be no injury to Art, and but little loss to artists; for we believe we are correct in stating that not twenty of the 630 contributions have been sold. This is so different from what it used to be, that we may well be puzzled to account for the disastrous change. The Manchester Institution was for a series of years at the head of the provincial exhibitions of the kingdom; and, at all events, the "dealers" have been largely instrumental in cultivating a desire to acquire Art-works, and in multiplying "possessors," which ought to act beneficially, and not prejudicially, as regards the Institution in 1869, comparing it with its collection forty-nine years ago. Yet we have heard the decadence of the Institution attributed to the hostility of the dealers in Manchester. Be the cause what it may, the present exhibition is a poor one: it is certainly not a temptation to purchasers, and by no means attractive to the general public. The vice-president and council must bestir themselves: it is composed of the best men of Lancashire—men whose walls are crowded with pictures of rare merit and great value, and who might easily restore the Institution to the palmy state from which it has fallen.

BOSTON.—A statue of Dr. Chadwick, by Mr. Birch, is to be erected in this town, in testimony of his munificent gift of £20,000 for the improvement of the dwellings of the poor.

JARROW.—An exhibition of works of Art and mechanical skill, curiosities, articles of vertu, &c., was opened last month in the Mechanics' Institute. Mr. C. M. Palmer, who has been designated the maker of this seat of ship-building enterprise, did the honours on the occasion. The object of the promoters of the exhibition is to wipe off a debt which encumbers the Institute.

MALTON.—A Grecian column, in memory of the late Earl of Carlisle, has been erected on the summit of Balmer Hill, Castle Howard, about six miles from this town; a point from which it is visible for a very considerable distance in the county of Yorkshire. The column is the work of Mr. Bailey, of York, from the designs of Mr. F. P. Cockerell, architect, of London.

NOTTINGHAM.—An exhibition of pictures in oils and water-colours, the works of modern artists, was opened last month in the large room of the Nottingham School of Art. The collection, which on the whole is good, contains contributions by several local painters.

YORK.—An Art-exhibition, in connection with a "Fancy Fair," was opened last month in this city, for the purpose of aiding to liquidate the debt on the York Literary Institute. The collection included a large variety of works, both ancient and modern, of a very miscellaneous character, many of them good.

THE COLLEGE OF ARMS.

THE recent death of Sir Charles George Young, the late Garter King of Arms, has been considered by certain of our contemporaries to suggest a fitting opportunity for making a fierce attack upon the institution over which the late Garter worthily presided. Nothing short of so extreme a measure as the absolute abolition of the College of Arms would satisfy the leaders of this anti-heraldic crusade. And yet, from the very nature of the sole arguments that have been adduced to support the demand for sweeping away the Herald's College, as being an "impostor" as well as an "anachronism," it is evident that these ruthless abolitionists are totally ignorant of its true character, and that, consequently, they cannot possibly have formed any just estimate either of the worthiness or of the worthlessness, of the institution against which, with such deadly animosity, they have levelled their not particularly bright weapons.

It is indeed most true that, in its present condition, the College of Arms is open to grave complaints; and certain it is, that he would be neither a good herald, nor a genuine and judicious friend to the College, who would hesitate to admit that the entire administrative system of the institution requires to be modelled and adjusted afresh. But this is altogether a very different thing from abolition—very different, too, from the favourite formula which now delights to describe the most gross spoliation as being "dis-establishment" and "dis-endowment." Instead, then, of ignorantly overthrowing what they have not attempted to understand, it would be far better for the anti-heralds to become real and earnest heraldic reformers. The College of Arms needs a reformation—a reformation so complete, that it would amount to a practical revolution. While retaining its true and distinctive character, it requires to be adapted, in its practical working, to the sentiments, and circumstances, and requirements of the present age. If this could be accomplished—as most certainly it might, without any difficulty—wisely, temperately, and yet firmly and thoroughly, this time-honoured College, which is so intimately associated as well with the annals of English history as with all that is chivalrous in the chronicles of the past, might become one of the most popular, as certainly it would be far from being one of the least valuable, of our national institutions. The fact is, that heraldry never was more popular than now; but it must be added, that heraldry never was less understood, never was its spirit less clearly discerned than now, or its significance less faithfully appreciated. Still, it is not to be supposed that the popularity of heraldry is the result of ignorance. Far from this, heraldry is popular because there is in it an inherent element of popularity, which no amount of ignorance or prejudice can do more than overshadow.

The head of the College of Arms under the Crown, as is well known, is the hereditary Earl Marshal of England, the Duke of Norfolk. And it is a somewhat singular coincidence that the office of Garter, the chief administrative herald, should have become vacant about the very time that the present youthful Duke of Norfolk had attained his majority. It is to be hoped that His Grace, acting under sound counsel, will take in hand his College of Arms with a resolute determination to see that it is adapted to the genius and requirements of the present age. What is wanted is a man in the office of Garter, who would be free from all pre-existing influences, yet a thorough herald, an accomplished artist, and an elegantly learned man of letters: a man also endowed with the faculty of administration, in alliance with those capable of discerning what ought to be modified, and corrected, and reconstructed; possessing also the power to carry into effect his own convictions. We hope to learn that the Earl Marshal will soon have found such a man and have put him in his right place: the post is an honourable one, but demands requisites not easily combined in a single individual: still such a man is to be met with.

SELECTED PICTURES.

FROM THE COLLECTION OF
C. J. NORTHCOTE, ESQ.

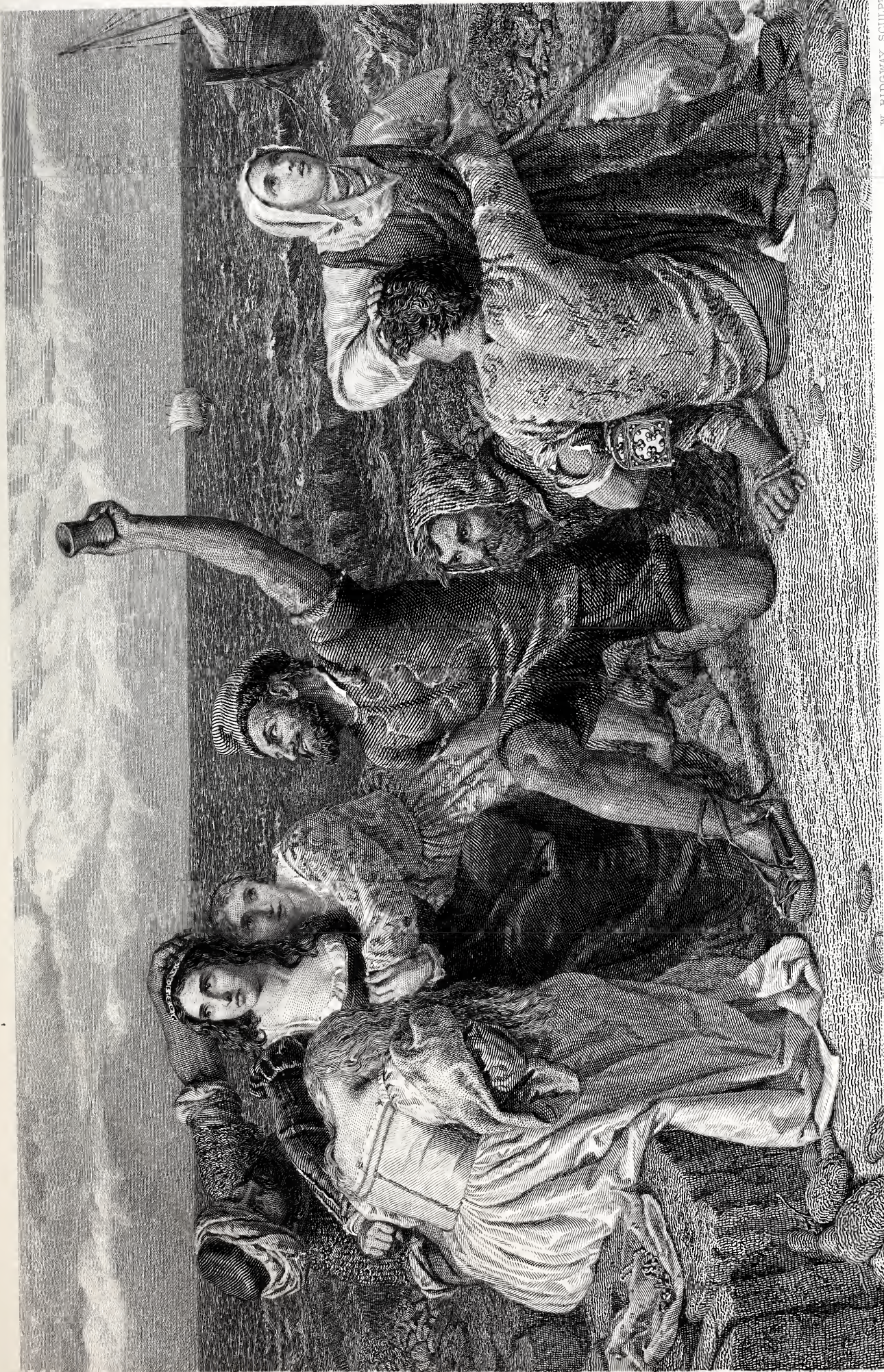
PIRATES OF THE MEDITERRANEAN PLAYING AT
DICE FOR PRISONERS.

[F. R. Pickersgill, R.A., Painter. W. Ridgway, Eng.]

MR. PICKERSGILL is one of the few historic, or semi-historic, painters who do not restrict themselves to one especial class of subject or to one book of narrative. Literature of every kind opens up an inexhaustible field of labour for the artist, and admits of his treating any selected incident in the way that seems best to him, so long as he keeps within the due bounds of probability; that is, does not pass beyond those of presumable truth. Yet there is a still wider domain in which he may range, and with less chance of his being called to account for overstepping or falling short of any known laws; and this is the field of imagination. Painters, like poets, have here freedom of action; and none would desire to place any restraint upon them, so long as they do not outrage either nature or morality.

Tales of piratical adventure are not unknown in literature, and possibly Mr. Pickersgill may have read or heard of these freebooters of the seas gambling for the treasures they stole, whoever or whatever has fallen into their lawless hands: hence, perhaps, the origin of the idea which he has in this engraved picture worked out so graphically and vigorously. Still the claim to originality must not be denied to the painter; for the conception of the subject, wherever it sprung from, has novelty stamped on the face of it. These "Pirates of the Mediterranean" are of an ancient race; of a time, perhaps, when the great republics of Venice and Genoa were in fierce hostility one against the other, and affording opportunity for men of every land who sailed under no recognised flag, to cruise in the waters of any port of Southern Europe, and capture whatever they had the power to overcome. These ladies, fair daughters of Italy, as they seem to be, might belong to some family of the princely merchants of one of the above states, captured together with a rich booty of valuables, the produce of the East. That queen-like figure on the left, to whom her two young daughters cling in this time of fear and anguish, is evidently a lady of gentle birth; her nobility of countenance and calm yet contemptuous expression ought to shield her from insult: the group is admirably arranged. On the other side, a young female, probably an attendant of the others, struggles to release herself from the grasp of a villain, who has also secured for himself some of the treasures of another kind in the shape of a jewel-casket. These two groups are connected together by a stalwart pirate, powerfully drawn, who, in a half-drunken manner, holds the dice-box on high to throw for the selection of the unhappy prisoners. Behind him is a savage-looking wretch, glaring at one of the young girls with "unbridled appetite." There is, however, a gleam of hope for them all; a vessel is seen in the offing swiftly nearing the land: we will hope for the rescue of the captives.

The picture, with the ideas naturally associated with it, is not an agreeable one to contemplate, but as a work of Art it is of singular merit, and fine in colour.



W. RIDGWAY SCULPT

F. B. PICKERSGILL, R. A. PINX

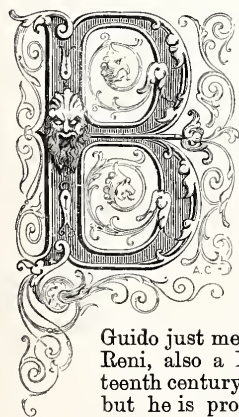
PIRATES OF THE MEDITERRANEAN PLAYING AT DICE FOR PRISONERS.

FROM THE PICTURE IN THE POSSESSION OF C. J. NORTHCOTE, ESQ.

PICTURE GALLERIES OF ITALY.—PART XI. BOLOGNA.



PARMIGIANO



BOLOGNA is supposed to be the only city of Italy which can boast of native painters born in the twelfth and thirteenth centuries. The names of Guido, Ventura, and Ursone, have been handed down as belonging to that era; and paintings by them are said to be still in existence; if so, "they have been so much repainted that the critic is under the necessity either of denying their original antiquity, or of supposing that local rivalry has led historians to transform the feeble productions of one century into the noble efforts of a remoter age."*

Guido just mentioned must not be mistaken for Guido Reni, also a Bolognese, who flourished in the seventeenth century, and whose pictures are so widely known, but he is probably Guido Guiduccio, who lived in the twelfth century, and is said to have executed some work in Rome. Down to the end of the fifteenth century Bologna was the rendezvous of painters from all parts of Italy and Germany, though it possessed no school of Art, properly so called: every artist followed his own peculiar style or manner, so that the term "eclectic," which has always been applied to the school, dates from its cradle.

The first Bolognese painter of note whose works have come down to us is Francisco Raibolini, better known as Francia (1450—1517), the cotemporary and friend of Raffaello: we shall find occasion to speak of him presently when noticing a picture by the latter. Afterwards appeared Bagnacavallo, Primaticcio, Tibaldi, and others, till the Caracci founded in the city a school, the influence of which was felt throughout the whole of Italy, and which numbered among its scholars, Domenichino, Guido, Albani, Lanfranco, and many others.

An Academy of Art is said to have been founded, about the commencement of the fourteenth century, by Franco Bolognese, who is supposed to have studied under Giotto. It produced several painters of eminence whose names yet live in the history of early Italian Art, though their works have almost entirely disappeared. One of the latest of Franco's followers was Marco Zoppo, by whom several paintings, dated towards the end of the fifteenth century, still exist: our National Gallery contains one example, 'St. Dominic at the Institution of the Rosary.' Zoppo studied in the school of Squarcione at Padua, and bears the reputation of being Francia's master. Some time before the appearance of the Caracci, the Academy, as a school of Art, began to decline, but the genius and energy of these distinguished artists soon attracted a crowd of pupils to their studios, making Bologna a prominent place in the history of Art, though the men who clung to the old Academy offered them every opposition in their power.

The *Accademia delle Belle Arte* of Bologna, or, as it is sometimes called the *Pinacotheca*, contains about 350 pictures. Like those of most Italian galleries the collection is of comparatively recent date; the year 1805 being assigned to it, and it was formed of paintings taken from churches which have been destroyed, and from suppressed monasteries. The building in which they hung was formerly the College of Jesuits. Judgment and taste are apparent in the arrangement of the works, which are placed chronologically as it were; the first gallery the visitor enters being dedicated to the works of the old Bolognese painters, the rest following as nearly as possible in due order.

Bologna is the sanctuary of Lombard Art, as Venice is of Venetian Art; and it is in the first of these cities that we get a true idea of the labours of the great artists of the Bolognese School—Francia, the three Caracci, Albani, Guido, Domenichino, and others. But the contents of the *Pinacotheca* are not limited to what may be termed the works of native painters; other Italian schools are also well represented here. For example, PARMIGIANO (1504—1540), whose portrait appears on this page,

* "History of Painting in Italy." By J. A. Crowe and G. B. Cavalcaselle.

is present in one of his most celebrated pictures, known as the 'St. Margaret,' of which we shall, probably, have to speak in a future paper. The right name of this painter was Francisco Maria Mazzola, or Mazzuoli; but he was called, and is best known by that of, Parmigiano, or Parmigianino, from Parma, the place of his birth. He ranks among the most distinguished men of the school of Parma, and is placed by connoisseurs second only to Correggio.

We have remarked that the gallery of Bologna contains examples of Italian Art prior to the appearance of Raffaello: the side panels of a small altar-piece by Giotto (1276—1336), originally in the church of Sta. Maria degli Angeli, in this city, show respectively a group of saints and angels. Vitale, a name better known in the subsequent history of Bolognese Art, who lived in the early part of the fourteenth century, is represented by a Madonna, "supporting in air a veiled infant erect, and clutching at her dress, with a diminutive figure of a donor in the right foreground, and an angel kneeling on each side."* The picture is signed, and dated 1320. Simone, another of the early Bolognese painters, and who acquired the name of "De' Crocifissi," from his numerous pictures of the Crucifixion, has two or three examples in the Academy: one 'The Coronation of the Virgin;' another, 'Pope Urban V. enthroned, in the act of benediction, and holding a picture of SS. Peter and Paul,—it is signed *Simon fecit*; besides a small picture inscribed *Simon fecit hoc opus*, "representing Christ among the Apostles."† These works, with others of a somewhat contemporaneous date by Jacopo Paulus and Jacopo degli Avanzii, are greatly damaged; their remains only serving to show the comparative rudeness of the Art of the time.

A century later introduced a painter whose works even now command attention, and from whom may be dated the actual revival of Art. We allude to Pietro Vanucci, called, from Perugia the place of his residence, Perugino (1446—1524). To him must be assigned the glory of being the master of Raffaello. One of his most famous pictures is in the Academy of Bologna, 'THE ADORATION OF THE VIRGIN,' engraved on this page. Mary is seated on a throne of clouds in front of a kind of arch decorated with the heads of cherubs, on each side of which is an angel flying towards her with their hands clasped. Beneath the celestial vision stand four figures in an open landscape: on the left is the archangel Michael, arrayed in the panoply of war, a kind of semi-antique, semi-chivalric armour; a sword is girded on his thigh, and his left hand rests on a shield. By his side stands St. Catherine, her hands clasped, and her face upturned to the Virgin. The other female figure is assumed to represent St. Appolina; and near her is St. John the Evangelist. The arrangement of the group is in the symmetrical form of the artists of the period; the very attitude of each figure corresponding in a measure to that in which it stands in juxtaposition; but there is considerable grace in all, while the draperies are displayed with more ease and elegance than we usually see them in Perugino's compositions. The Virgin and Infant Christ constitute a picture by themselves, and are so engraved, without any of the surrounding accompany-

ings in Kugler's work. The face of Mary has a very sweet expression.

Passing from the master to his great pupil, Raffaello, we find him represented by his 'ST. CECILIA,' one of our illustrations. The picture ranks not only as among the glories of the Academy of Bologna, but as one of the painter's greatest works of his earlier time, executed, soon after Raffaello took up his residence in Rome, for the altar-piece of the chapel of the Bontivoglio, in the church of St. Giovanni a Monte, Bologna. The French carried it away with them to Paris, where the authorities of the Musée Napoleon valued it at £20,000. While in Paris it passed through the process of restoration, and suffered from injudicious treatment. Speaking of Francia in the commencement of this paper, reference was made to him in connection with Raffaello. The former painter died suddenly, and, according to Vasari's account, from grief, at finding himself so greatly surpassed by his young friend, in this picture of St. Cecilia. Raffaello had consigned it to the care of Francia, requesting him to repair any damage that happened in its transit from Rome to Bologna, to correct it if necessary, and to superintend the placing of it in the church. Francia carried out the instructions he received, and dying very soon afterwards, his decease was attributed, but evidently without reasonable ground, to vexation at his own inferiority. As he was in his sixty-eighth year at the time, his sudden death may fairly be assigned to natural causes. The picture itself has received the highest praise from every writer on Italian Art since its appearance. In the centre of the composition is St. Cecilia, holding an instrument, which may be taken for a kind of organ: it is reversed, and the tubes are beginning to fall out, "indicating, like the scattered and broken musical instruments at her feet, the relation of earthly to heavenly music;" for the saint looks upwards to the choir of angels chanting over her head. On the left is St. Paul, a noble figure, resting on his sword, and contemplating the fragments on the ground: next to the Apostle is a figure assumed to be St. John, whose head is of great beauty. To the right, behind St. Cecilia, is St. Augustine; and in advance, stands Mary Magdalen, a stately statuesque impersonation, characterised by feminine dignity. It seems evident that the types, or models, of Mary and St. Cecilia, were Roman



THE ADORATION OF THE VIRGIN.
(Perugino.)

women. The composition is not without a certain amount of formality, but this is in a great degree lost to the spectator by symmetrical arrangement, and by the disposition of the *chiar'-oscuro*, which produces a kind of union of the grouped figures.

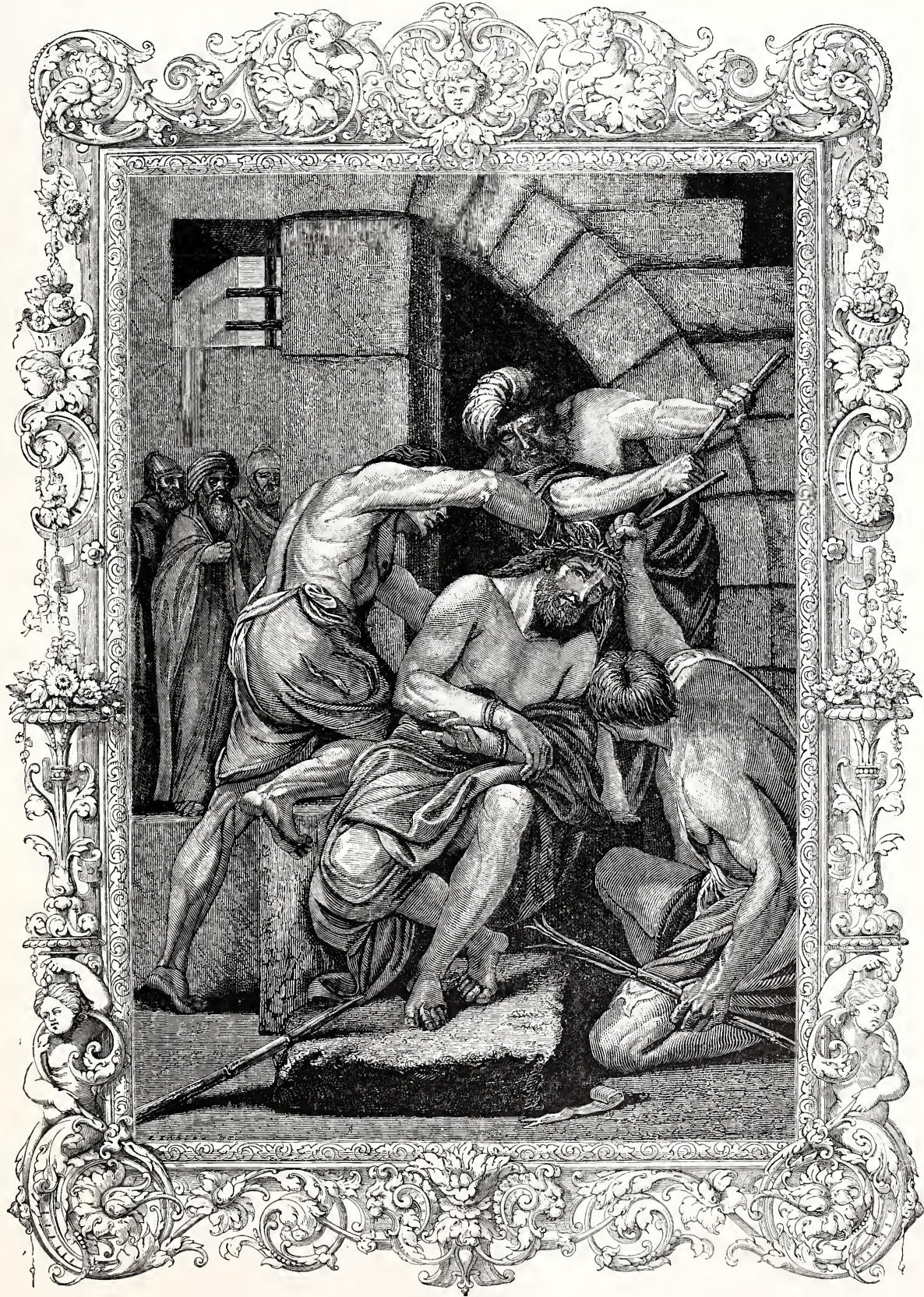
Lodovico Caracci (1555—1619), the founder of the celebrated school in Bologna—in conjunction with his two cousins, Agostino and Annibale, somewhat his juniors as regards age—was a pupil of Prospero Fontana; and afterwards, it is said, of Tintoretto, in Venice. His visit to that city, and also to Florence, Parma, and Mantua, impressed him with the idea that by combining the highest characteristic qualities of these respective schools it would be possible to create a perfect style of Art. It was with this object that he opened his school, which certainly never realised such expectations as he had formed of it, though, as we have already stated, it sent forth men whose works are everywhere recognised among the masterpieces of painting.

Lodovico's own pictures rank below those of his cousin Annibale, who, certainly, stands at the head of the Caracci family; of

* "History of Painting in Italy." By J. A. Crowe and G. B. Cavalcaselle.
† *Ibid.*

whom, besides the three we have mentioned, was a fourth, Antonio, natural son of Agostino. The greater number of his works are to be found in the Academy and churches of Bologna; the former edifice containing many, and among them some of his

best. One we have engraved, 'THE CROWN OF THORNS,' a picture showing great power in design and treatment, and suggesting the probability that he must have painted it after seeing the works of Michael Angelo in Rome, which city he visited, for



THE CROWN OF THORNS.
(L. Caracci.)

a few days only, in 1601. The composition in parts is forced, as if for the purpose of displaying anatomical expression, and is unnatural; the action of two of the torturers is exaggerated—

unnecessary to the cruel work they have undertaken; and the face of the Saviour is meaningless, betokening neither agony nor the stoicism of more than human endurance. Still the grouping

is fine and effective, and the light and shade are so disposed as to bring the figures out in a most striking manner.

In every way a greater work than this is the 'Madonna and Infant Jesus.' Mary stands on the half-moon, surrounded by a glory of angels, with St. Jerome and St. Francis. A thin veil covers her head and falls in delicate folds over the bosom and shoulders. The heads of Mary and her Infant are painted with infinite grace and sweetness of expression, in the style of Correggio. Others of Lodovico's best works in the gallery are 'The Transfiguration,' and a 'Madonna and Child,' enthroned, with four saints.

Annibale Caracci (1560—1609) is represented in the Academy by several pictures, of which, however, we can only point out the following: one, which was originally in the church of S. Giorgio, is thus described by Kugler,—"A Madonna, in the manner of Paul Veronese; the Infant and the little St. John, in that of Correggio; St. John the Evangelist, in that of Titian; while the St. Catherine resembles Parmigiano;" 'A Madonna, enthroned, with Saints;' and 'The Assumption.'

'The Martyrdom of St. Agnes,' by Domenichino (1581—1641), is one of several altar-pieces by this painter which are now in



ST. CECILIA.
Raffaële.

the gallery of the Academy. It is a grand composition of many figures: the saint herself is a holy and touching impersonation, and though the whole scene is from its very nature most repulsive—and the painter evidently took no pains to soften down the terrible reality—the figures are full of excited action, well drawn, and richly coloured. The 'Madonna del Rosario,' so-called because the Virgin is represented in the act of throwing flowers over St. Gregory, who is interceding with her for the faithful, is like Raffaële's 'Transfiguration,' divided into two parts: the upper shows the incident just mentioned, while the lower contains numerous figures representing numerous incidents relating to the persecutions and martyrdoms of the Christian church.

Guido Reni (1575—1642) appears in the gallery in several subjects, two or three of which may be classed with his best works: such, for example, as 'The Crucifixion,' called by Kugler "one of Guido's finest and most dignified creations;" the Virgin, who, with St. John, stands beside the cross, he designates "a figure of solemn beauty." Another is the 'Madonna della Pietà:' in the upper part of the composition is the body of Christ laid on a piece of tapestry, with Mary and two weeping angels at the sides; below is a view of the city of Bologna, with its patron saints introduced. 'The Massacre of the Innocents' is characterised by deep feeling and beauty of expression.

JAMES DAFFORNE.

A BIOGRAPHICAL SKETCH OF THE
LATE BELGIAN ARTIST,
ANTOINE JOSEPH WIERTZ:
TOGETHER WITH A VISIT TO HIS STUDIO,
BY THE AUTHOR OF
"AN ART-STUDENT IN MUNICH."

"La critique en matière de peinture, est-elle possible?"
WIERTZ.

IN the autumn of 1868, while spending a few days at Brussels, we visited the studio of a painter, Antoine Joseph Wiertz, whose genius, as combining various characteristics of the great master of his own country, Rubens, and of the English painters, William Blake, and the unfortunate Haydon, claims the earnest study and sympathetic notice of all lovers of Art.

The fame of Wiertz, and of his eccentric life and powerful works, wrought out, as report averred, in solitude, and unassisted by the aid of models, as if resulting from pure inspiration, had reached us in England years previously, and we long had promised ourselves a visit to the studio of the artist, if not to the artist himself. The tidings, however, of the painter's sudden death had robbed our project of half its attractiveness.

Still there remained the results of the painter's life's labour, to be studied, as it were, at one glance: all his chief works being collected together in his studio, and bequeathed by him to the Belgian nation. Thus the Musée Wiertz has become one of the most remarkable show-places of Brussels.

The Musée Wiertz is situated upon slightly rising ground, backed by the beautiful Zoological Gardens, and enclosed in a green and bowery spot, half garden, half field. This studio is so built, as on the exterior to resemble, as you approach it from the chief entrance, one of the ruined temples of Pæstum. These brown, half ruinous-looking walls, with their broken pediment and three solitary columns, were, when we, in the late autumn, visited the Musée Wiertz, made beautiful by luxuriant masses of festooning ivy and Virginia creeper, already turned scarlet, crimson, and purple, forming a glow of splendid colour, more brilliant than any work fresh from the hand of any Flemish painter, were he even a Van Eyck or a Rubens.

We might demur as to the correctness of taste, which, in erecting a studio, had sought to imitate a ruin; but one was compelled to confess on that bright autumn morning, that thus clothed in a brilliantly, sun-illuminated mantle of brightly-tinted vegetation, the place possessed a poetical, and almost an enchanted aspect; a certain incongruous, odd beauty, which belonged rather to the dreaming than to the waking world.

We knew somewhat of the life and of the death—both equally unusual—of the ardent enthusiast who had created the building before us, and the works which it contained; and we gazed around with a heightened interest upon every object, since it appeared that even here, upon the threshold, we recognised the spirit of the man wrought out into material forms. We paused, wondering whether, when we should stand face to face with the pictures, sketches, and sculpture within the building, we should be disappointed, or find ourselves even still more interested in the artist Wiertz.

In order, however, that the reader may be equally prepared with ourselves to enter the studio, let him, in imagination, if he so incline, seat himself with us for a short space upon this sunny bank in the studio-field, and let us impart to him the chief facts of the artist's life, as we have been enabled to bring them together from divers sources, chiefly from a memoir written by Dr. L. Watteau—a friend and ardent admirer of the painter—and prefixed to a *catalogue raisonné* of the works of Wiertz; and from another biographical sketch prefixed to a less pretentious catalogue of later date, which is to be purchased at the studio itself.

From our authorities we learn that:—Antoine Joseph Wiertz was born on the 22nd of February, 1806, at Dinant, upon the Meuse, a small fortified town. His father, at the time of

the birth of little Antoine Joseph, was carrying on the business of a tailor. He had originally been a soldier, having served in the 11th Regiment of *Chasseurs à cheval*; after which he obtained his absolute discharge and entered the "Invalides" at Louvain. Finding himself, however, capable of providing for his own support, he left the hospital at Louvain, and in 1804, married a young woman of the neighbourhood of Dinant. As we have said, at the time of the birth of their son, the father was carrying on the business of a tailor. Subsequently, however, he entered the *gendarmérie* of Holland, and in 1816, became a brigadier of *gendarmérie*. The father, we are informed, "was possessed of a noble and virile soul," and, above all things, aspired to bestow upon his son, an excellent education, which should fit him to ascend in the social scale, by giving to him a stoical endurance of mortal trouble, and an entire contempt for worldly goods. Nevertheless, he desired that his son should covet wealth of intellect, and that his ambition should be to live and strive for the glory of his country. The ex-soldier succeeded in his educational endeavours to the utmost of his hopes. His own love of martial glory appears in the son to have been translated, so to speak, into a love of artistic glory; and equally his love of physical combat appears to have been converted, in the son, into love of intellectual strife. The father, early recognising the talents of his child, determined, at whatsoever cost, to foster his artistic proclivities, and liberally provided him with books, pencils, and musical instruments; for little Antoine evinced a love for all branches of the Fine Arts. The mother, it would seem, had her own misgivings regarding the results of such unusual educational indulgence, but the father remained unmoved in the carrying out of his preconceived plans.

One of his biographers would lead us to infer that young Wiertz received no instruction in drawing during his earlier years, while the other tells us, that he met early with a "protector," whose interest was attracted towards the child in the following manner. Little Antoine had carved a frog out of a piece of wood, which was so life-like in appearance, that every one perceiving this reptile as it stood upon the mantel-piece of the young sculptor's father, started back in surprise. This frog was therefore greatly wondered over by the acquaintance of the Wiertz family, and its fame reaching the ears of a certain M. Paul Maibe, a member of the *Etats Généraux*, he forthwith sent him to the *Ecole Primaire*, where he received lessons in design and music. This we understand to have occurred in 1819, when the boy was thirteen years of age. At the age of ten, however, we hear of his painting portraits without having received other lessons than those of his natural genius.

At twelve he is said to have discovered for himself the art of wood-engraving, with all its difficulty of "cross-hatching." Among the labours of this early time, are still extant and preserved in a glass case, together with other reliques in the Musée Wiertz, the woodcuts of a Cossack on horseback, and of the Virgin, designed in a somewhat grand style. About this time, also, the landlord of a village inn, in the neighbourhood of Dinant, was in search of a painter of sign-boards, who should be able to execute for him a black horse wherewith to embellish the front of his house. He, hearing of the skill possessed by our young genius, applied to him, but young Antoine—never yet having essayed his power in oil-painting—hesitated, frankly stating to his would-be patron that he neither possessed the needful experience in painting in oil, nor yet possessed oil-colours wherewith to execute the work in question. "Let not that trouble you," returned mine host, "we will furnish you with colours," saying which he departed. Within a few days again the worthy landlord appeared, bringing with him a grand choice of colours, contained in mussel-shells. The young artist set to work forthwith, and dipping his brushes for the first time in the magical oil and colours, felt an ecstasy spread over him, comparable alone to the delights of a first love. The black horse was completed, and became the admiration of the whole village. The artist, embolden by success, painted a second sign—

a second commission. This time his subject being a white horse, the colour of which afforded him wider scope for the exercise of his skill in colouring; and to the horse was added a man with a portmanteau; the subject being symbolical of a commercial traveller.

We are told that Wiertz at no period of his life possessed a handwriting peculiarly his own, but that he was able to imitate any handwriting which came under his observation, and imitate it so completely that his writing might readily have passed for the original. This circumstance leads one to infer that he was possessed of extraordinary developments of the two organs termed by the phrenologists "form" and "imitation;" and if this were the case, one can readily understand how, at a very early age, he should have exhibited remarkable power for the plastic arts. Also his biographer, Dr. Watteau, speaks repeatedly of his indomitable will, comparing it to a steel spring, which sets the whole of a machine in motion.

The development of his physical being appears to have been as precocious as that of his mental being, since we are told that at the age of fourteen young Wiertz had attained to the full stature of a man, and already had his comely chin graced by a black beard. At this age his passion for the Fine Arts, and his desire to behold really good pictures—for up to this period he knew no pictures superior to those contained in the churches of Dinant and its neighbourhood—became an unappeasable longing; and he was, says Dr. Watteau, "haunted night after night in his dreams by the appearance of the luminous figure of a man wrapt in a cloak and wearing a Spanish hat; in his hand this phantom always bore a banner upon which glowed in letters of fire the word 'Anvers'" (Antwerp). This figure the youth believed to be the spirit of the great painter of his country, Peter Paul Rubens, who thus commanded him to go to Antwerp, the place of his birth, and the city specially embellished by the works of his genius.

To Antwerp, therefore, assisted apparently by his patron, M. Paul Maibe, did young Wiertz proceed, and took up his abode in an attic corridor, four *mètres* long by two wide. A friend who lived in intimacy with the young painter in these student days, thus describes the wretched abode and place of study: "A rafter crossed diagonally the partition of the wall against which the bed was placed, and thus Wiertz, who was tall of stature, was frequently obliged to double himself up in a very short compass in order to be able to sleep at all with ease. There was no fire-place in the cell, and during the long winter evenings the enthusiastic student was wont to wrap himself up in his bed-clothes, and whatsoever came to hand, in order to keep himself from freezing. Thus wrapped up in his miserable bed, he was accustomed to work, usually at this time making drawings from the skeleton and the muscles of the human body to assist him in the pursuit of his anatomical studies. Frequently he would drop asleep with his port-crayon in his hand, to wake in the cold, grey morning with frost and snow around him, fallen through the wretched casement of his attic. This little room presented at all times a chaotic appearance, from the bones, the anatomical studies, books, papers, musical instruments, and the various appliances of the painter, sculptor, and engraver, being tossed together in confusion. His room pictured the seething of his wild, tumultuous mind, in which passion for every branch of Art asserted itself and strove for mastery."

This was in 1820. He was already entered as a student at the Academy of Fine Arts at Antwerp, under the direction of Herreyns and Van Brée. He worked in great retirement, associating with few of his fellow-students, and with unrenitting ardour. His recreation was found in the cultivation of music, and the wild strains which proceeded from his attic attracted, not unfrequently, a group of astonished listeners in the street below. People grew full of curiosity regarding this eccentric solitary youth, who pursued his studies with so continuous an intensity. Occasionally he would be visited in his solitary chamber by a seeker after his society, or by some would-be patron;

and the story runs, that a connoisseur wishing to purchase a sketch just completed by the youthful artist, Wiertz exclaimed, "Keep your gold! Gold is the death of the artist!" and thereupon closed the door upon the willing purchaser. The teaching of the wealth-despising father had thus found an echo in the heart of the son.

It may be, however, observed, that although throughout his career Wiertz uniformly refused to sell or part with any of his works of imagination, preserving them so as to form his Museum, he was, nevertheless, during the early period of his life, accustomed to paint portraits, for which he condescended to receive remuneration.

Shortly after commencing his studies in Antwerp, young Wiertz lost by death his two friends, M. Paule Maibe, and his affectionate and proud father. The death of the father was a severe trial to the affections of the son, since a friendship of a rare and very tender nature had subsisted between the two, and both characters appear to have been formed in the same mould. From the age of fourteen the father had invariably in his letters to his son addressed him as "my dear son and friend." After the loss of his father, the young artist, writing to his mother, says, "Henceforth my strength must be in myself alone; my reason, my sole guide." When thus writing he was only sixteen years of age. His sole pecuniary resources were a small pension—granted, we presume, to distinguished Academy-students by the Government, to enable them to live while studying—at first 140 florins, but subsequently raised to 240, and to 300 when working for the great Roman prize, which would enable him to complete his studies through the experience of travel.

During his time of study at Antwerp, young Wiertz had paid two visits to Paris. The object of deepest interest to him in that wonderful capital was the unceasing and undulating crowd which ever surged through the innumerable streets. If he indulged himself by a visit to the theatres, this was always at the expence of his appetite; for on the occasion of such dissipation, he went without his dinner, strapping himself tightly round his stomach, in order not to feel emptiness.

It was in 1826 that the professors of the Academy of Fine Arts at Antwerp suggested to their remarkable pupil that he should compete for the Roman prize. He deferred, however, taking this important step until feeling himself assured of complete success. In the meantime, preparing for his future great works, he made many studies and sketches.

In 1830 the Belgian political revolution led to an artistic revolution. Wiertz, writing in later years of this important year, thus describes its effect upon the young Art-world of Belgium, and doubtless was himself one of the most conspicuous of the young enthusiasts to whom he refers. "Justice had been fought for," writes our artist, "and then Good Painting had to be struggled for. The words 'Our Country' set all heads on fire. Every one was ready to sacrifice upon her altar; each one according to his capacity: this one his life; that one his fortune. Painters felt that they also must give, and all were unanimous that they must give life to a new school: 'Vive la Belgique!' they cried, 'Vive Rubens!' and our ardent youths might be seen in our museums attaching themselves with inconceivable enthusiasm to the old masters, studying them! analysing them! explaining them! and what huge canvases did they bring forth! what waves of splendid colours! Strange epoch and happy effects of enthusiasm. The fire of the barricades had kindled the fire of genius."

These tumultuous times probably somewhat retarded the regular studies of Wiertz, however, since it is not until 1832 that he obtained the Roman prize, and, as the "Laureate-student," set forth to Italy there to complete his studies. One small portmanteau was all his luggage, and contained all his fortune. He reached Rome, having passed through Lombardy. At Milan he had been seized with fever, and was nursed at the hospital. His student-life

at Rome was equally simple, retired, and self-denying as it had been in Antwerp. Having studied the great Italian masterpieces for a considerable time, he produced his first large work 'The Death of Patroclus,' an oil-painting of thirty feet long.

It is usual for the "Laureate-student" to send home to Antwerp some picture or pictures exhibiting the result of his Italian studies. These pictures received by the Academy, are usually small, and usually present some study of the Campagna at Rome, of a group of Banditti of the Abruzzi, or of some pretty girl in the costume of Trastevere. The carriage of such works of Art is defrayed by the secretary of the Academy, who retains funds in hand for such purposes.

When the 'Death of Patroclus,' however, made its appearance at Antwerp, the worthy secretary, we are told, rubbed his spectacles several times, while he examined, with a puzzled air, the bill-of-lading presented to him upon the arrival of the picture of young Wiertz. The freight was charged 500 francs! Such a sum for carriage was a thing unheard of! Let the picture be where it was! He had no desire to pay such an extravagant demand. Such was the first thought of the good secretary. Gradually, however, curiosity arose regarding this new arrival; at least he would look at what the large packing-case contained. He did so. The packing-case was opened, and disclosed the picture of Patroclus in all its nakedness! Here was another shock to the feelings of the secretary. It was a picture consisting of figures for the most part nude. A new and terrible innovation—the proprieties were violated—the picture could never be received and hung on the walls of the Academy; it must be banished.

Van Brée, however, came to the rescue. He paid the carriage, and recognised the unquestionable genius of the work before him.

The remarkable powers of the young man were henceforth recognised. Nevertheless, his course through life was not to become one of smoothness. Indeed, the road along which he henceforth travelled, bristled with many difficulties, and many were the antagonists he encountered. These antagonists, however, it must be confessed, were mainly such as he excited against himself by his combative and sarcastic nature. He was a soldier in spirit, and an aggressive one too. Already, since 1825, in his early student-days, he had dreamed sublime dreams of the revival of a grand and heroic style of Art, which should supersede the mere painting of subjects of *genre*, which he regarded as a sign of the entire degradation of national taste and character. He employed his pen as well as his pencil throughout the whole of his career in waging a ceaseless warfare for the recognition and establishment of "High Art," and this with an energy and eloquent impetuosity, kindred in nature and power to those of our English Haydon, exerted in the self-same cause. As in the case of Haydon also, the glory of Art and the glorification of the artist himself became, at times, inextricably merged into each other, and gave a personal intensity to the fury and sarcastic war of words. The ultimate fate of Wiertz was, however, the reverse of that of Haydon. Wiertz throughout his life being the recipient of judicious assistance from the State—in his student-years in the form of a small pension, as we have seen; and in the height of his successful career, of a piece of ground on which to erect his studio, and funds wherewith to build it—was thus enabled through unwearied devotion to his Art, combined with a stoical rejection of all inducements to personal ease and comfort, even of marriage itself, to paint his large heroic and ideal pictures, and, having been assisted thereto by the State, to bequeath the result of his life's labours undivided to the State. It is rare in the history of Art to meet with a career in which the indomitable will has been permitted by Fate to work on towards its pre-conceived ideal with such simplicity and undivided concentrative action.

Numerous are the pamphlets upon artistic subjects, more or less controversial in tone, named and quoted by Dr. Watteau. In several of these, the writer's indignation is specially

directed against the Parisian Art-critics and connoisseurs, and he ironically exclaims, "Poor Raphael! poor Michael Angelo! who were unable to go to Paris there to inspire a knowledge of fine taste, which corrects extravagancy and directs genius! Poor Michael Angelo, to whom the Institute of France gave no *satis fecit!*"

In order to awaken that sentiment of independence which, according to the belief of Wiertz, ought to characterise every veritable artist, he proposed that a conference should be held by artists, in which works literary and artistic, of both French and Belgians, should be compared. As a prize to be awarded to the victor in this Art-tournament, he offered one of his own pictures. This conference, however, never took place.

Spite of the repugnance felt by Wiertz towards the self-asserted infallibility of Parisian critics, he decided to send his picture of Patroclus to be exhibited in Paris. It is probable, however, that in taking this step he sought to lay a snare for the future discomfiture of his judges, and to gain a wager laid by himself and his friends with reference to the rejection of the picture. The Belgian Art-reformer desired to make it evident, that at Paris no success is possible without the support of the Press, and without little *coterie* intrigues; and that, consequently, when these methods for gaining public notice were disregarded, the exhibited work, whatsoever might be its intrinsic merit, will pass unnoticed. By the rejection of 'Patroclus,' he was probably secretly not displeased, and in no manner discomfited, seeing that its rejection would furnish him with a plausible excuse for the expression of his cherished opinions, and would, he hoped, lead to a triumph of his ideas.

The recognition of Parisian indifference and intrigue (as he regarded them) strengthening the young artist's abhorrence of the system of Academic exhibition, decided him also henceforth to entrust the productions of his own hands to the judgment of no artistic judge and jury. Solely depending upon himself in the creation of his works, he himself, when they were completed to his own personal satisfaction, would exhibit them to the public.

Nevertheless, he was not going at once to end his contention with the painters of Paris. A whimsical, and frequently what might be termed a grotesque, love of mystification formed a marked characteristic in the mind of this strange man, and frequently manifested itself in unexpected sallies, as in the present instance. Dr. Watteau at considerable length relates the history of a certain piece of mystification, the sum and substance of which is as follows. Wiertz borrowed from a friend, for a certain period, a valuable and undoubted picture from the hand of Rubens. Then, in the presence of witnesses, who signed their names to a document drawn up for the occasion, and certifying their presence during the ceremony, Wiertz boldly, in the midst of his friends, painted his own name upon a corner of the picture, and it was dispatched to Paris, there to undergo the ordeal of examination for exhibition.

The picture was pronounced unquestionably a poor work of Art, and rejected as unworthy of being hung. Rubens thus rejected at Paris, was received back in triumph at Brussels. Wiertz had now fully won his wager; and, in due course, to crown himself with the bay crown of malicious triumph, addressed a letter to his antagonists, couched, as it may be imagined, in no very respectful language. His contempt for contemporary criticism became unbounded, and he gloried in his sarcastic and scornful utterances. Nevertheless we are assured by Dr. Watteau that Wiertz professed himself ready to bow before judicious, healthy, and enlightened criticism, and declared that it was simply the conceit of imperfect knowledge which galled and irritated him.

Thus, with his pen, as though it were his sword, did our belligerent artist attack all whom he professed to regard as vicious, tyrannical, or impostors—making himself thereby countless enemies. Nevertheless, according to his own account, regarding all these enemies as in fact his very best friends, since in grappling with them he learnt, he believed, to essay his own

strength, to develop his own energies to their fullest extent, and to recognise his own imperfections and weaknesses.

Wiertz believed in a correspondence existing between all branches of the Fine Arts, and believed that alone in the united relationships existing between them all might be discovered the secret and philosophy of universal and eternal beauty. Therefore he sought unceasingly for the discovery of the universal law to be found operative in each and all of the varied means of expressing beauty, which we term Fine Arts. The idea of the philosophic relationship existing between music and painting especially occupied his mind, furnishing him with many original speculations. In sculpture he achieved such marked success as to make it questionable whether his peculiar vocation may not have been rather that of the sculptor than of the painter, and whether his power of Art-expression lay not rather through the moulding of grand and powerful form, than in the majesty and magical sweetness of colour. Scientific studies, especially in relation to the Fine Arts, exercised peculiar fascination over his mind. There was a small laboratory attached to the studio, where for years, during the evenings, he was accustomed to make chemical experiments. The chief result of these chemical studies was his discovery of a new method of painting, which he terms "*Peinture-mate*," or painting with a dull surface. A considerable number of the later works of Wiertz are executed in this new method, and those undoubtedly most attractive to the eye, and the richest in colour, and firmest in handling. The chief advantages of the "*Peinture-mate*" are, that there is no glassy, mirror-like surface, there is no varnish required, and that the picture can be painted and placed in every light, the surface remaining dull, and yet not heavy. The effect is richer than that of fresco-painting. The secret of this discovery was preserved in writing by Wiertz, and has been applied by various painters with success.

The career of Wiertz as a painter appears to have divided itself into three epochs. The first, the early time of study and struggle, of which we have given a hasty sketch. The second period, when he was painting portraits, as one of his biographers expresses it, "to buy his daily potatoes," for a certain number of hours each day; then devoting himself with renewed energy to the production of those colossal works, such as 'The Triumph of Christ,' 'The Fall of the Rebel Angels,' &c., together with lesser sized pictures, the subjects of which were taken from Dante, Milton, Victor Hugo, &c., with now and then a subject from modern life—pictures, all of them, which gradually made him a name among the distinguished painters of Europe. This, however, was a time of embarrassment in various ways to the painter, both through narrowness of means and narrowness of *locale*. Thirdly, the period after the building of the large studio, so nobly provided for him by the Belgian Government; when he, in the full exercise of his powers, painted the most remarkable of his purely ideal creations, as well as the most realistic of his pictures, the most original and interesting of all his works, subjects taken from modern life, but each one the exponent of a philosophical idea. At this moment, also, he had discovered the *Peinture-mate*, by means of which his execution had become freer, more assured in touch and powerful in its new crispness and vigour. This epoch exhibits Wiertz in the culmination of his power, and in the accomplishment of his long-struggled-for life—his recognition by Belgium as a man of genius, and an honour to his country.

While still in the vigour of his power and glowing with ambition—while still planning fresh additions to his studio and fresh works wherewith to adorn these new additions—death summoned the painter from the midst of his many labours and his many earthly hopes.

Spite of the ideality of his nature, of the spirituality of his organization, and of the boldness of his bearing in all things appertaining to earth's life, Wiertz is said to have entertained a great dread of death; he regarded it as the extinguisher of his mental powers,

as the annihilator of his individuality in so far as the artistic nature was concerned. "No longer the power to create!—no longer the power to correct! at this thought," writes Dr. Watteau, "his philosophy was thrown off its hinges, and he would have been seized with the spleen like any Englishman, had not his vigorous nature soon come to the rescue."

The mortal malady and the decease of this extraordinary man arrived under strange experiences. It would seem as though his exit from the drama of earth-life must needs in its fantastic grimness—not, however, unmingled with pathos and beauty—correspond with the previous acts. It is thus that his faithful friend and biographer, Dr. Watteau, in whose arms he breathed his last, describes his death: "Wiertz died (18th of June, 1865) of gangrene followed by purulent absorption. Singular to relate, as the cold of death seized upon his body by slow degrees, he experienced a sensation of intense burning. At intervals he was a prey to various kinds of visions, some horrible, some sweet and mysterious. Suddenly he would behold heaps of corpses rise around his bed, and he would close his eyes, would follow the action of some strange drama, which was being enacted before him, and would call for weapons wherewith to drive away the intruders. Then being laid to repose upon his pillow, he would exclaim: 'Oh what a glorious horizon! what beautiful and gentle countenances! how mournful they are! how they weep! how much they love me! give me quickly my palette and brushes! what pictures I shall create! oh, I shall even vanquish Raphael himself!'—then he would appear to take his palette upon his left hand, and with the right he would trace outlines upon the air, smiling the while sweetly upon the visions around him."

And thus he sank into the sleep of death.*

CORRESPONDENCE.

D. O. HILL'S "DISRUPTION OF THE CHURCH OF SCOTLAND IN 1843."

[We have been requested to publish the following communication from Sir George Harvey, P.R.S.A., as explanatory of the reasons that induced him to set the value specified on Mr. Hill's picture of the 'Disruption,' mentioned in our notice of the artist's life. In the article alluded to, we made no comment on the transaction, as none appeared necessary.—ED. A.-J.]

To the Editor of "THE ART-JOURNAL."

DEAR SIR,—In the *Art-Journal* for the present month there is a notice of Mr. D. O. Hill, R.S.A., in which my name is alluded to in connection with the sale of his painting of the 'Disruption of the Church of Scotland in 1843.' May I request the favour of your publishing, along with this note, an extract from my letter to the Committee appointed to arrange the purchase, who asked my opinion on the matter, in which will be seen the grounds whereon I considered myself justified in mentioning the sum of 3,000 guineas as the price of Mr. Hill's picture.

Believe me, yours faithfully,

GEORGE HARVEY.

Edinburgh, Oct. 12th, 1869.

EXTRACT.

"The work has been in hand, as stated, rather more than twenty-one years; but say ten of these have been occupied upon it, which is, I consider, a moderate estimate, and, in the circumstances, the price, exclusive of Exhibition and Copyright, which Mr. Hill reserves, could not possibly be less than Three Thousand Guineas.

"This sum, supposing it had been paid in instalments during the progress of the work, would have been 300 Guineas a year, less expenses; surely a moderate return for the exercise of the talents of so gifted a person as Mr. Hill during the best period of his life.—I am, my dear Sir, yours very truly,

(Signed) GEO. HARVEY."

"John Miller, Esq., of Millfield, Convener of the Interim Committee on the Painting of the 'First Assembly of the Free Church,'" (Edinburgh, 14th January, 1865.)

* To be continued.

THE TOWER ARMOURIES.

It is probable that to the presence of the Meyrick collections of arms and armour at South Kensington, the armouries of the Tower may be indebted for the valuable services which have just been rendered to them, under the able and judicious direction of Mr. Planché. It is almost superfluous to state, that, in his treatment of the collections in the Tower, Mr. Planché has done all that it was possible to do in the all-important conditions of arrangement, aggroupment, and the correct appropriation of the various weapons, and the suits and pieces of armour. Mr. Planché has made the most of the materials at his disposal, and of the space for their display at his command; so that now we have the gratification to know that a visit to the Tower armouries cannot fail to be completely satisfactory, so far as the contents of those armouries are competent to afford complete satisfaction. Unfortunately, however, before it can be possible to speak of them with unqualified approval, it will be necessary that a great change should be accomplished with reference to both of the conditions to which we have referred—range of materials and extent of space. Like the Meyrick collections, those of the Tower, with a very few exceptions, commence about the middle of the fifteenth century; and, consequently, in neither of these great collections can the nobler periods of the armour of the Lancastrian and Edwardian eras be said to be represented. The still earlier equipment and weapons of the age of chain-mail, as a matter of course, in these collections can only be said to be recognised after a suggestive manner. What relics of the early ages of mediæval armour do exist are of great interest; and it is enhanced in a remarkable manner by a comparison with the fine suits of Oriental mail-armour of modern date, of which numerous examples—the trophies of our wars in India—enrich these collections. The true sources of the armour of the Crusaders are thus clearly shown.

Should the Meyrick collections become national property, as it is most decidedly desirable that they should become, by combining those collections with the collections of the Tower, a truly noble armoury might be formed, of both English and contemporaneous Continental examples, from about A.D. 1450, with some reminiscences of earlier times, down to the present day. Fac-simile representations of a well-selected series of the military effigies of the middle ages, would go a long way to complete the collections of actual specimens; and besides these equally important and interesting illustrations of "the knights and their days," it would seem to be desirable to add to the national armouries copies of any remarkable specimens possessing historic interest that may exist in private collections, when the originals themselves may not be obtainable. And then, having rendered the collections themselves as complete as possible, the next consideration would be to obtain such ample space for placing them as would admit of their advantageous display, and also of easy and convenient access to them. But this is a question that may be more advantageously considered in detail, after the purchase of the Meyrick collections for the nation shall have been completed. Meanwhile, we strongly advise all who are interested in the most graphic of the illustrations of English history, to visit the armouries of the Tower, and personally to contemplate the practical results of Mr. Planché's happy influence. Armour and weapons in more brilliant order, or in finer and more effective aggroupment, certainly can be seen in no other armoury in the world. The art of the armourer here is exemplified under almost every phase of its wonderfully varied expressions; and it may be discovered at a glance, that a congenial spirit has been actively at work in placing the productions of the old armourers, and those of their more recent successors also, in such order, that they may appear to the greatest possible advantage in the galleries of "Her Majesty's Tower."

HORSE-SHOES.*

A NOVEL subject of inquiry, and one possessing considerable interest, is that of the origin and history of horse-shoes, and of the art of shoeing horses. That it is one of great antiquity is evidenced by the many early examples of horse-shoes, of different periods, which have from time to time been discovered, and by the references to them to be found in old writers. With the Greeks and Egyptians shoeing appears not to have been known, nor does it seem to have been practised by the early Romans; although many passages in the classic writers, by licence in translation, have been made to give a colouring to the idea that the hoofs of their horses were shod, sometimes with iron, and sometimes with brass. There can be but little doubt that the first foot-covering of the horse, adopted when the hoof became injured, was leather, stitched on with thongs, in much the same manner as sandals for human beings, and also those for sore-footed camels and other animals. From this the transition to metal rims, attached by clamps, and then with nails, would be easy and natural; but to what people this invention belongs is a matter which requires much research—and it is doubtful whether any investigation will ever be able satisfactorily to set the question at rest.

Mr. Fleming, in his truly admirable work just issued—the first on the subject which has ever been attempted, and one to which unreserved praise must be given—is inclined to give to the Celts, or Gallo-Celts, the credit of being the first inventors of this most useful art. That horse-shoes were not in use among the Celts of this country is, however, pretty evident; as to that people the use of iron was unknown, and no remains of shoes of bronze or of any other material have ever been exhumed in barrow digging. So far as our own country is concerned—and it is to that our present remarks will be limited—the earliest known examples are of the Romano-British periods, and these have not unfrequently been found on Roman sites and with undoubted remains of that people.

During the Anglo-Saxon period it is evident, not only from remains occasionally discovered, but from illuminated MSS., that horse-shoeing was regularly practised: the shoes, however, being of a somewhat different form to those of the preceding era. With the Normans the art was, of course, much practised, as the following facts, among others, testify: the Conqueror gave to Simon St. Liz, one of the noblemen who came over with him, the town of Northampton, and other land, on condition that he provided shoes for his horses; and another of his nobles, De Ferrars, or Ferraris, was the chief of his shoers or "farriers," from which his name was derived. He had large grants of land in Derbyshire, Staffordshire, and elsewhere, from his sovereign in consideration of his services, and the family became Earls of Derby, &c., and bore for their arm successively six horse-shoes, and *vair*, within a *bordure* of horse-shoes. A curious circumstance in reference to Norman horse-shoes, not mentioned by Mr. Fleming, is the discovery of a pitcher, bearing on one side the horse-shoe, and the other the buckle badges of the Ferrars family. This curious vessel is engraved in the "Reliquary," and is worth attention. Another matter connected with the Ferrars family is the curious custom at Oakham, in Rutland, of the town claiming from every peer who passes through it, a horse-shoe. The old hall—the shire hall—of Oakham is a Norman building, erected by Walkelin De Ferrars, and on its door, and on various parts of its interior, are horse-shoes of various sizes and dates, which have been claimed from, and given by, royal personages, peers who have passed "through the precinct, or lordship" of the De Ferrars. The arms of the town is also a horse-shoe.

Passing downwards, the Marshalls—"Marscallus"—whose duty was "every morning, and late at night, to see that the horses are properly

* HORSE-SHOES AND HORSE-SHOEING: THEIR ORIGIN, HISTORY, USES, AND ABUSES. By George Fleming, F.R.G.S., &c. Published by Chapman and Hall.

groomed . . . and also to ascertain that they are well shod"—became Earls of Pembroke, and bore a horse-shoe and a nail on their seals, one of which is shown below. In 1235, Walter Le Brun, had a plot of land granted him in the Strand, whereon to erect a forge for which he was to render to the Exchequer, yearly, as quit rent, six horse-shoes, with the nails—sixty-two—belonging to them, and this custom has been continued ever since, and is the origin of the "counting the horse-shoes and hob-nails" on the swearing in of the London Sheriffs at the Court of Exchequer at the present day.

Examples of horse-shoes of a little later period—those belonging to the unfortunate Earl of Lancaster—are more than usually well-authenticated. When the earl, on the close



SEAL OF THE EARLS OF PEMBROKE.

approach of the Royal army, fled from his stronghold of Tutbury Castle, and crossed the river to gain the Derbyshire side, his baggage, and military chest, containing all his money and valuables, were lost in the river Dove, and there remained until the year 1831, when, in deepening the river, they were found. These consisted of an immense number of coins—computed at 100,000—and some other relics. They were, in many instances, so firmly embedded in the sand and gravel of the bed of the river as to be not easily separated, and the iron of the chest, and of other articles, had become oxidized, and cemented the mass firmly together. Among the mass some horse-shoes were discovered, imbedded in the conglomerate, and firmly attached to gravel and coins. They are in the possession of Mr. Llewellyn Jewitt, and are engraved in Mr. Fleming's volume.

The seal of the city of Gloucester, of the reign of Edward III., presents a good illustration of the form of horse-shoes and nails of



SEAL OF GLOUCESTER.

that period, and from that time downward the art has continued, and the form, with but few improvements till quite recent times, has remained with but little alteration.

Mr. Fleming has left no source untried which was likely to throw the least light on the subject he has chosen, and the result of his labours is most satisfactory. He traces the history of the art from its earliest period, in every country, and illustrates his remarks in a liberal and very judicious manner; he goes thoroughly into every branch of his subject both historical and practical, and dilates on the various methods of shoeing, and the forms of shoes, in a masterly manner.

We commend the volume, which is very appropriately dedicated to Prince Arthur, and is illustrated with upwards of two hundred engravings, to every one of our readers. It is a work that is sure to command an extensive sale, and one that deserves it.

LURLEI,
THE NYMPH OF THE RHINE.

ENGRAVED FROM THE STATUE BY GUSTAV HEROLD.

THIS is the work of a young German sculptor, who was born at Frankfort in 1839, and studied his Art in that city under Professors Zwerger and Becker. Subsequently he entered the Academy of Arts at Vienna, where he greatly distinguished himself, and carried off many prizes; one, specially worthy of note, for a very clever drawing representing 'The Parting of Hector and Andromache.' While in Vienna, and actively employed in modelling statuettes and other decorative ornaments for the new Grand Opera-house, he found time, amid considerable pecuniary difficulties and by great industry and perseverance, to execute this statue; it was exhibited at the Viennese Academy about two years ago, and found many admirers.

The legend of the "Lurlei," or "Nymph of the Rhine," a popular one in Germany, and not unknown in our own country, has occasionally found material expression in the works of native artists, both sculptors and painters. Herold's treatment of the subject is original, and not according to the usual tradition: his 'Lurlei' is not the fiendish siren generally represented, who, like Virgil's mistresses of song, lures boat and boatmen to destruction by the irresistible power of her voice. The enchantress here is shown at a moment when her whole mind is absorbed by listening to the strains of a German song which rises to her from the stream below; and she, the protectress, or muse, of German poetry and melody, rejoices in the immortality of the legends and songs of the Rhine. The nymph is seated on a rock, her head bent slightly downward, the right arm hanging by the side, as if, in the earnestness of listening, it had drooped unconsciously with the instrument she holds. The left hand is raised to the head, and holds back a portion of her luxuriant hair, evidently with the purpose of removing any, even the least, obstacle to the entrance of the welcome sounds. The remainder of the hair falls in thick, curling masses over the shoulders to below the loins.

The figure is life-size, bold, somewhat heavy perhaps, in form, and yet graceful both in attitude and action: the head is suggestive of the Greek ideal, with an agreeable expression of face. From the point of view in which the figure appears in the engraving, every part is seen to the greatest advantage, and with a well-balanced arrangement of the several portions.

We may add that the drawing from which our engraving is copied was made by the sculptor himself for our special use: the accuracy of the figure may therefore be depended upon, as well as the selection of the most favourable aspect for determining the merits of the composition. Herold is now resident in Munich, but his statue, the first large and important work he has executed, is in Staedel's well-known gallery of Art, in Frankfort. Considering that the 'Lurlei' is a comparatively youthful specimen, the sculptor may certainly look forward to have his name enrolled in the hereafter among the most distinguished of his compatriots. In this Art, as in all others of a similar character—painting, architecture, and engraving—Germany has long held, and continues to hold, a high position among the nations of Europe, with a list of names that will live enduringly in the chronicles of Art through all time.



THE NYMPH OF THE LURLEI.

ENGRAVED BY H. C. BALDING. FROM THE STATUE BY GUSTAV HEROLD.

MINOR TOPICS OF THE MONTH.

PRINCE CONSORT MEMORIAL.—Mr. Foley, R.A., has, we understand, completed his "sketch" model for the statue of the late Prince Consort, to be placed in the National Memorial in Hyde Park. There is no doubt the work will prove worthy of the distinguished sculptor. The late Baron Marochetti was originally commissioned to execute the statue; but on his death it was assigned to Mr. Foley.

THE HOUSES OF PARLIAMENT.—Four additional royal statues, the work of Mr. J. B. Philip, have been recently placed in their respective places in the Royal Gallery, leading from the Victoria Tower to the House of Lords. They represent, respectively, Edward I., Elizabeth, James I., and Anne. Statues of Alfred, William the Conqueror, Richard I., and William I., were placed in their niches some time ago. Four niches have yet to be filled. We have seen it stated that the whole are to be gilded, but we trust the report is incorrect. Nothing can be more offensive to propriety and good taste than to overlay a sculptured work with such meretricious adornment; which is to reduce it to the level of a gilded gingerbread toy. A warrior clothed from head to foot in armour might pass muster in golden panoply; but only imagine haughty Queen Elizabeth, or the more womanly Queen Anne, with a face shining in the radiancy of molten gold, and wearing a robe of the same glittering metal. The idea is preposterous: we should like to know who is responsible for it.

THE WINTER EXHIBITION OF MR. HENRY WALLIS will be opened to private view on the first Saturday of November. He has been, hitherto, so successful in bringing together, on such occasions, works by the best masters of the British and Foreign schools, that we have no right to question his power to produce another exhibition of interest and value. Yet it would seem exceedingly difficult, if not impossible, to do so year after year, when we consider that so many of the leading artists have their productions marked "sold" before they leave the easel. It is but justice, however, to say of Mr. Wallis that many painters, and buyers also, have confidence in him; and that several of the latter prefer to "transact" with the former through him. The principle is not one we advocate, but it is certain that many collectors hesitate to make acquisitions until they can actually see the pictures they desire.

MR. H. WEEKES, R.A., the newly-elected Professor of Sculpture to the Royal Academy, will deliver his first course of lectures to the members and students during the present winter season.

"LUTHER'S FIRST STUDY OF THE BIBLE."—A scheme has been started for purchasing, by penny subscriptions, Mr. E. M. Ward's large picture of this subject, exhibited in the present year at the Royal Academy. The object of the purchase being to give the painting to the British and Foreign Bible Society for the new premises, in Blackfriars: a more appropriate destination could not be found for it, and we sincerely wish success to the undertaking. The price of the picture is stated to be £1,000; if the subscriptions exceed this sum, the balance will be appropriated to the "Martyrs' Memorial Church," now being erected in Smithfield. We understand that any subscription that has reached one pound or upwards may be paid into the London Joint Stock Bank to,

the account of Mr. E. P. Titt, Treasurer of the fund.

REPORT ON THE PARIS EXHIBITION.—This document has at length made its appearance in a "blue book" of 272 pages. Delays are not always dangerous: the subject is now forgotten, or nearly so, for any useful purpose. It was not "savoury" in 1867, and to stir it up now would be unpleasant to all parties. We shall therefore dismiss it in a few brief sentences: the milk is spilt, and all the might of all the powers of Europe, including Mr. Cole, cannot restore it to the pitcher. That we expended much and gained little is certain: the "authorities" at South Kensington would not dispute that dismal fact. Our national glory was not sustained: the honour of England was not upheld: by the British Commissioners in 1867. Discontent was universal among all the contributors to the "universal" Exposition; and the good derived by Great Britain from the huge bazaar was very little indeed. We are fully aware that many difficulties were in the way of Mr Cole and his staff at Paris: some of them were unsurmountable; others might have been—but were not—overcome. Our Commission was neither esteemed nor respected: its attempts at influence, its positive rights indeed, were either ignored or scorned. France, or at all events the directors of the exhibition, seemed to think it a favourable opportunity for humbling England—and did so as far as they could. But the theme is wearisome and unprofitable. The commission has had its way, done its "work," and received its "recompense;" and now its way, its work, and its recompense, may be forgotten among the many things it is less pleasant to remember than to forget. We do not imagine that a dozen of the Queen's subjects will wade through this "blue book;" while probably not a hundred will care even to look at it. If it had appeared early in 1868 it would have been subjected to much criticism; but at the close of 1869, our readers will consider, as we do, that our space may be better occupied than in taking it to pieces; a thing not very difficult to do.

STATUES OF THE EARL OF DERBY AND JOSEPH MAYER, ESQ., were "unveiled" at St. George's Hall, Liverpool, on the 28th of September. The former is by Theed, the latter by Fontana. Both have been sufficiently described in these pages. The ceremonial supplies a singular chapter in the history of the nineteenth century—the peer and the commoner thus honoured: the one, chief of the aristocracy of England; the other, emphatically of the people—a chief among those of whom the nation is rightly and justly proud; whose wealth, acquired by industry, is expended to enlighten and benefit his countrymen; whose deeds will live and do good long after the marble effigy has perished. Both statues are erected at the cost of the Corporation. Mr. Mayer is a goldsmith of Liverpool; he is styled by one of the speakers on the occasion a "working goldsmith." He may be so: at least he still carries on his business in the great sea-port he has so richly gifted. He has not "bequeathed" his collections; he gives them while he is yet but little beyond the prime of life. May he live long to witness the delight and instruction he has thus placed within reach of his fellow-citizens. Considered merely as "money's worth," it is of immense value; but as an ART-MUSEUM OF LIVERPOOL it is impossible to over-rate its importance. It will be our duty ere long to describe it, or rather its principal contents,

for to do it adequate justice more than a whole number of the *Art-Journal* would be required.

PROGRESS OF PURIFICATION IN THE ABBEY.—We trust that none of those resignations and translations to which it does not come within the province of the Art-critic to allude more distinctly, will arrest the steady progress of the well-ordered work of purification that is quietly earning the gratitude of those who venerate and frequent the Abbey Church of St. Peter at Westminster. The din of newspaper quarrel has ceased, and the restored beauty of the noble monuments bids fair to render memorable the rule of a literary and antiquarian Dean. The only questionable operation—that on the partially-painted effigy of the Countess of Richmond—now proves to have been as complete a success as was possible without a restoration of the paint. The over-freshness of the gilding, especially that of the scutcheons on the sides of the tomb, has been toned down by this brief lapse of time. In fact, the Abbey-dust which has been duly removed from many of the monuments, has not been annihilated; nor can it be easy to eliminate it from the church. And this, while it involves constant care on the part of the cleaner, has, at the same time, the countervailing advantage of speedily harmonizing the tone of the latest work with that of the more ancient relics. The tomb of King Henry VII. is now thoroughly cleaned and restored, and no one who visits it can fail to admire the skill which has made this noble monument for the first time visible to the present generation. The workmen are now engaged in cleaning the grille; and all that will, in a short time, remain as matter for regret is the loss of the numerous statuettes of saints. They were of solid copper, which the prejudice or the avarice of men, in times when the Abbey was less cared for than at present, sacrilegiously mutilated or stole. It should be mentioned that a suggestion which was thrown out at a meeting of the Archaeological Society in July, to the effect that the beautiful enamelled shield of the Valence monument should be rendered visible to spectators by the expedient of a looking-glass, was immediately acted upon under the orders of the Dean, and that the success, though only a temporary arrangement was attempted, was perfect. In the gradual unveiling of our noble regal bronzes, we trust that recourse will be had to this simple expedient wherever the effigy is otherwise inaccessible to view, as in the case of the statue of King Henry III. The two great duties of the conservator of the monuments—to preserve them, and to exhibit them—will thus be best harmonized.

A PORTRAIT of great merit has been painted by Mr. JOHN D. MERCER, of Colonel Wilmot, V.C. and M.P. It represents the gallant officer who, though now "only a volunteer," is a soldier of distinction, and has earned the Victoria Cross. He is also, we believe, member for one of the divisions of Derbyshire. The artist has pictured him in a plain dress with his military uniform on a chair beside him. It is emphatically the portrait of a gentleman—of much intelligence and great energy. There is "character" in both the form and expression. The painter has therefore had a good subject; and he has discharged his duty well. In the minor as well as in the more important points there is high finish: every portion has been carefully studied, while the parts are in admirable harmony with the whole. It is

a picture as well as a portrait. The artist has, we understand, obtained large repute in the provinces: he would stand the test of criticism in London; for among works of its class this work may hold a high position.

S. LOVER.—A tomb of white Carrara marble, surmounted by a "shadow-cross," has recently been placed over the grave of the late Samuel Lover, in Kensal Green. It bears the following inscription:—"Samuel Lover, poet, composer, novelist, and painter; born February 24, 1797; died July 6, 1868. 'Thy rod and thy staff comforted me.'"

THE INAUGURATION OF THE MONUMENT TO LEIGH HUNT took place at too late a period of the month for us to do more than make note of the fact. The ceremony at Kensal Green, on Tuesday, the 19th of October, the poet's birthday, gave occasion to Lord Houghton, representing the committee and the subscribers, to dilate on the life-history of the man, the genial nature of the critic, and the rich legacy of verse he has bequeathed to mankind. In our next number we shall give an engraving of the monument, and some brief details relating to the ceremonial.

THE CRYSTAL PALACE school of Art, Science, and Literature, opened its session of 1869-70, on the 18th of last month. It was founded about ten years ago, its operations being strictly limited to female education, which comprise lectures and classes on all subjects included within a course of liberal instruction, while the courts and collections of the Palace are made available by way of examples and illustrations. To families residing in the neighbourhood, the school, which is superintended by professors of acknowledged talent, offers great advantages; but these are within the reach of non-residents, for a season railway-ticket, procurable at half the ordinary cost by special arrangement of the Palace directors with the railway-companies, enables those living within moderate distance to attend any or all of the classes. We may add that pupils are entitled to the free use of a good reading-room and library. We believe the school meets with the success which the discernment and liberality of the executive certainly merit.

CAMEOS.—A young lady, whose early education in Art may be said to have been obtained in "the bush," in Australia, has recently produced some shell cameos of singular merit; of such excellence, indeed, as to have greatly surprised "authorities" among Art-critics; her power has no doubt developed since her residence of a year in England; but several of her productions, before she could have had any instruction, manifest extraordinary skill and knowledge, and justify the belief that in this peculiar Art she will arrive at supremacy. Miss Kelly, who is of an Irish family settled at Victoria, seems to have been guided by what is erroneously called "chance"—first carving heads on pieces of Australian "lava," and thence proceeding to the shell; sometimes copying from such engravings or models as came in her way, far from any "school," and occasionally designing as well as carving. Two of her cameos, produced in Australia, were purchased by the Queen. Fortunately, her abilities have been appreciated by Mr. Gladstone. The great statesman, it is known, loves Art. He has a rare collection of china and wood-carvings of a high order: these he has freely placed at the disposal of the young artist; and not this only, he has found time to sit to her for his portrait;

so also have his lady and other members of his family. In the Duchess of Argyll too she has found another generous and appreciative patron. She is therefore not without the sure means by which success is attained when accompanied by desert. The examples submitted to us are such as could not fail to excite admiration; they are portraits chiefly, excellent as likenesses; and cut with marvellous "neatness"—graceful, yet forcible. It is not too much to say that nothing so good, in this class of Art, has been heretofore produced in England.

ARTISTIC PRESERVATION AND DECORATION OF IRON-WORK.—The question of the best method of painting iron-work appears to have made but little progress since 1851. If we judge from the contradictory and imperfect methods adopted for the adornment of our principal metropolitan bridges, there is yet room for great improvement. Neither lead colour, nor unmeaning and soon-tarnished white, nor the dull red of the Ludgate Hill ornamentation, can be thought satisfactory. In the river-face of the new Blackfriars Bridge marks of the progress of experiment are to be detected: a bit of red, and then a bit of green, having been tried as samples. The general idea seems to be, to paint iron so as to simulate bronze. The truth of this view is more than questionable, as the proper mechanical treatment of the metal is very different from that appropriate to the more costly alloy. But, passing over this objection, no one seems to know what bronze is: some represent it as black, some as brown, some as red, some as brassy. Fine gun-metal is, in colour, hardly distinguishable from brass; but the lacquer applied to one or two statues within the last few weeks give no likeness to gun-metal. One of the finest specimens of bronze in London is the statue of James II. in Whitehall Gardens, which, in the parts kept clean by the action of the rain, has a sort of brown patina that is highly to be admired. The green hue which characterises many noble ancient bronzes is entirely due to the decomposition of the copper. In the folds of the *toga* of the statue above described this green salt makes its appearance. Nothing can be less desirable than to imitate it by paint. The bronze of the equestrian figure of George IV., again, is more like gun-metal, and has resisted the action of the atmosphere far better than the more recent black statues of which we have sometimes complained. The most successful attempt at metal-painting and decoration in London, is to be found on the Holborn Valley Viaduct, where, after several experiments, gilding has been freely introduced. We await the completion of the structure to pronounce a decided opinion; but the effect on the eye, as far as a casual glance may be trusted, is highly favourable. The introduction of gilding, when not artistically harmonized, may be paltry and irritating; as in the case of the unmeaning gilt mullets on the Cannon Street Bridge, over the Thames. But a film of gold affords a very durable protection to iron; the use of the noble metal is characteristic of some of the finest old work, and, with our great modern improvements in metallurgy, we may look forward to an increasing application of gold to the preservation and decoration of iron-work.

THE ILLUSTRATED MIDLAND NEWS.—Seven parts of this weekly journal have been issued, sufficient to enable the public to judge of its merits. It is exceedingly well done in all its departments: good paper, good printing, and excellent engrav-

ings. Of engravings, indeed, it is very full: most of them are original, some are "borrowed," and all are interesting and well selected as to subjects. A considerable portion of them describe scenes and places of special importance in the midland districts, such as the great manufactory of Fishing Hooks, at Redditch. The work is one that manifests energy and liberal enterprise; and we trust it will be successful; for it will make Art familiar among classes that cannot but benefit by it. The publication is by no means addressed to the "lower orders," yet it treats of various topics interesting to them. The literature is also entirely satisfactory; the sub-editing carefully done; and, altogether, the production deserves the prosperity to which we hope it will attain.

COURSING IN ASHDOWN PARK.—The interesting picture, by Mr. Stephen Pearce, representing the great coursing meeting of the South of England, in the park of the Earl of Craven, is to be presented to the Earl by the "coursers" of England, that it may become an heirloom in his lordship's family. In size, as well as in the general character of the subject, the work corresponds with Mr. Ansdell's 'Waterloo Coursing Meeting.' The composition contain sixty portraits, some equestrian, and some of different personages on foot, including several ladies; of course there appear more than a few favourite and famous greyhounds. Among the most conspicuous portraits are those of the late and present Lords Craven, Lords Bective, Sefton, and Grey de Wilton, with a goodly field of well-known lovers of the sport. By no means a subject easy to handle, notwithstanding its abounding and varied vitality, the picture is rather one grand portrait, than a comprehensive series of portraits. The scene is as true to nature as the actors are to life. The treatment manifests consummate skill in Art, and thorough acquaintance with the subject.

VELASQUEZ.—The *Builder* stated somewhat recently:—"We hear that in one of the public libraries of Spain several letters and receipts in Velasquez's own handwriting have been found. One was a receipt for 1,100 reals, or nearly eleven pounds sterling, for his famous picture of 'The Drunkards.'

MR. EDWARD SHARPE, son of Mr. C. W. Sharpe, one of our most eminent historical engravers, has left England for Montreal, where he intends practising as a painter. When a student at the Royal Academy he gained the silver medal; and the works he has since exhibited leave but little doubt of his talents commanding attention in Canada.

SALVIATI has deposited at the establishment in St. James's Street, a very beautiful mosaic, designed and executed at the works in Murano, for the alabaster reredos of Southgate Church, one of the churches of Gilbert Scott. It represents the Last Supper: it is 8 feet long by 4 feet 3 inches high, and is divided into three parts by the columns of the reredos. The centre panel contains the representation of our Lord standing, in the act of blessing the bread, with an apostle on each side of him, while each of the side panels contains the representations of five apostles. The grouping is pleasant and effective, and the work deserves especial notice for the bold character of the designs and colouring—the style which is best adapted for treatment in mosaic. The colouring in itself is worthy of attention, from the rich tones that are introduced and the harmonious blending of the whole:

some of the tints, as the blue in our Lord's garment, and the orange and red tints, are especially beautiful. From the manner in which the mosaic has been treated, viz., with comparatively large pieces, the effect of a much more elaborate work is produced—a result arrived at only after years of study and practice by the artists in mosaic, but which greatly reduces the cost of such work. The entire expense of the mosaic we notice, including sketches, cartoon, fixing, and carriage, will be under, rather than over, £200. We know that productions of this kind of Art suit our climate and atmosphere, and may therefore calculate upon, as well as hope for, their extensive adoption in this country.

NELSON'S NEW BOOK WAREHOUSE IN PATERNOSTER ROW.—It is the fate of not a few of the finest and most impressive of the architectural features of modern London, that they should be found in situations where any appropriate display of their characteristic features is simply impossible. Noble buildings, erected on ground of almost priceless value, stand face to face, forming the opposite side of "lanes" or "rows," too narrow even to pretend to be "streets," and almost narrow enough to enable persons standing on the pavement on one side to shake hands with those who stand on the other side. This is unavoidable, however much it may be to be regretted. Paternoster Row, that well-known head-quarters of publishers, and grand *dépôt* of published works, may claim to be narrow among the narrowest of London thoroughfares. Yet here buildings of the first rank are springing up as if, conscious of their own high-worthiness, it were a matter of supreme indifference to them whether they could be seen to advantage or not—indeed, whether or not they could be seen at all. We have rarely had our attention attracted, in London, to an edifice of greater architectural importance in its way than Mr. Nelson's new warehouse in the "Row." Standing at a corner, this fine structure has two fronts, both of a peculiarly hard Scottish stone, having a fine texture, and a most pleasing colour. The designs, from a Scottish architect, Mr. Lessells, are classic in style, and have been worked out with great skill and care, the type being the purest Corinthian. The columns of the principal story have their capitals studied from those of the Temple of the Winds, at Athens; and they have been executed with the happiest effect. The building is very large, and contains spacious apartments, all of them of fine proportions and excellent arrangement. The interior decorations are in Carton Pierre, by Boekbinder, and are among the most perfect that have been executed in this very beautiful plastic material. He has designed them, as well as superintended their execution. These decorations include the capitals of the columns in the interior of the building, with all the cornices, panels, and ceiling accessories and adornments. In the cornices, forming friezes, are devices symbolical of astronomy, sculpture, music, and painting. The whole of these Carton-Pierre works are to be finished in colour; to be executed by Purdie, Bonnar, and Carpaë, of Edinburgh. The building has been, and is, under the direction of Mr. Ellison, the architect, of London; and the clerk of the works, to whom no common credit is due, is Mr. Pratt. Such a building as this is an honour to London as well as to those who have produced it.

REVIEWS.

PHOTOGRAPHS OF THE HOLY LAND. Published by A. MANSSELL, Gloucester.

We have rarely noticed a book so entirely satisfactory as this: consisting of sixty-three views of the "Holy Places," chiefly of Jerusalem and the parts adjacent.

Mr. Mansell has obtained extensive renown as the publisher of photographs from works by the old masters, and more than once we have been called upon to accord him justice for enterprise and liberality. His issues extend to many hundreds—comprising, indeed, nearly all the great productions of the great artists of all ages and countries. It is not a little singular that a provincial publisher should have dared to do so much; his volumes are public benefactions; they show us at a glance what the mighty masters of Art have done, and bring us to close acquaintance with the most immortal of their achievements. A quarter of a century ago, years must have been expended to obtain the knowledge that may now be gained in an hour.

Our present business, however, is with Mr. Mansell's collection of views in the Holy Land. The photographs are of several sizes; large for portfolios, and small for "carte" books, and they are sold either separately or in sets. Examined together, as we have examined them, they will be sources of intense delight: they are of great excellence considered merely as examples of the Art: the points of view have been judiciously selected, the light has been clear, and artistic feeling has guided the photographer. Their main value, however, is derived from the "themes" they depict; actual renderings of places consecrated by Time and History, and which eighteen centuries have endeared to the minds and hearts of thousands of millions of mankind: sacred alike to the Jew and to the Christian, to every reader of either the Old or the New Testament; to all indeed who are interested in the "oldest people" of the world, and especially to those who read the records of the earth-life of our Lord.

The theme is one upon which we might write column after column and leave the subject little more than commenced. It is a rare privilege—that which may be had at so small cost—to go through this series and recall the several incidents connected with the Saviour's history, to see the "places" as they are to-day, and contrast them with what they were so many centuries ago; for the ruins give the outlines of past glories; and nature, as in the valley of Jehoshaphat and the Mount of Olives, is but little changed since, eighteen hundred years ago, the expiation was offered at Calvary.

All readers, be their creed what it may, will feel intense delight in examining this deeply interesting series, and thank the energetic publisher for a boon of rare value.

THE POETS OF GREECE. By EDWIN ARNOLD M.A. Published by CASSELL & Co.

To a scholar who evinces such remarkable fitness for the task undertaken in this book, the work must in truth have been a labour of love, and this labour has produced a rich fruit. Mr. Arnold's book comes at a good time, when it is important to call attention to the rich mines of classic literature now in no small danger of being neglected by the teachers of future generations. Without any desire to underrate the value of practical scientific teaching, we should never forget that the great object of teaching is to expand the mind and form the judgment, and that in this development of our thinking powers the writings of the great men of old exercise an important part, and are not to be replaced by any other branch of education. Flowers are as much needed for one part of the man, as food for his grosser body, and in directing us to these too little trodden gardens of old Mr. Arnold does good service. First upon his list stands Homer, and it is refreshing to find that he has the good sense to believe in him and to take up the cudgels for him against Friederich Aug. Wolf, whom, he says, Alexander the

Great would have impaled. No one can read his review of the Iliad and Odyssey without a desire to study these poems in the original, which, as he justly observes, is the only way of attaining to a complete appreciation of the poet. He rightly remarks, that the best English version we have is that of Cowper; and is right also in saying, that the hexameter is the proper form in which to render the ancient bard. He is satisfied that it goes with the genius of our language, and he has made so good an attempt himself at some passages, that one must only hope he will find time to do the great work himself. Mr. Simcox produced a translation of the Iliad into English hexameters, which, though not equable, was in some passages very fine. We have not space even to glance at the productions of the long roll of poets, but must advise our readers to turn to the work for themselves, where they will find admirable remarks on, and illustrations of, the mythology of Hesiod, the triumphal chants of Pindar, the Martial songs of Tyrtæus, and the sweetness of Sappho and Moschus. The accomplishment of such a work could not have fallen into better hands, and it is brought out in a style to make it pleasant to read. The fault of the work is that alluded to by Sam Weller as the secret of letter-writing:—we wish there were more of it.

PICTORIAL EFFECT IN PHOTOGRAPHY: being Hints on Composition and Chiaroscuro for Photographers. To which is added a Chapter on Combination Printing. By H. P. ROBINSON. Published by PIPER AND CARTER; MARION & Co.

This is far less a treatise on the science of photography than one on its artistic application; and an excellent work it is, full of sound instruction upon a subject which comparatively few photographers appear to understand; namely, the art of making a picture upon the recognised laws of composition. It is one thing to manipulate skilfully, so as to produce a fac-simile, so to speak, of the subject; but it is quite another thing so to arrange that subject, whatever it may be, as to set it forth in the most effective and picturesque manner; and it is to this point that the remarks of Mr. Robinson, himself a practitioner of great merit, are directed. "It is denied by some," he truly says, "that Art and photography can be combined; and these ridicule the idea that a knowledge of the principles of Art can be of use to the photographer." We have no hesitation in admitting that such an opinion is simply absurd; for though the use of the camera may be, and is, purely mechanical in itself, it is employed to no good purpose unless the manipulator has a right understanding of all which is essential to constitute a good picture; that is, the principles whereon it is to be built up; and it is this knowledge properly applied which gives to the productions of one photographer the superiority over the works of another who does not possess it.

In the discussion of his subject Mr. Robinson has laid hold of, and worked out to as full extent as is necessary, every fundamental principle on which pictorial art is based, from the selection of a subject down to the most suitable method of teaching it, through all its varied ramifications of forms, balance of parts, light and shade, &c. The chapter on "Combination Printing" is valuable. The term may be inexplicable to the uninitiated: it means the combining into one picture portions of a subject—say a landscape, for example—that have been taken separately, and printing them subsequently together on the same piece of paper. By thus devoting the attention to individual parts, independently of the others, much greater perfection can be obtained in details, such as, in portraiture, the arrangement of draperies, refinement of *pose*, and expression.

We can conscientiously recommend this book to all photographers, and especially those of the amateur class, as a work from which they may learn many important and valuable lessons. It is enriched with a large number of illustrations in the form of photographs, etchings, and woodcuts, of landscapes and figure subjects: some of these are taken from our

Journal, "whose valuable illustrated articles on 'British Artists,'" Mr. Robinson pays us the compliment of saying, "afford examples admirably adapted to the use of the student in composition and chiaroscuro." The book is very appropriately dedicated to Dr. Diamond, "one of the fathers of photography," who has done much towards bringing the art to that state of perfection in which it is now seen. We may add that some of the largest and finest photographs which have appeared in this country are the work of Mr. Robinson.

THE HALF-CROWN ATLAS OF PHYSICAL GEOGRAPHY, by KEITH JOHNSTON, Jun. Published by W. & A. K. JOHNSTON.

The half-crown atlas is an edition *de luxe*; for ordinary purchasers the maps are supplied for a shilling, and there is a still more modest copy attainable for "the ridiculously small sum of sixpence." It is evident that the beauty and legibility of the folio plates are not to be looked for in these little volumes, which bear the impress "middle-class series." But as a means of showing students, and the humbler class of teachers, what physical geography means, and of giving correct, though general, ideas of the distribution of land and water, of plains, valleys, and mountains, of temperature, of ocean currents and river systems, of the course and cradle of winds and storms, of the districts enlivened by earthquakes and volcanoes, of the general local aspect of the *fauna* and the *flora* of our planet, the issue of these cheap little books must be regarded as a great educational boon.

The plates are printed in colours. The seas are characterised by blue ruled lines, a method which gives such distinctness to the form of the adjacent land that it ought to be invariably adopted in any map that is to be consulted or bought. Matters of current interest have also received due attention from the editor. There is a map of Syria and the Isthmus of Suez, which, though of course it only represents the famous future canal and the thirsty "bitter" lakes on a microscopic scale, yet enables the student to understand more distinctly the controverted points of the case, and will enable him to listen with philosophic interest to the great howl that may be expected to arise when the canal, royally inaugurated, is found to be, for the present, only navigable by *bicycles à l'eau*. We cordially recommend these unpretending little atlases.

MISCELLANEA GENEALOGICA ET HERALDICA. Edited by JOSEPH HOWARD, LL.D. Published by HAMILTON, ADAMS, & Co.

The study of genealogy, and of heraldry as connected with it, is rapidly on the increase, and is a most healthy sign of the historical and antiquarian times in which we live. One of the best works devoted to genealogy,—best in size, in style, in illustrations, and in editing, is Dr. Howard's "Miscellanea," which has just entered upon its second volume. It is devoted exclusively to transcripts from original and inedited documents, relating principally to genealogy and heraldry, and comprising genealogies from Herald's visitations, and from certified pedigrees, grants of arms, funeral certificates, wills, monumental inscriptions, extracts from parish registers, etc.; and in each of these divisions the work, so far as it has gone, is full of the most valuable information. Hundreds of original pedigrees, which otherwise would probably never have been "put in print," have, through the care and industry of Dr. Howard, who is one of the most careful and painstaking of editors, been given to the world in this admirable publication; and thus the stores of genealogical knowledge we already possess have received very important acquisitions through him.

The "Miscellanea" is profusely illustrated with engravings of ancient seals, autographs, monuments, and armorial bearings—fac-similes gathered from authentic sources; all executed with the greatest care and precision.

ORNEMENTS, VASES, ET DÉCORATIONS, D'APRÈS LES MAÎTRES. Par M. PÉQUÈGNOT. Published by the Author, 37, Rue des Acacias Montmartre, Paris: RIMELL, Oxford Street.

By some means or other, either through private enterprise, or by Governmental action, France contrives to place before her artisan and manufacturing population educational works such as are not readily within the reach of our own people. In the publication under the above title M. Péquignot, an engraver by profession, has brought together, and re-produced, an enormous number of designs adapted to every kind of Art-manufacture and ornamentation, copied from rare drawings and prints by the great masters of design in times past; even as far back as the age of Raffaele. The entire work occupies thirteen volumes, and contains about seven hundred plates, all engraved on a full scale. We may especially note among the subjects many suited to ceramic painting; pictures, in fact, by French and other artists of repute. It is almost needless to remark how valuable such a publication must prove to our manufacturers of decorative works of every description: it has already found its way into the public libraries of Russia, Turkey, Austria, Belgium, Spain, and into those of a very considerable number of the cities and towns of France, as well as into the library of the South Kensington Museum.

CATALOGUE OF THE ANTIQUITIES AND WORKS OF ART EXHIBITED AT IRONMONGERS' HALL, IN MAY 1861. Part IV. Printed for Subscribers only.

This work, which has been some years in progress, is now brought to a conclusion. No doubt the gentlemen belonging to the London and Middlesex Archeological Society who undertook the task of compilation, with Mr. G. Russell French as editor, have found their duties somewhat onerous, and may have met with difficulties known only to those who have had much editorial experience, especially in illustrated publications of a peculiar kind. This is probably the reason of the delay which has occurred in the completion of the Catalogue of the Ironmongers' Hall Exhibition, which, we believe, was not commenced till the collection had been dispersed. Independent of the procrastination, the manner in which the work has been carried out to its termination must be perfectly satisfactory to all interested in it. Of the preceding parts notices appeared in our columns as each was published. This fourth part embraces a large variety of objects, including ancient and modern glass, clocks and watches, monuments and brasses, medals, historical relics, embroidery, carvings, ecclesiastical utensils, enamels, ivories, gold and silver plate, with many others.

The entire catalogue contains upwards of 330 illustrations, all of them excellently engraved. In his selection of the subjects the editor seems to have exercised sound judgment and good taste; the choice is varied, and the objects are highly suggestive to manufacturers of our own time. The explanatory text is concise, but amply sufficient. The Ironmongers' Company conferred a benefit on the Industrial Arts by instituting the exhibition; the production of this catalogue perpetuates the obligation, and is in every way most creditable to all who were engaged on it.

ON FOOT THROUGH THE PEAK, OR A SUMMER SAUNTER AMONG THE HILLS AND DALES OF DERBYSHIRE. By JAMES CROSTON. Published by SIMPKIN, MARSHALL, & Co.

A saunter, whether in the summer or the winter, the spring or the autumn, among the hills and dales of Derbyshire, is always enjoyable, and always full of interest. Few counties present so diversified a succession of beauties, or such a charming variety of hill and dale, wood and stream, rock and hedgerow, as it does. To the ordinary tourist it has attractions in its scenery, its pure and bracing air, and its pleasant villages, which are unequalled elsewhere;

while to the antiquary, the geologist, or mineralogist, the botanist or naturalist, those attractions are heightened by the richness and abundance of its natural productions. Mr. Croston, who evidently knows the Peak district well, and who also knows what kind of information to impart to the visitor, has done wisely in issuing his little work; which describes, in a pleasant manner, the entire district comprised in his "saunter," and shows how observant he must have been of every object, and every place which came under his notice.

Commencing with Tunstead, on his way from Manchester, he passes in his pleasant and agreeable way, by Chapel-en-le-Frith, Castleton, with its thousand and one wonders, to Hope Dale; Hathersage, where Little John lies buried; Eyam, rendered immortal by the desolation of the plague; Stony Middleton, Chatsworth—the "Palace of the Peak,"—Bakewell, Haddon Hall, Rowsley, Stanton, Birchover, Winstler, Matlock, Tissington, Dove Dale, Hartington, Lathkirk Dale, Ashford, Monsal Dale, Millers Dale, Buxton, and so, with many other places, back to his own "city of cotton," Manchester. It is a charming book, and just what a visitor would wish to have with him as a companion during his saunter among the hills and dales of Derbyshire.

ILLUSTRATED TEMPERANCE ANECDOTES. Published by S. PARTRIDGE and Co.

This is a "cheap" book, published for "the many, but it contains so many wood-engravings of great merit that it might bear a large price without being dear. It is one of the publications of Mr. Smithies; and probably the woodcuts have done, or will do, service elsewhere. All the issues of this good man are of a high order, designed and calculated to advance social progress, while improving the mind and taste. His works find their way into the humbler homes of the people, into workshops and cottages; but they may be teachers in aristocratic mansions, where, indeed, to our knowledge, they are by no means unappreciated or unwelcome, for they are instructors in all the holy lessons that teach peace and goodwill to man, and of that which makes the loftiest as well as the lowliest do their duty in that state of life to which it has pleased God to call them. No employer of labour can act more wisely than in distributing *The British Workman* among the men, women, and children he employs: so it may be said of every publication Mr. Smithies sends forth from his prolific press. The title of this volume indicates its contents: it is a collection of anecdotes (all of them "facts"), to show the folly, as well as the wretchedness, of intemperance. Our business with it is as a work of Art, and that, as we have intimated, is of rare excellence.

COUNTRY WALKS OF A NATURALIST WITH HIS CHILDREN. By the REV. W. HOUGHTON. Published by GROOMBRIDGE AND SON.

A fresher, pleasanter, or more profitable book than this has rarely issued from the press. Every parent could not write it; but any parent may procure it, and so teach his children to love nature, and to

"Look from nature up to nature's God."

It is full of knowledge on a hundred subjects; knowledge conveyed in language simple yet by no means tame: always, it is clear and comprehensive, and sometimes eloquent: thus birds and beetles; fishes and insects; leaves and flowers; all indeed of the abundance that glorifies the English fields, and lanes, and lakes, and rivers, are dealt with, chiefly for the young, but so as to gratify and teach the old: for there are none of any age who may not profit by the perusal of the pages in this charming volume. It is full of illustrative engravings, of much excellence as works of Art. The eye as well as the ear is thus taught by the "naturalist" whose "country walks," taken during each of the twelve months of the year, have been fruitful of instruction and lavish of delights.

THE ART-JOURNAL.



LONDON, DECEMBER 1, 1869.



T is again our duty, at the termination of another year, to express our very grateful sense of the support we have received, and the consequent prosperity that has attended our labours.

There are few to whom the task is easy—of comparison from personal experience; but, among our Subscribers, are many who can revert to the earlier condition of British Art, and contrast it

with the high and palmy state now attained by nearly every branch of it.

The Art that thirty-one years ago was surrounded and hampered by discouragements and difficulties, is now extending its influence among all classes; there is scarcely a town of note throughout the Kingdom that has not its school for teaching, and its masters competent to teach. The knowledge that, a quarter of a century back, was attainable only by long labour and careful search, is now brought within easy reach of those who desire it, either for enjoyment or profitable occupation; and the natural results may be seen, not only in our annual exhibitions, multiplied ten-fold throughout England, but in every Art-manufactory and every workshop in Great Britain.

The various and diversified movements we have endeavoured to represent and to aid. We are not arrogant in assuming that we have succeeded in achieving our high purpose, kept steadily in view since the ART-JOURNAL was established—to foster and promote the interest of British Art in all its ramifications.

Our acknowledgments are especially due to the many Collectors of works by Modern Artists who have lent us pictures for engraving: to the advantage hence derived we must attribute much of our power. It is not necessary that we print the list of works now in preparation; it will suffice to state that they include examples of many of the great Masters of England, and of some of the leading Painters of the Continent, selected from the best Private Galleries in Great Britain.

We are justified in referring to our past as the surest guarantee for our future; in believing that our Subscribers and the Public will have full confidence in our progress, needing no assurance that every means at our disposal shall be exerted to maintain the position we occupy—and that alone—not in England only, but in Europe and in America.

All that energy and industry, aided by large experience and by liberal expenditure, can do, shall be done, to render this Journal useful, and to retain for it the public favour it has so long enjoyed.

THE KNIGHTS OF THE MIDDLE AGES.

BY THE REV. E. L. CUTTS, B.A.

PART XI.

As the fifteenth century advanced the wars of the Roses gave urgent reason for attention to the subject of defensive armour; and we find, accordingly, that the fashions of armour underwent many modifications, in the attempt to give the wearer more perfect protection for life and limb. It would be tedious to enter into the minute details of these changes, and the exact date of their introduction: we must limit ourselves to a brief history of the general character of the new fashions. The horizontal bands of armour called *taces*, depending from the corslet, became gradually narrower; while the pieces which hung down in front of the thighs, called *tuelles*, became proportionately more numerous. In the reigns of Richard III. and Henry VII. the knightly equipment reached its strangest forms. Besides the usual close-fitting pieces which protected the arms, the elbow-piece was enlarged into an enormous fan-like shape that not only protected the elbow itself, but overlapped the fore arm, and by its peculiar shape protected the upper arm up to the shoulder. The shoulder-pieces also were strengthened, sometimes by several super-imposed overlapping plates, sometimes by hammering it out into ridges, sometimes by the addition of a *passé garde*—a kind of high collar which protected the neck from a sweeping side blow. The breastplate is globular in shape, and often narrow at the waist; from it depend narrow *taces* and *tuelles*, and under the *tuelles* we often find a deep skirt of mail. When broad-toed shoes came into fashion, the iron shoes of the knight followed the fashion; and at the same time, in place of the old gauntlet in which the fingers were divided, and each finger protected by several small plates of metal, the leather glove was now furnished at the back of the hand with three or four broad over-lapping plates, like

those of a lobster, each of which stretched across the whole hand. These alterations may have added to the strength of the armour, but it was at the cost of the elegance of appearance.

In the time of Henry VIII., in place of the *taces* and *tuelles* for the defence of the body and thighs, a kind of skirt of steel, called *lamboys*, was introduced, which was fluted and ribbed vertically, so as to give it very much the appearance of a short petticoat. Henry VIII. is represented in this costume in the equestrian figure on his great seal. And a suit of armour of this kind, a very magnificent one, which was presented to the king by the Emperor Maximilian on the occasion of his marriage to Katharine of Arragon, is preserved in the Tower armoury.

A good sketch of a suit of this kind will be seen in one of the pikemen—the fifth from the right hand—in the nearest rank of the army in the engraving on the next page. The armour of this reign was sometimes fashioned in exact imitation of the shape of the ordinary garments of a gentleman of the time, and engraved and inlaid in imitation of their woven or embroidered ornamentation.

In the tournament armour of the time the defences were most complete, but unwieldy and inelegant. The front of the saddle had a large piece of armour attached, which came up to protect the trunk, and was bent round to encase each thigh; the shield was also elaborately shaped and curved, to form an outer armour for the defence of the whole of the left side. Instead of the shield there was sometimes an additional piece of armour, called the *grande garde*, screwed to the breastplate, to protect the left side and shoulder; while the great spear had also a piece of armour affixed in front of the grasp, which not only protected the hand, but was made large enough to make a kind of shield for the right arm and breast. There was also sometimes a secondary defence affixed to the upper part of the breastplate, which stood out in front of the face. These defences for thigh and breast will be observed



No. 1. A COMBAT ON FOOT: FROM HANS BURGOMASTER'S WISE KONIGE.

in the woodcut of the "playing at tournament," No. 2, on p. 183 (Sept., 1868); and in the combat of the Earl of Warwick, No. 6, p. 185, will be seen how the *grande garde* is combined with the *volante* piece which came in front of the face. Behind such defences the tilter must have been invulnerable; on the other hand, his defences were so

unwieldy that he must have got into his saddle first, and then have been packed securely into his armour; and when there, he could do nothing but sit still and hold his spear in rest: it seems impossible for him even to have struck a single sword stroke. James I.'s remark on armour was especially true of such a suit: "It was

an admirable invention which preserved a man from being injured, and made him incapable of injuring any one else."

There are several very good authorities for the military costume of the reign of

Henry VIII. easily accessible to the student and artist. The roll preserved in the College of Arms which represents the tournament held at Westminster, A.D. 1510, in honour of the birth of the son of Henry

and Katharine of Arragon, has been engraved in the "Vetusta Monumenta." The painting of the Field of the Cloth of Gold at Hampton Court is another contemporary authority full of costumes of all



No. 2. KING HENRY THE EIGHTH'S ARMY. (Aug. III., f. 4.)

kinds. The engravings of Hans Burgomaier, in the Triumphs of Maximilian and the Weise Könige, contain numerous authorities very valuable for the clearness and artistic skill with which the armour is

depicted. We have given an illustration, on the preceding page, reduced from one of the plates of the latter work, which represents a combat of two knights, on foot. The armour is partly covered by a surcoat;

in the left-hand figure it will be seen that it is fluted. The shields will be noticed as illustrating one of the shapes then in use.

But our best illustration is from a contemporary drawing in the British Museum

(Aug. III., f. 4), which represents Henry VIII.'s army, and gives us, on a small scale, and in very sketchy but intelligible style, a curious and valuable picture of the military equipment of the period. We have two armies drawn up in battle array, and the assault is just commenced. The nearer army has its main body of pikemen, which, we know from contemporary writers, formed the main strength of an army at this time, and for long after. In front of them are two lines of arquebusiers. Their front is protected by artillery, screened by great *mantelets* of timber. The opposing army has similarly its main body of pikemen, and its two lines of arquebusiers: the first line engaged in an assault upon the enemy's artillery. On the left flank of the main body is the cavalry; and there seems to be a reserve of pikemen a little distance in the rear, behind a rising ground. Tents pitched about a village represent the head-quarters of the army, and baggage-waggons on the left of the picture show that the artist has overlooked nothing: a fortress in the distance is taking part in the engagement with its guns.

There are other similar pictures in the same volume, some of which supply details not here given, or not so clearly expressed. At folio 1 are two armies, each with a van of musketeers three deep, a main body of pikemen eleven deep, and a third line of musketeers three deep. The cavalry are more distinctly shown than in the picture before us, as being men-at-arms in full armour, with lances. At folio 3 the drummers, fifers, and baggage and camp followers are shown.

The following account, from Grafton's Chronicle, of the array in which Henry VIII. took the field when he marched to the siege of Boulogne, will illustrate the picture:—

"The xxj. day of July (1513), when all thinges by counsaile had bene ordered concernyng the order of battaile, the king passed out of the town of Calice in goodly array of battaile, and toke the field. And notwithstanding that the forewarde and the rerewarde of the kinges great armye were before Tyrwin, as you have heard, yet the king of his owne battaile made three battailes after the fassion of the warre. The Lord Lisle, marshall of the hoste, was captain of the foreward, and under him three thousand men; Sir Rychard Carew, with three hundred men, was the right-hand wing to the foreward; and the Lord Darcy, with three hundred men, was wing on the left hande; the scowrers and fore-ryders of this battaile were the Northumberland men on light geldings. The Erle of Essex was lieutenaunt-generall of the speres, and Sir John Pechy was vice-governour of the horsemen. Before the king went viij. hundred Almaynes, all in a plump by themselves. After them came the standard with the red dragon, next the banner of our ladie, and next after the banner of the Trinitie: under the same were all the kinges housholde servauntes. Then went the banner of the armes of Englande, borne by Sir Henry Guilforde, under which banner was the king himselfe, with divers noblemen and others, to the number of three thousand men. The Duke of Buckyngham, with sixe hundred men, was on the kinges left hande, egall with the Almaynes; in like wise on the right hande was Sir Edward Pournynges, with other sixe hundred men egall with the Almaynes. The Lord of Burgoyne, with viij. hundred men, was wing on the right hande; Sir William Compton, with the

retinue of the Bishop of Winchester, and Master Wolsey, the king's almoner,* to the number of viij. hundred, was in manner of a rereward. Sir Anthony Oughtred and Sir John Nevell, with the kinges speres that followed, were foure hundred; and so

the whole armie were xj. thousand and iij. hundred men. The Mayster of the Ordinaunce set forth the kinges artillerie as fawcons, slinges, bombardes, cartes with powder, stones, bowes, arrowes, and suche other thinges necessary for the fielde; the



No. 3. PIKEMAN. (Aug. III., f. 9.)

whole number of the carriages were xiiij. hundreth; the leaders and dryvers of the same were xix. hundreth men; and all these were rekened in the battaile, but of good fightyng men there were not full ix.

thousande. Thus in order of battaile the king rode to Sentreylla."

A little after we have a description of the king's camp, which will illustrate the other pictures of this MS. :—



No. 4. ARQUEBUSIER. (Aug. III., f. 9.)

"Thursedaie, the fourth daye of August, the king, in good order of battaile, came before the city of Tyrwyn, and planted his siege in most warlike wise; his camp was environed with artillerie, as faw-

cons, serpentines, crakys hagbushes, and tried harowes, spien trestyles, and other warlike defence for the savegard of the campe. The king for himselfe had a house of timber, with a chimney of iron; and for his other lodgings he had great and goodlye tents of blewe waterworke, gar-

* Afterwards Cardinal.

nished with yellow and white, and divers romes within the same for all officers necessarie. On the top of the pavilions stoode the kinges bestes, holding fanes, as the lion, the dragon, the greyhound, the antelope, the Done Kowe. Within, all the lodginge was paynted full of the sunnes rising: the lodginge was a hundred .xxv. foote in length."

At folio 5 of the MS. already referred to, is a connected arrangement of numerous tents, as if to form some such royal quarters. But at folio 8 are two gorgeous *suites* of tents, which can hardly have been constructed for any other than a very great personage. One *suite* is of red, watered with gold ornamentation; the other is of green and white stripes (or rather gores), with a gilded cresting along the ridge, and red and blue fringe at the eaves.

Our next engravings, Nos. 3 and 4, are from coloured drawings in the same MS., and respectively represent very clearly the half-armor worn by the pikeman and the arquebuser, and the weapons from which they took their name.

In the reign of Elizabeth and James I. armour was probably very little worn; but every country knight and esquire possessed a suit of armour, which usually hung in his hall over his chair of state, surrounded by corslets and iron hats, pikes and halberds, cross-bows and long-bows, wherewith to arm his serving-men and tenants, if civil troubles or foreign invasion should call the fighting-men of the country into the field. The knights and esquires of these times are also commonly represented in armour, kneeling at a prayer-desk, in their monumental effigies. The fashion of the armour differs from that of preceding reigns. The elaborate ingenuities of the latter part of the fifteenth century have been dispensed with, and the extravagant caprices also by which the armour of Henry VIII.'s time imitated in steel the fashion of the ordinary costume of the day, are equally abandoned; the armour is simply made to fit the breast, body, arms, and legs; the thighs being protected by a modification of the *tuilles* in the form of a succession of overlapping plates (*tassets* or *cuissees*) which reach from the corslet to the knee.

The civil war of the Great Rebellion offers a tempting theme, but we must limit ourselves to the notice that few, except great noblemen when acting as military leaders, ever wore anything like a complete suit of armour; a beautiful suit, inlaid with gold, which belonged to Charles I., is in the Tower armoury: but knights are still sometimes represented in armour in their monumental effigies. A breast and back-plate over a leather coat, and a round iron cap, were commonly worn both by cavalry and infantry.

In the time of Charles II. and James II., and William and Mary, officers still wore breastplates, and military leaders were sometimes painted in full armour, though it may be doubted whether they ever actually wore it. As late as the present century officers, in some regiments at least, wore a little steel gorget, rather as a distinction than a defence. But even yet our horse-guards remain with their breast and back-plates and helmets, and their thick leather boots, to show us how bright steel and scarlet, waving plumes and embroidered banners, trained chargers and gay trappings, give outward bravery and chivalric grace to the holiday aspect of the sanguinary trade of war.

OBITUARY.

GEORGE FOGGO.

THE death of this painter occurred on the 26th of September, at the advanced age of seventy-six, having survived his elder brother, James, about nine years. Our obituary columns of 1860 contain a notice of the latter, which might almost stand as a record of the career of him whose decease we now chronicle; for the two brothers were so associated together in Art-work, that they cannot, and ought not, to be separated. In 1792 their father, whose political sentiments seemed to have inclined towards republicanism, migrated, with his family, to France, and settled in Paris. There the sons entered the *Académie*, under the instruction of Regnault, a painter of good reputation. About the year 1814 they returned to England to follow their profession, generally working on the same canvas, and that, in almost every case, a large one; for the Foggos, like Haydon, held to the opinion that good and true Art could only be practised on an extensive scale; but in both instances they were doomed to disappointment, so far as regards public appreciation. The principal pictures painted by them were 'Christian Inhabitants of Parga about to emigrate;' 'Christ confounding the Rulers of the Synagogue;' 'The Entombment'—now the altar-piece of the French Protestant church, St. Martin's-le-Grand; 'The Pool of Bethesda;' 'Nathan reproving David;' 'The Martyrdom of Anne Askew;' 'Napoleon signing the Death-warrant of the Duc d'Enghien;' and 'General Williams among the Inhabitants of Kars.' The two brothers were contributors to each of the cartoon exhibitions in Westminster Hall, in 1843, 1844, and 1845; but they failed to attract such attention from the judges as to secure any one of the prizes awarded on these occasions respectively. Their works were rarely seen at the Royal Academy; an institution which, if we remember rightly, was not in much favour with them.

In private life both brothers were held in high esteem for their general information, frank and kind manners, and genial society. They held somewhat advanced opinions upon many of the political and social questions of the day; and exerted themselves in various ways to obtain privileges for the people; for example, they founded the society for obtaining free access to the museums, public edifices, &c.: to this society George Foggo acted as secretary. In this public character they will, perhaps, be better remembered hereafter than as painters, though they undoubtedly possessed talents which, if less ostentatiously exercised, might have gained them distinction in the annals of British Art.

JOHN HORSBURGH.

This engraver died at Edinburgh, on the 25th of September, in his seventy-ninth year. He was a pupil, with John Burnet and James Stewart, of the late Robert Scott, a landscape-engraver and father of D. Scott and W. B. Scott, both Scottish painters of eminence. Mr. Horsburgh rose by his ability to a good position in his native country. His chief works are, a portrait of Mackay, the actor, in the character of 'Baillie Nichol Jarvie,' after Sir William Allan; two portraits of Sir Walter Scott, by Raeburn and Lawrence, respectively—the latter was engraved for the *Art-Journal* of 1858; Taylor's much dis-

puted portrait of Burns, engraved for the Royal Scottish Association; 'Prince Charles reading a Despatch,' by Simson, for the Glasgow Art-Union; 'Italian Shepherd,' by Innes. Several of the plates in the volume of Turner's works, and Turner's vignettes to the illustrated edition of Sir Walter Scott's works, were also executed by Mr. Horsburgh. Personally, he was much beloved by his friends; and, as minister of the original Scottish Baptist Church, in Edinburgh, for thirty-seven years, he had earned great and universal respect.

PIERRE HÉBERT.

The French journals of the month of October announced the death of this eminent sculptor, at the age of sixty-four. He was born at Villabé, a little village not far distant from Paris. Son of a poor labourer, Hébert was employed in his early years as a sort of under-gardener in the Jardins des Plantes, Paris, where he acquired a taste for, and knowledge of, botany: had he pursued the study of that department of science, he would, no doubt, have distinguished himself in it; but necessity, coupled with an innate love of the Fine Arts, induced him to turn his attention to sculpture.

At the age of twenty-one he entered the studio of Jacquot, a pupil of Bosio, where he employed his days in modelling, and his evenings, long into the night, in working to support himself. In 1830 he contributed to the exhibition of the *Académie des Beaux Arts* a bronze group, representing a 'Child playing with a Tortoise,' which not very long ago was to be seen in the gallery of the Luxembourg.

Hébert's other principal works are, a statue, in bronze, of Olivier de Serres, a distinguished French agriculturalist, erected in his native town, Villeneuve-de-Berg; 'The River of Life,' in marble; memorial statues of Gasparin, erected at Orange; of Vanquelin, of Parmentier, of Boissy d'Anglas—the last placed at Annanay; and of Admiral Duperré,—his last work—erected very recently at La Rochelle, under the presidency of M. Rigault de Genouilly, French Minister of Marine. In 1849, Hébert obtained a medal of the third class; in 1853, one of the second class; and in 1855, the year of the first Paris International Exhibition, "honourable mention" was awarded to his three exhibited works,—the first three we have spoken of. He has left behind him two children: a son, Emile; and a daughter, Madame Léon Bertaux; both of whom are practising successfully the art learned in the *atelier* of their father.

LUIGI POLETTI.

The death of Signor Luigi Poletti, the celebrated Italian architect, occurred in Milan in September last; he had reached the seventy-seventh year of his age. His last work was the reconstruction of the church of St. Paul, in Rome, which the Pope is anxious to have completed in time for the opening of the Ecumenical Council. Poletti was a native of Modena, to which city he has bequeathed his entire property, valued, it is said, at about £16,000. The syndic of Modena, however, has been apprised that the executors will not part with the property until the place is in a position of independence, and that, in default of this—that is, the restoration of the old duchy of Modena—the bequest will be diverted to the city of Rome.

PICTURE GALLERIES OF ITALY.—PART XII. PARMA AND NAPLES.



CORREGGIO.



PARMA is the city where CORREGGIO (1494—1534), the name given to Antonio Allegri, is seen in all his glory. Born at Correggio—whence his name—a small town in the Duchy of Modena, and of parents in comfortable circumstances, and not in the extreme poverty which Vasari describes them to have been, but little is known of his early career: the works of Leonardo da Vinci and his school appear, however, to have exercised great influence over him. At an early age he painted some fine altar-pieces for his native town, and before he had reached his twenty-fifth year, he had settled in Parma, a master of established reputation. He was probably induced to go there by an invitation he received, about the year 1518, from the abbess of the convent of St. Paolo, to decorate an apartment, now called the "Chamber of Correggio," in the edifice: the subjects are mythological, and have always been considered fine examples of Correggio's graceful and attractive manner. In 1520 he was engaged to ornament the cupola of the church of S. Giovanni, which afforded him the opportunity of attempting a grander style; the subject of this work is the 'Ascension of Christ': the Saviour is suspended in the air, seated below him on clouds are the twelve Apostles, and the four pendentives are the four Evangelists and four Fathers of the Church. The figures in this composition are remarkable for their admirable fore-shortening. Greater, and in every way more remarkable works, are the large frescoes in the cupola of the cathedral of Parma, executed by him between the years 1526 and 1530. Mr. Wornum, in his "Epochs of Painting," says, Correggio did "not complete the dome, which was finished by his scholar, Georgio Gandini. The subject of the painting is the 'Assumption of the Virgin,' and in the four lunettes on the piers of the dome appear the patron saints of the

city—John the Baptist, S. Ilario, S. Tommaso, and S. Bernardo degli Uberti, seated on clouds, and accompanied by angels. The whole forms one great host of saints and angels, all illumined from the central glory in the summit; and the light has a wonderful effect upon the saints and apostles below.'

Parma has not what is usually termed a national picture-gallery: the only collection bearing any affinity to such an institution is in the *Académie Ducale*, or School of the Fine Arts. The number of paintings is not large, but includes several fine works by Correggio, foremost among which is the 'ST. JEROME,' of which we introduce an engraving on the next page. It was painted, in the artist's best time, for the widow of a Parmesan gentleman, Orazio Bergonzi; the lady stipulating to pay him, as the story is told, eighty gold crowns for the work. Correggio spent six months in her house painting it. When completed, the signora was so delighted with her acquisition, that she presented the artist, as an addition *honorarium*, with two cart-loads of fire-wood, a quantity of wheat, and a pig! It is said that the King of Portugal, in 1549, offered the incredible sum of 460,000 francs for it, equivalent to £18,400 in current money of the present time. The 'St. Jerome,' or, as it is called in Italy, 'The Day,' in opposition to 'The Notte,'—representing the Adoration of the Shepherds—in the gallery at Dresden, is one of Correggio's most celebrated pictures. The Virgin holding in her arms the Infant Jesus is in the centre of the composition; on the left is St. Jerome, a figure of strong muscular development, holding an open book before the holy child, to which its attention is directed by an angel whose face is extremely beautiful. On the right is Mary Magdalen, who kisses the feet of the Infant Saviour; behind her is an angel holding a small vase. The picture is remarkable for the pure daylight diffused over the scene—hence the title of 'The Day' given to it; but it also shows in the attitudes of the figures a degree of affectation not unusual with Correggio. A Madonna and Child, taken from the frescoes in the church of S. Maria della Scala, is a most fascinating picture. The Virgin holds the Infant in her lap, and regards him with extreme

tenderness: he, with a sweet smiling expression on his countenance, clasps her round the neck, and looks towards the spectator. The group is perfectly naturalistic, yet majestic and tender. Other works by this most graceful and admired painter in the possession of the *Académie* are 'The Deposition from the Cross'—simple and grand, the harmony of light and colour most beautiful; 'The Madonna della Scodella,' representing the Holy Family resting on their way into Egypt; 'The Martyrdom of San Placido

and Sta. Flavia;' and 'Our Saviour bearing His Cross,' one of Correggio's earlier works.

Parmigiano (1504—1540), of whom we spoke briefly in the last chapter when introducing his portrait, is represented in the *Académie* by a 'Virgin and Infant Jesus, St. Jerome, and St. Bernard,' painted by him, it is said, when at the age of [nineteen; a sketch, in *tempera*, of 'The Marriage of the Virgin;' a painting in oils of 'The Marriage of St. Catherine,' a work of considerable



ST. JEROME.
(Correggio.)

merit; and by a graceful study of female heads. He is seen to much greater advantage in some of the churches of Parma, as in the frescoes of the choir of Sta. Maria della Steccata, which he commenced but never completed. His seated figure of 'Moses breaking the Tables of the Law,' a portion of these paintings, has always attracted marked attention. It is a fine, massive figure, of the Michael Angelo type, with a long beard and head of hair wildly streaming in the wind: the "law-giver" holds the two

tables high above his head in the act of throwing them violently and angrily to the ground. In the church of S. Giovanni, where he was commissioned to paint a chapel while Correggio was adorning the cupola, are two compositions, one representing Sta. Margaret, of Cortona, and Sta. Agatha, the other STA. CECILIA AND STA. LUCIA; the latter forms one of our engravings, and is introduced on the following page. The figures are elegantly grouped, and are characterised by much suavity of expression.

NAPLES, according to a recent French critic, M. Armengaud, owes its school of painting to Tommaso di Stefani, a cotemporary of Cimabue, and who is supposed to have lived between 1230 and 1310. We presume him to be the same artist referred to by

Messrs. Crowe and Cavalcaselle as Tommaso degli Angeli. There is some little confusion of dates between M. Armengaud and the authors of the History of Painting in Italy, assuming the painter named by each to be the same man; for the former



STA. CECILIA AND STA. LUCIA.
(Parmigiano.)

says, he was called to Naples in 1325, to execute some frescoes in certain churches. However this may be, we hear but little of Neapolitan artists, till a century later, when Antonello, of

Messina, who had travelled into Flanders, and learned there, from the followers of John Van Eyck, the art of oil-painting, was the means of introducing it into the southern cities of Italy.

Naples produced several painters during the fifteenth century, of whom the best known at the present time is Antonio Solario, commonly called Le Zingaro (the gipsy); he was originally a blacksmith; and tradition assigns to him a love-story similar to that told of Quentin Matsys, the blacksmith of Antwerp: he is sometimes spoken of as the "Quentin Matsys of Naples."

Giovanni Francesco Penni (1488—1528), a native of Florence, one of Raffaello's most distinguished scholars, and his chief assistant in the Vatican cartoons—he acquired the title of *Il Fattore di Raffaello*—passed the latter part of his life in Naples, where he died. We may call him the actual founder of the Neapolitan schools, which subsequently included in its professional roll Ribera, a Spaniard, Caravaggio, Luca Giordano, Salvator Rosa, Solimena, and some others less notable: the entire list, though extending into the eighteenth century, is not brilliant in names, yet these are numerous.

The National Museum of Naples, called the "Studj Gallery" and also "The Museo Borbonico," possesses, in paintings, sculptures, bronzes, and works of Art of all kinds, one of the most extensive collections in Italy. The pictures alone number about nine hundred; but though some are of the highest quality, by far the larger portion consists of indifferent examples, that serve only

to illustrate the history of the inferior schools. Raffaello has nine pictures attributed to him in the Museum: of these the principal are 'The Holy Family,' called the 'Madonna col Divino Amore'; it shows the Infant Jesus sitting on the Virgin's lap, and blessing the young John the Baptist, whose mother, Elizabeth, supports the arm of Jesus: under an open archway in the distance is Joseph. Some attribute this work to Giulio Romano. Another of Raffaello's presumed pictures, the 'Madonna della Gatta,' Kugler unhesitatingly affirms to be executed by Romano after Raffaello's 'The Pearl,' at Madrid; and certainly there is great similarity in the two groups, though a difference of treatment is distinctly apparent, especially in the background. A third, called 'Le Réveil de l'Enfant,' represents the Virgin with the Infant in her lap: he seems as if just awakened from sleep, and is looking up at his mother. The face of the Infant is good, the stretched-out limbs are finely modelled, and the action is altogether natural; but the attitude of Mary is stiff and formal, and her face is far from attractive. It may well be doubted whether any of these three works, with the exception, perhaps, of the first-mentioned, is by the hand of the great master.

A very favourite subject with Correggio was the mythical 'Marriage of St. Catherine': the Museum contains one version, a



HELIODORUS DRIVEN OUT OF THE TEMPLE.
(Solimena.)

small picture, but elegant in treatment, and beautiful in colour. A fine copy, by Annibal Carracci (1560—1609), of his famous 'Coronation of the Virgin,' once the altar-piece in the church of St. Giovanni, in Parma, is also in the gallery. Of Carracci's own compositions there are a *replica* of his famous 'Dead Christ in the lap of the Virgin,' 'The Holy Family,' 'A Bacchante,' &c. Among the portraits, which are numerous, are several of a fine character, by Titian (1477—1576), who is also seen to great advantage in one bearing the title of 'A Magdalen.' But his most important work is one of the several nude female figures for which his pencil is so famous: here it is a 'Danae,' voluptuously reclining on a couch backed by a mass of drapery; at her feet stands a cupid, with outspread wings, in an attitude denoting surprise; above her is a cloud, from which descends the "golden shower" that classic writers tell us fell upon her. Domenichino (1581—1641) is specially represented by what Kugler calls "a beautiful and *naïve* picture," showing an angel defending a boy from the attack of Satan. 'The Holy Family,' by Sassoferrato (1605—1685), is treated in a naturalistic style. His picture is wholly domestic: Mary is represented at work with her needle,

Joseph 'is at the carpenter's bench, and the youthful Christ is cleaning the room. It is painted with great care and attention to finish, but is somewhat feeble.

We pass out of the museum and find our way to the church of Gesù Nuovo, or Trinità Maggiore, to notice a subject by Francesco Solimena (1657—1747), almost the last painter of the Neapolitan school whose works are held in any repute. His pictures, by which he realised a very considerable fortune, abound in Naples and the adjoining country. He painted both sacred and secular subjects. Over the principal door of the church just mentioned is his large fresco, 'HELIODORUS DRIVEN OUT OF THE TEMPLE,' engraved on this page. In this work he seems to have attempted to rival Raffaello's great picture of the same incident, but no comparison can be instituted between the two compositions. That of Solimena has the merit of boldness of design, and of much spirit in the action of the figures,—qualities that characterise most of his works, for he had a facile pencil,—while the arrangement of the *chiar'-oscuro* is effective; but the disposition of the *dramatis persone* is somewhat formal, and the whole is more scenic and ornamental than dignified.

JAMES DAFORNE.

A BIOGRAPHICAL SKETCH OF THE
LATE BELGIAN ARTIST,

ANTOINE JOSEPH WIERTZ :

TOGETHER WITH A VISIT TO HIS STUDIO,

BY THE AUTHOR OF

"AN ART-STUDENT IN MUNICH."*

"La critique en matière de peinture, est-elle possible?"
WIERTZ.

Now let us enter the studio. We first pass into a small ante-room, where sit the *conciërge* and his wife, chatting with a friend. Here names are written in the visitors' book; catalogues and photographs are purchased; sticks and umbrellas are given up. We look around us, and in a glance take cognizance of various objects;—of a handsomely carved oaken-press, with glass doors, that runs along one side of the room, and behind the glazed front of which are carefully arranged paint-stained easels and palettes and brushes, once used by the deceased painter, together with other relics—the early effort in wood-engraving, 'The Cossack on Horseback,' and 'The Virgin, designed in a grand Style,' &c. We notice also heavy oaken carved tables which support a heap of well-filled portfolios, covered over by a green cloth to shield them from dust. We notice, framed in simple black wooden frames, and hanging round the room, numerous cartoons and smaller sketches, executed in charcoal upon white paper. One of the black-framed drawings is a portrait of Wiertz himself. He is represented as sitting with his arms folded, his face is seen in profile, as if reading the motto inscribed beside him, "La critique en matière de peinture, est-elle possible?" The face somewhat handsome, but the whole theatrical in character, especially the dress and the *pose* of the figure. The style of the head refined, with small regular features, high pale forehead, dark hair parted above the brow, and falling in masses about the face, small moustache, and pointed beard,—evidently a man self-conscious, and loving to manifest his individuality very decidedly.

We enter the studio through a narrow doorway. It is a long and lofty hall, lighted from above. The walls are white, as if simply white-washed. Seats are arranged at regular intervals down the centre of the studio. Here and there are groups of sculpture in plaster. The further end of the hall has its corners cut off by low, white screens. We look around and above. It is as though we beheld, photographed upon the canvas, the visions said to have been seen by Wiertz in his hour of death. Combat unceasing, struggle for life and death, ghastly, awful spectacles of woe and of suffering, masses of figures blended together, dead or dying; flight and perplexity; together with forms of mighty geni of sorrowful and pitiful countenances, with hands bringing comfort and blessing to perishing worlds—and all floating, ascending, descending, in bewildering multitudes. This is the upper tier of colossal pictures,—pictures for the most part sombre in colouring and powerful in design.

Lower down, a second tier of paintings. These, many of them, if not all, *en peinture mate*, richer in colour, and mostly episodes out of the earth-life, and modern-life, and frequently very humble life, but none the less tragic—it may even be all the more tragic. Here and there a bit of whimsical drollery—here and there a bit of weird witchcraft, or magic—here and there, but very rarely, a little, very little bit of sunshine and of peace, of rich, bright landscape and peaceful idyllic life. The impression made upon the mind is, firstly,—surprise; secondly,—the conviction that Wiertz was a man possessed of no ordinary powers of imagination, of no ordinary powers of execution. At a glance, the eye separated these works into two distinct classes, as regarded their mode of execution. There were the pictures in oil-colours; the pictures *en peinture mate*. Those in oil striking an English eye as being peculiarly dark and brown in colour, and peculiarly smooth of surface; the pictures *en peinture mate* the reverse of the above.

Observing yet more narrowly, one's eye gradually classified the subjects into, at least, four groups. 1. Classic and antique subjects, (in which class subjects from Homer predominate). 2. Scriptural, Christian, and Symbolic. 3. Romantic and modern, strongly dramatic and occasionally satirical in character. 4. Weird and comic, separate and combined.

Under the head "Scriptural," come, firstly,—such subjects as the 'Flight into Egypt,' 'The Education of the Virgin,' 'Sleep of the Infant Jesus,' 'Descent of the Rebel Angels,' &c., pictures wanting in originality, and rather transcripts of old forms, than fresh outpourings of the man's own genius. Then come certain pictures "Scriptural" in subject, but in which the symbolic element begins to burn with a new life, like flame wherein the ancient Phoenix of conventional treatment is consumed, while the new Art-Phoenix of poetic thought and allegory is re-created. As an instance of this, take 'The Beacon of Golgotha.' Here is an 'Elevation of the Cross,' in which Despotism is represented under the form of a centurion. Whip in hand, Despotism scourges a group of slaves, who are raising the heavy cross with its holy burden hanging upon it, the pale and spiritual Saviour, from whom a glory of white radiance—the Light of Truth which maketh all men free—pours forth from behind a surging mass of demons, who, like a cloud, encircle the cross, and who strive, together with their prince, Satan, to prevent the elevation of this glory of salvation. Similar in character is a picture entitled 'The Triumph of Christ,' in which the crucified Saviour is seen surrounded by an army of archangels, who put to flight "The Prince of this world, and his hosts." Both the pictures are painted in oil, and are of colossal size.

As examples of the purely symbolic class, the picture called 'The Last Cannon,' and another called 'The Present regarded by the Men of the Future,' may be taken as examples. These pictures are both of them *en peinture mate*. Imagine a vast foreground, representing a battle-field, stretching away, far as the eye can reach, grey in the twilight of coming dawn. Here is a prostrate crowd of men and horses, dead and dying, of cannon and broken swords, torn banners and mangled agony. Above the twilight rises a glory as of a great aurora, and through it dawn forth the colossal forms of beneficent geni. Here foremost, is a large, round-armed, calm-browed, gold and purple-clad spirit, bearing aloft a cannon, which she rends asunder with ease as great as that with which a child breaks in twain a last year's dead hemlock-stalk. This is the genius of Civilization destroying the Last Cannon. Behind her, side by side, rise other beneficent forms, male and female, Titans of the New Age—Wisdom, Science, Labour, Industry, Agriculture—with brows wreathed with the olive, the vine, and the corn of an ampler world, and with large hands bearing abundant blessings for the dawning age of the New Humanity. 'The Things of the Past regarded by the Men of the Future,' are thus represented: small things resembling the toys of a Lilliputian infant are held in the palm of a mighty hand, over which, smiling through parting clouds, are seen three radiant bent faces, of a man, of a woman, and of a child. With surprise, and yet mingled pity and amusement, they contemplate these small curiosities, which are a cannon, a crown, a sceptre, and an arch of triumph; to the Titans of a future age, the artist would tell us, that the ambitions of kings and conquerors will necessarily appear as the silly games of children, only with one great difference—namely, that they will not have been harmless games.

It is in the subjects that we classify as modern, and in each of which some latent philosophic or philanthropic idea is contained, that the peculiar powers of Wiertz make themselves most strikingly recognised.

As examples of this class of works we would refer to 'The Civilization of the Nineteenth Century,' 'The Genius of War,' 'A Blow from the Hand of a Belgian Woman,' and 'The Orphans,' all *en peinture mate*, crisp and vigorous in handling and rich in colour. Here is

an open window of some handsome modern home in a Belgian town, the lattice shutters folded back, the sash flung wide open. Within the gloom of the chamber, you discern heads of two French soldiers—you recognise their nation by the unmistakable red and blue uniform. With levelled muskets, presented bayonets, and cruel, jeering faces, they chase, like some terrified gentle animal, a beautiful, young, frantic mother, who in her white night-dress, scarcely whiter than her scared, maddened countenance, with her masses of dishevelled black hair flying far behind her, her new-born infant in her arms wrapt in a little blanket, is driven to the window, and is on the point of hurling herself and her child downwards to destruction. One knee is placed on the sill—she sways forward. Into the arms of death she rushes now, as into her sole city of refuge. Thus does Wiertz depict the 'Civilization of the Nineteenth Century.'

'The Genius of War' is typified by a figure of Napoleon Buonaparte represented as in hell. There stands the well-known figure in its white coat, with the cocked-hat drawn down over the brows; arms folded tightly on the breast; keen profile sharply set, and bent downwards; lips compressed with dire unutterable pain; the countenance livid as that of a corpse, but animated by an undying consciousness. Round him, proceeding forth from his very vitals, are thin, curling, lurid or livid flames; here and there is a nimbus formed by his fiery suffering. Encircling him, and pressing upon him in his outward impassiveness, is an infuriated, lamenting crowd,—desolated widows and orphans, and parents bereaved of their children, bearing in their hands the reeking members of their beloved murdered ones; phantoms cursing him to his face and proffering to him to drink a streaming cup of blood.

'The Blow given by the Hand of a Belgian Woman,' is thus represented. A Rubenesque Lady—a figure typical, possibly, of Belgium herself—half-naked, white with terror, flies from the fierce grasp of a French soldier, whose rude hand has torn her rich garments from around her fair shoulders. In desperate despair she fires a pistol into the face of her pursuer, shattering it into an indistinguishable mass of agony and horror. These pictures are hideous spectacles—but indeed are they more frightful or revolting than the terrible thing, war, which the artist, through them, has sought to depict?

In "the Orphans," we are introduced to Belgian life under less heroic circumstance. We behold the interior of a Belgian cottage. A rude coffin is being removed by a comfortable-looking rustic fellow in his shirt-sleeves, with a shining bald crown, and jolly sun-burnt cheeks; and by his thinner companion, blue-bloused, gold ear-ringed, and shod with wooden shoes. The wife—or rather widow newly made, still young,—leans in the gloom of the cottage, weeping, against the wall; her eldest daughter seeking to console her, but in vain; while the younger children, utterly unconscious of the nature of death, wild and full of strong health in their robust young limbs, with faces flaming with indignation against those strangers come to steal away that which they fondly still call "Father," fly like a band of beautiful young furies, to attack with cries, blows, and kicks the men lifting up the coffin. It is a strange and passionate scene, a fight of pure unschooled, animal instinct, of ignorant *naturalism* against a fearful and drear natural law. This picture, artistically regarded, is one of the most remarkable of the works of Wiertz. The colouring is rich, the drawing powerful, and less mannered than usual; the countenances are individualised, and powerful in expression: the picture less resembles Rubens than nature. All these compositions to which reference has been made may be taken as examples of the class of works by this artist, spoken of as "modern and dramatic;" each one embodying a philosophic or philanthropic idea.

Kindred in subject, but very inferior in treatment, is a picture called 'The Burnt Child'—painted evidently at an earlier period. It is, doubtless, intended in a forcible manner to bring before the spectator the dangers incident

* Continued from p. 351.

to the lives of the poor, who, having no attendants with whom to trust their children while absent on their daily avocations, may, and not unfrequently do—like this unhappy mother—return to the domestic hearth to find in flames the pride and joy of the home—the infant left asleep in its cradle! There is one little incident depicted in this painting—otherwise in itself revolting from its undisguised horror, and un-beautiful from an artistic point of view—and this is, that at the top of the basket, filled with purchases in the market, and dropped from her arm by the agonized mother as she rushes to the flaming cradle, is a cheap little child's-toy, a little windmill bought for the now dead child by the poor woman in the neighbouring town, whither she had been to sell her eggs and butter.

There are hanging on the studio-walls, we have said, here and there subjects of a less tragic character. A young girl passing through a garden, and attracted by the beauty of a rose-bush, over which she leans admiringly, all unconscious that a wicked little Cupid, concealed amidst the odorous branches, aims at her breast his cruel arrow; a group of naked children playing at war around a cannon; a pair of Arcadian lovers, seated within a glowing landscape, and clasped in each other's arms, and bearing the title, "More Philosophic than it seems." These brighter subjects are, however, "few and far between," and in artistic excellence are unquestionably inferior to the graver subjects; terror, strength, and pathos, rather than beauty and peace, characterizing the genius of this strange painter. Here and there grim humour and drollery break forth from the artist's brain and hand. It must be confessed, also, that there is a certain tendency in him to a treatment of the nude, in such combinations as to suggest at times, that the trail of the serpent had passed through the garden of Eden of the painter, and somewhat soiled its spirit of innocence.

This tendency towards the grotesque, and towards the voluptuous, is especially to be remarked in certain designs, here and there painted as "*des surprises*," upon the walls in corners hidden by the screens already referred to, and behind the screens themselves; childish attempts at deception utterly unworthy of the genius of a great artist; yet, the history of this eccentric man known, felt to be in harmony with his life. Here is painted a chained dog intended to alarm you by a fierce attack, as you unexpectedly come upon him. Here again, high up on the wall, a window painted in which sits an old man wearing a cap, and fallen asleep while reading his newspaper, with the words painted upon the wall, "*adressez-vous au Concierge*." Another open window, and two half-naked girls seen through it, one leaning out and smiling, while with a delicate white hand she proffers to the passer-by a red rose-bud. A half-opened door with another smiling syren dimly visible. A break in the wall represented, and through it the head and shoulders seen of a grim Calabrian brigand looking at you, and presenting his loaded carabine.

Of the origin of this last *petite surprise*, the following account is given in a letter from Rome:—"One evening I was walking at a short distance from the city walls. I contemplated the grand sun gilding the woods and mountains; the calmness which reigned around was only interrupted by the sweet song of the birds saluting the last rays of Phœbus. The silence of the scene, the flowers, and the soft verdure which bent beneath my feet, all invited me to taste the sweetness of repose, when suddenly I felt myself seized by the collar, and a voice of thunder cried to me 'Stop! Thy purse or thy life!' I turned round with precipitation, and beheld, with terror, the muzzle of a carabine directed against my breast. 'Stop!' I cried, 'I am no Englishman. I am a poor painter. I have never any money in my pocket, except for my models, and as you appear to me an excellent model of a ruffian, do me the pleasure to remain standing where you are for an instant, and my money will not be lost.' The brigand smiled and appeared to enjoy my proposal. I began to sketch, but I had scarcely commenced when the wretch flung

himself with fury upon me; whereupon I returned him a terrible blow with my fist, and seized his weapon, which he sought to wrest from my hand. Three times we struggled together. I stumbled, he escaped. I threw myself once more upon him, seizing him by the middle of his body—when what was my surprise to find myself simply grasping the pillows of my bed! It was eight o'clock in the morning—I had slept well, and, as you see, dreamed equally well. I woke up much surprised, and determined to paint the portrait of this brigand." At Rome the first study of this phantom-brigand was made. Subsequently it was repainted on the studio-wall.

At the end of the long studio are the white screens already referred to, shutting off the corners of the room. Approaching them, in each screen you perceive a little glazed round peep-hole. Being curious, you place your eye close to the hole, and look in, and behold canvases so arranged as to effect of light, and shade, and position, as almost to appear a reality of some extraordinary, fantastic, or startlingly horrible scene. Through one peep-hole, you see a man buried alive, in the cholera-time, when coffin was hastily heaped upon coffin—who, suddenly having returned to consciousness, has burst open the lid of his prison, and having upset the superincumbent coffin, is struggling forth in agonized surprise out of his ghastly durance. The moral of this picture being, the necessity for greater care to be exercised in ascertaining before interment the certainty of the arrival of death. Through another peep-hole, you perceive, sitting in a miserable den of poverty, an insane infanticide, who, maddened by poverty, has just slain her little infant, and, like the woman during the siege of Jerusalem, is proceeding to cook the limbs in a hideous pot, simmering over a few poor embers, and then devour them. Through a third, you behold a young girl reclining upon her bed, reading romances. She has read throughout the night, entranced by their romantic and voluptuous descriptions, until now that the cold light of morning and reality dawns, she cannot release herself from the spell. It is still potent over mind and body, and amidst the curtains of her couch is, half concealed and half revealed, the presence of one whose influence has created those romances, and whom their perusal has drawn near;—one who holds the girl fixed beneath the fascination of his baneful glance;—one who, under the guise of a very handsome young man, is nevertheless Satan, as two satanic horns reveal—horns showing themselves amidst the thick curls of his abundant locks. The idea desired to be expressed by this picture, is one of moral truth; the treatment, however, in itself is somewhat satanic. Also in these corners are concealed, or revealed to the curious, certain other "quips and quirks," tricks of surprisal savouring a little too much of those of the showman.

As a specimen of the humorous style, un-blended with terror, of Wiertz, we may describe a small picture hanging over the door of the studio. It illustrates the adventure of the old couple who, having three wishes granted them by a fairy, gain nothing through their desires; since the old wife inadvertently expressing a wish for a sausage, one immediately appears; then the old man indignantly wishing that the sausage might hang to her nose as a punishment for her folly, the sausage incontinently cleaves to the wife's face, when the third and final wish is exhausted through their mutual desire that the sausage may be removed. The picture represents a magnificently-attired fairy-princess, waving her wand above the heads of an old Italian peasant and his wife, who, in direct perplexity, stand over a frying-pan held by the old woman, while she is filled with consternation at discovering that a sausage hangs proboscis-like from her aged and wrinkled face; the husband meanwhile dancing in sheer terror and anxiety beside her at witnessing the catastrophe.

The pictures thus described form but a small portion of the exhibition of the Musée Wiertz; they may, however, be regarded as types of the whole.

Several small groups of sculpture in plaster

and terra-cotta are placed about the studio; groups which it was the intention of Wiertz, at some future time, to have executed on a colossal scale. The most remarkable of these groups form a series which he calls the History of Humanity, illustrated by four epochs. The first, 'The Birth of the Passions;' the second, 'The Struggle;' the third, 'The Triumph of Light;' the fourth, 'Human Perfection.' The grandest of these groups is the third, 'The Triumph of Light,' in which the Spirit of Civilisation, a sublime and very strong, calm, female genius stands upon the world as conqueror of Brute Force—a Herculean figure lying prostrate at her feet; in one hand is the bloody glaive she has wrested from Brute Force; in her other, the burning torch of knowledge, with which she is on the point of illumining the world. The other statuettes represent 'Bathers,' an Amazon, a group entitled 'Fraternity,' in which a warrior embraces a tiller of the earth; and a hunter perishing in the deadly clasp of a serpent, and entitled 'The Repast of the Serpent.'

In the commencement of this notice, reference was made to the union, in the genius of Wiertz, of certain characteristics of three men noteworthy in the history of Art; that is to say, of Rubens, of William Blake, and of B. R. Haydon. In conclusion, we would sum up these points of resemblance, together also with the points of difference; since, by this means, to a person unacquainted with the pictures of Wiertz, a not very erroneous idea of his works may be obtained. We would say, therefore, that Wiertz possessed a power of drawing, and of grouping together great masses of figures in action; a power of boldly painting flesh and blood, of bone and sinew, in the true Rubenesque manner, not to say "mannerism," but that he falls far short of the great Flemish master in splendour and power of colouring, and in individuality of expression in his heads; although it must be admitted that his forms are uniformly more refined in colour and character than are those of Rubens.

It is more especially in the personal life and actions of Wiertz, in his eager undaunted strivings for the advancement of high Art in his native land, in his fierce and life-long combats with pen and pencil against all that he regarded as mean and evil, and in his enthusiastic devotion to his calling, that one is irresistibly reminded of Haydon. Indeed, the paintings of Wiertz in many of their highest qualities are such as Haydon himself imagined and aspired to execute, but unhappily failed to realize; firstly, owing to the affecting natural defect in his eyesight, which, in the contemplation of Haydon's career, should never be forgotten; and, secondly, owing to the less favourable circumstances under which the English artist laboured from having to work in a country where the love of "high Art" had to be created, instead of, as in Belgium, to be simply resuscitated.

Of those extraordinary designs "the inventions" of William Blake, one is continually reminded in the study of the works of Wiertz, not so much by their execution, by their mannerism or composition, as by a scarcely to be defined spirituality of conception and subject, and by a certain otherwise indescribable weirdness, as though they were the transcripts of veritable spiritual beings beheld by the eyes of the painter-seer, and which doubtless originates in the fact of the visionary temperament of Wiertz and of Blake being kindred. But the preponderance of spirituality lies with Blake—of artistic power of execution with Wiertz.

Blending with the characteristics of the three artists to whom we have compared him, Wiertz, nevertheless, possessed strong peculiarities both of sentiment and manner of treatment, which will ever stamp his works as unquestionably his own, and hand down his name to later generations as an artist of undeniable—although undisciplined genius—possessed of power and individuality of execution, and of deep philosophic thought.

He died in June, 1865.

THE
WOLVERHAMPTON EXHIBITION.

"THE South Staffordshire Industrial and Fine-Arts Exhibition" was closed on the 29th of October. The mayor presided at an imposing and effective ceremonial, supported by the Earl of Dartmouth, Lord Wrottesley, the members for the borough, and several leading magistrates of the good town: South Kensington being represented by Mr. Cole and Mr. Wallis—the latter gentleman having, indeed, been actively engaged in superintending the exhibition, which is very largely indebted to Rupert Kettle, Esq., President, and W. N. Solly, Esq., Vice-President, of the Executive Committee; to the Secretary, Mr. Talbot, especially, and to other members of the committee, whose zeal and activity have led to very satisfactory results. In proof, the Report stated that it was estimated there would be a surplus, after paying all charges, of £1,200. The total number of persons who had visited the exhibition, since the 11th of May, was over 220,000, inclusive of more than 10,000 school children. The exhibition, both immediately and remotely, will prove greatly beneficial to the manufactures of Wolverhampton and South Staffordshire.

Although several gratifying speeches were made, we may content our readers with the following passage from that delivered by Henry Cole, Esq., C.B. :—

"The exhibition had proved a great commercial success, and had no doubt done a great deal of good; but what he looked to was, the solid result, which was the most conclusive proof of its success. The question that then presented itself was, as to how they should devote the surplus. He thought they could not do better than assist in purchasing the gardens and grounds attached to the exhibition, and provide something like a natural-history museum for the people of Wolverhampton, which would afford both instruction and amusement. He referred at some length to the advantages which would result from a School of Art in Wolverhampton, and expressed his intention of recommending Earl de Grey to grant a sum of money in order to put the School of Art in a more flourishing condition."

The exhibition amply merited the success it has achieved. The adjoining grounds were charmingly laid out; the building was admirably suited to the purpose; and a large number of beautiful and valuable pictures and drawings was contributed by collectors resident in the neighbourhood; and although the objects of Art-industry were mainly representative of the manufactures of the district—the Midland Counties—the assemblage of such works supplied conclusive evidence of Art-progress. Here were several of the most perfect productions of Elkington; the art in iron of Skidmore of Coventry; the crystal glass of Webb of Stourbridge; some exquisite jewelry (a few of the best of old Wedgwood medallions being specially conspicuous) of Messrs. W. and J. Randel, of Birmingham; the good and solid Japan works of Messrs. Loveridge; the locks and keys of Mr. Chubb; a few examples of garden seats and stands, chiefly from Colebrookdale; and an admirable collection of electroplate, contributed by Messrs. Grinsell and Bourne, of Birmingham. The arrangement of these, and numerous other objects, in graceful cases, with judicious admixture of textile fabrics, gave an air of cheerfulness, by no means without elegance, to the building: though small, it was thoroughly well filled. The exhibition cannot but have been agreeable and instructive to the people of Wolverhampton; and as its managers have shown how such gatherings can be made not only pleasant, but profitable, and as no doubt they will be ready and willing to explain the secret of their success, we trust the example will find imitators in other great towns of the manufacturing districts.

We echo the thanks of the assembly on the 29th of October, not alone as emanating from the prosperous town of Wolverhampton, but as expressing the feeling of all classes of the community who desire the progress of Art-manufacture and the education of the people.

IMPROVEMENT OF THE CITY OF
LONDON.

In the highly-important matters of architecture and engineering, the City of London, at the present time, both resembles and also exhibits a very decided contrast to the famous capital of France. But little remains here and there of old historical Paris amidst the splendid freshness of the Paris of to-day: and, in like manner, though not at all in the same degree, old London is passing away, and a new London is rising in its stead. With these general points of resemblance, however, the parallel between the existing condition of the English capital city and that of France ceases. It was a sound political policy which in Paris has swept away the excessively narrow lanes and their extravagantly lofty houses, and which has substituted for them, with their tortuous windings, such thoroughfares as the Boulevard de Sevastopol, and the radiating group of avenues that encompass the Arc de Triomphe. And a sound policy also was blended with a sentiment of consistent love of splendour, when it was resolved that the architecture of new Paris should be beautiful and dignified—in a word, when it was resolved to create a city, of which the characteristic attributes should be beauty and dignity. So in Paris there are spacious streets, and noble boulevards, and long lines of magnificent houses, all of them brought into existence for the sake of constituting by such means a real imperial city.

Not so with the renovation of London. It has not made a great advance in architectural nobleness purely for the sake of being noble. On the contrary, in London certain edifices had ceased to be sufficient for the purposes for which they were used, and in certain districts of the City the enormously-increased traffic had rendered new streets and new general arrangements imperatively necessary; and therefore reconstructed edifices arose in architectural pride before unknown, and new streets have been designed and produced with a corresponding excellence. Thus, London positively required new buildings, and consequently it has erected what at any rate have aspired to be fine buildings; whereas Paris was considered to require fine buildings, and accordingly it has erected new ones.

In London a great improvement is sure to be a work of time—that is, it is certain to have been needed long before its execution is contemplated; and equally certain to have been in contemplation long before it is actually taken in hand. When once the resolution has been formed, the plans matured, and the work commenced, then the Prefect of the Seine himself might be content to emulate what is done on the banks of the Thames without any pre-empt at all. It must be added, that this happy condition of progress in our own Metropolis invariably depends upon this one circumstance,—that Boards and Commissioners have nothing to do with it. If they have, all ordinary computations of time fail absolutely, and at least a double Haussman power is needed to force such obstinate obstructives into anything like a tolerable rapidity of movement.

The Corporation of the City of London—"the City," specially and distinctively so called—has taken quite as much time as might have been expected, to determine on the appointment of a committee who should report to the civic council what general improvements were most urgently needed, and which it would recommend for consideration.

The Improvement Committee has presented its Report; and an equally able, practical, and suggestive document it is, prepared by a man to whom the same epithets would be strictly applicable, Mr. William Haywood, in comparison with whom but very few architect-engineers can adduce even equal claims for ability and resources. This report, based entirely upon the exigencies of the traffic, deals with the whole subject in a manner thoroughly sound, and with a comprehensiveness which shows that before writing upon any one point Mr. Haywood had mastered the entire subject before him. It is not our purpose now to deal

more fully either with the general subject of improvements of the City, or with Mr. Haywood's report. We are content to know that he has been required to report on these improvements, and that he has made his report in so admirable a manner. But, at the same time, we desire to select from these improvements two or three for some more detailed consideration.

In the first place, the Thames Embankment, which so far as it extends from the Temple to Blackfriars Bridge, is within the limits of the "City," is a work of which England, as well as London, justly may be proud. We waited long for it; but the embankment, now so happily advanced, was worth the delay. There is no finer work in Europe—no similar work, indeed, is in existence which can compare with it. One thing only connected with the Thames Embankment excites our anxious apprehension, and this is, that its real completion threatens to be indefinitely adjourned. We remember the interval between the hoisting Nelson to the top of his pillar in Trafalgar Square, and the appearance of Sir Edwin's four lions at the base of it; and we think of the statue of George IV. close by on one pedestal, while year after year the corresponding pedestal stands empty; and then we wonder whether within the reign of Victoria the destined groups of sculpture will overlook the ebb and flow of the Thames from their granitic standing-places, and also whether the present generation will witness the "finishing touch," to whatever has to be done between the embankment-wall and the houses to the north of it. This noble embankment has its becoming place of honour in Mr. Haywood's report, as a great work of improvement in advanced progress.

With reference to the enormous and ever-increasing traffic of London Bridge—and it is the traffic, it must be remembered, which always is the key to the improvements that are realized, because they are needed in the city—Mr. Haywood asserts most positively that for this there is but one complete remedy, which remedy can be found only in the formation of a new bridge, with suitable approaches lower down the river than London Bridge itself. The proposal for widening the existing London Bridge, by giving the whole width of the roadway to vehicles, and throwing out footways on either side, Mr. Haywood, while admitting that it would be "physically practicable," considers useless, since it is upon the approaches to the bridge on either side that the obstruction mainly takes place, rather than upon the bridge itself; and he adds, the side-footways project could "only be carried out to the utter destruction of the architectural effect of one of the finest bridges in Europe." We can scarcely accept Mr. Haywood's views as to the injurious effect, in an artistic point of view, of iron footways projected from the masonry of the bridge; but his argument concerning the approaches disposes of the entire question.

From London Bridge to Blackfriars is an easy transition. This new bridge, of five beautiful segmental (not elliptical) arches, like the embankment which terminates at its north-western abutment, is one of the great metropolitan works of our era. It is of iron, with piers of granite. The architectural style is Gothic; and the style has been effectively applied under novel and somewhat difficult conditions. The piers are faced each one with a polished red granite shaft of massive proportions, having a richly-sculptured capital of Portland stone, upon which rests a kind of *abacus*, surrounded by sunk *quatrefoil* panels; these *abaci* really are open towards the roadway, and form projections from it, the parapets joining them and running from one to the other. The foliage, birds, fruit, &c., in these capitals and at the head of the massive abutments at either river-side, are sculptured with the utmost freedom and boldness; they are the work of Mr. Philip. The iron-work is simple to severity, but the effect is fine, being at once solid and light, evidently strong while inherently elegant. Some lofty crowning accessories, such as lamps, are required to the great granite pier-columns, to give them a completely satisfactory effect. The close proximity

mity of this very fine new bridge to the massive railway-bridge of the Chatham and Dover Railway will prevent its being seen to any advantage on the eastern side. It is to be hoped that the unsatisfactory "bronze-green," which has lately been in use for iron-work, will not be adopted for this structure by the engineers, Messrs. Cubitt and Carr.

Closely associated with new Blackfriars Bridge, though in so many important particulars totally distinct from it, the Holborn Valley Viaduct is the other great City improvement that now attracts our attention. New Blackfriars Bridge must be considered simply to represent the old one, so far as the traffic is concerned, and consequently at this point no fresh accommodation is acquired by the substitution of a safe and beautiful new bridge for one that could aspire to neither safety nor beauty. But it is not thus with the Holborn Viaduct. This is a true London improvement—very long and very urgently needed, based altogether upon the exigencies of traffic, and being executed with masterly skill. The object has been to carry a nearly level viaduct over the deep dip at the eastern end of Holborn Hill, thus to form a noble new street in the line of Holborn eastwards, and with this new main thoroughfare to associate groups of streets, either quite new, or old ones infinitely improved. Of this magnificent viaduct Mr. Haywood himself is at once the engineer and architect; and in either capacity, or rather in the two-fold capacity of architect and engineer, in the happiest unity of both sentiment and action, Mr. Haywood, in the works of this viaduct, and in his plans of arrangements for all the associated street-improvements, has shown himself to be indeed a master of his art. For awhile, from various causes, in some particulars the system of new and improved streets must await completion until certain obstacles and difficulties shall have been overcome. But the main line of the viaduct and the streets to the north of it are rapidly advancing towards completion, and the whole constitutes a single grand improvement on the largest scale. As a matter of course, the science of the engineer has been exhausted in the working out the details of the designs. The most perfect, as it is the most ambitious, portion of the viaduct is the great bridge which crosses Farringdon Street obliquely. Constructed of iron, and the ironwork throughout of a far higher character of architectural richness than has been introduced into any other similar structure, this bridge of three arches is carried on twelve polished granite columns and as many abutment-piers; of these piers the four external ones are of granite, and the remainder of Portland stone. The capitals of these piers are of polished Aberdeen granite, with foliage in bronze; the bases are of Cornish granite unpolished, with polished base-mouldings of the black granite of Guernsey. Above two of the shafts, on each side, there rise elevated plinths and pedestals for four statues, which are so placed as to range with the parapets of the bridge. The statues, in bronze, eight feet high, represent Art, Science, Commerce, and Agriculture; they were cast by Elkington, after models by Farmer, Brindly, and Bursill. The rich iron scroll-work of the spandrels of the archways, and also various other parts of the composition, are adorned with the heraldic insignia of the City, the armorial ensigns of London being fully blazoned in bold relief on either side of the bridge at its centre; all this heraldry, which is admirably designed and modelled, is most unhappily spoiled by being painted throughout of the same far from agreeable yellowish-brown which covers a large proportion of the structural iron-work, heightened with gilding. As a matter of course, all the heraldry should have been painted and gilt in its proper tinctures, which would have produced an admirable effect. A bronze-green is the other colour used. It is far from being agreeable; and in its stead there ought to have been used a rich green with the dull-red, purple-blue, and chocolate-brown. The lamp-posts upon the parapets are rich and effective; so also is whatever decorative metal-work is introduced elsewhere, and for other purposes. At either end of this bridge are two lofty structures

of an elaborately ornate character, and in that hybrid architecture which may be comprehended under the elastic term of Italian. They are narrow and lofty, and within them are flights of steps leading up from the streets to the level of the viaduct: their higher stories are for offices. Close to each building is a statue, facing the viaduct: they represent Fitz Alwyn, the first Mayor of London, Sir Thomas Gresham, Sir William Walworth, and Sir Hugh Middleton.

Such is the Farringdon Street Viaduct-bridge. Of the underground wonders of this great enterprise we forbear to speak. But of what is visible above ground we may say, with strictest justice, that it would be an honour to any city; and we may add, that our Queen, when she opened this viaduct, could not fail to feel supremely proud of it.

SELECTED PICTURES.

FROM THE PICTURE IN THE MUSEUM,
SOUTH KENSINGTON.

IN THE SEPULCHRE.

M. Claxton, Painter.

S. Smith, Engraver.

AN artist who produces a picture of this character almost necessarily lays himself open to comparison with the works of the old Italian painters, who made such subjects their constant practice. This, however, is not our object; nor would it be right to institute such discussion in things that differ, though they may be said to be alike, without considering that the Sacred Art of the present day must, from the very circumstances in which we live, and the feelings which animate us, receive a complexion in many respects dissimilar to that recognisable in the pictures of a period when the Church seems to have been the leading idea of the majority of artists, and how they might best serve her interests, through those who employed them, their chief desire.

He is a bold man who, except under the influence of a direct "commission," would undertake such a subject as Mr. Marshall Claxton has accomplished in the picture here engraved. He deserves credit for the attempt, no less than for the manner in which he has carried out his work. The disposition of the figure of the dead Christ is so far novel, that we do not remember it treated in a similar way in any picture by an old master; that is, with the body in a half-recumbent posture, and the head resting on a raised block of stone, while *in the sepulchre*. The drawing, moreover, of the figure is good, and the anatomical expression well-developed; the arrangement of the drapery is simple, natural, and without heaviness. The sentiment of the two angels flying down to take their places as watchers by the tomb is poetical; one, as if in agony of grief at the fearful sight, appears to hide it from her. There is much elegance in the grouping of these figures. How far the introduction of the objects identified with the Crucifixion—the crown of thorns, the mock-sceptre of reeds, the sponge, and the nails—are admissible, so far as the scriptural narrative warrants, is doubtless questionable; but they form a kind of episode in the composition which is impressive as well as pictorially valuable.

Mr. Claxton's liberality has made the nation the possessor of this interesting work: he recently presented it to the Museum at South Kensington, where it forms one—and not the least attractive—of the ornaments of the Picture Gallery.

ART IN CONTINENTAL STATES.

AMIENS.—A series of twelve decorative figures have been recently executed by M. P. Maillot in the chapel of the *Sacré Cœur*, in the cathedral of this city; which has also been lately enriched by four similar figures painted by M. Steinheil. This chapel is a new erection, for which M. Viollet-le-Duc furnished the designs: it was built as a thank-offering for the removal of the cholera, which, in 1866, ravaged the city. The edifice is one of great splendour, and has had a large sum expended on its decorations of every kind.

BALLARAT.—A Fine Arts Exhibition, in connection with the Mechanics' Institute, was opened, on the 21st of July, by the governor of the colony.

BRUSSELS.—M. Gallait, the distinguished Belgian painter, has been promoted to the rank of grand officer of the Order of Leopold.

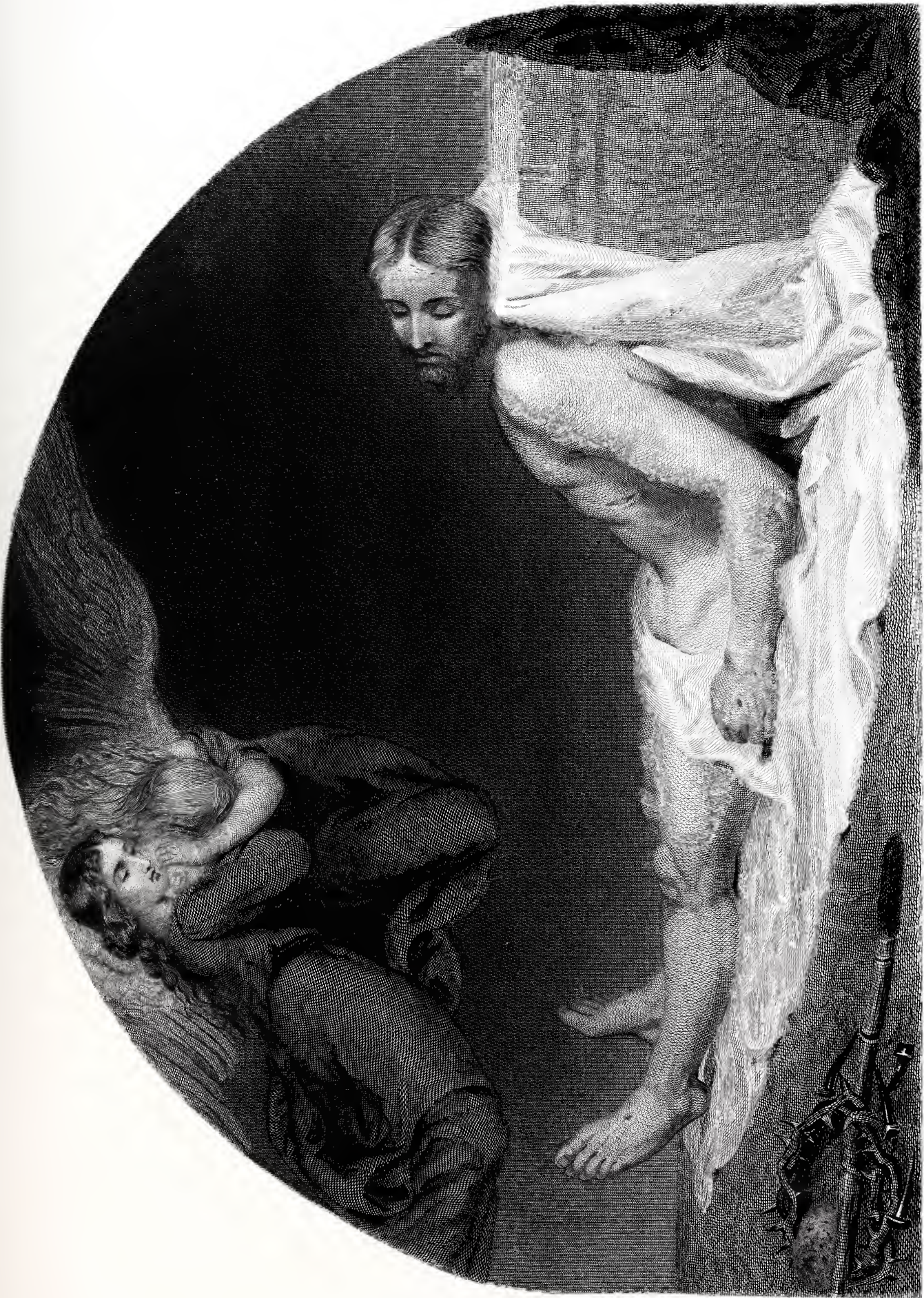
LISBON.—We have received from this city a catalogue of the Royal Picture Gallery in the king's palace at Ajuda, which was inaugurated in October, 1868, and opened to the public in September of the present year. It contains above fifty paintings by modern artists of different countries, principally Portuguese; the list including one example of British Art, 'Guido and Beatrice Cenci,' by John Lewis Reilly, a name with which we are unacquainted. The old masters number nearly one hundred, the Italians claiming the largest share, though the schools of the Low Countries are fairly represented.

MUNICH.—The report—to which we made reference in our last number—that the King of Bavaria had become the possessor of M. Chénard's large picture of the 'Divina Comedia,' turns out to be incorrect. A correspondent of the *Moniteur des Beaux Arts* states that the artist made an offer of his work to the king, but that it had been declined.

NAMUR.—A statue of Leopold I., of Belgium, has been recently erected in this city. On the pedestal which supports it is this inscription:—"The grateful City of Namur to Leopold I." The words have reference to the constitution granted by the king to the people of Belgium.

PARIS.—Two large mural paintings commenced, and to a considerable extent carried out, by the late Hippolyte Flandrin, have recently been finished by his brother, Paul, in the church of St. Germain-des-Prés: they respectively represent 'The Ascension of Our Lord' and 'The Prelude to the Last Judgment.' The church previously contained two paintings by H. Flandrin: 'Christ's Entry into Jerusalem,' and 'Christ led to Crucifixion.'—Five coloured busts, the work of M. Cordier, have been added to the Anthropological gallery in the museum of the *Jardin des Plantes*. They represent respectively a female of Morocco, a young Kabyle, an Algerine, a Mulatto woman, and a female of the Greek Archipelago.

SIMLA.—The Exhibition of Fine Art was opened in the city, on the 24th of September, by the Viceroy and Governor-General in person: the Earl of Mayo was accompanied by the Countess. The exhibition was held in Auckland House, the Punjab girls' school, one of the finest and best situated in Simla, with a grand view of the Himalayas. More than three hundred pictures, in oils and in water-colours, were contributed; and Sir Henry Durand, Vice-President of the Art-union, a society to which it seems the exhibition owes its origin, said, in addressing Lord Mayo, that in point of number, and beauty of design and execution, the collection is far superior to that of last year, and the judges found considerable difficulty in coming to a decision as to whom the prizes of the society should be given. After due consideration the following awards, among others, were made:—the gold medal to Col. G. R. Brown, for a painting in oil; three silver medals for oil-pictures to Dr. De Fabeck, of Jeypore; and a silver medal to Major Fane. The first medal was awarded to a lady who preferred to remain anonymous: it was for a water-colour drawing. The lady-contributors were numerous, and their works by no means the least important in the collection.



S. SMITH. SCULPT.

M. CLAXTON. PINXT.

IN THE SEPULCHRE.

FROM A PICTURE PRESENTED BY THE ARTIST TO THE MUSEUM AT SOUTH KENSINGTON.

THE DUDLEY GALLERY.

THE THIRD WINTER EXHIBITION.

THE multiplication of exhibitions seems to tend, as indeed might have been expected, to the deterioration of Art, if not of the artist himself. It is notoriously more easy to gain quantity than quality. Just, indeed, as painters are stimulated to production, just as facility is offered for the ready reception of whatever may come from the easel, will the artist be likely to fall into carelessness and err from over-confidence. Whatever be the cause, the fact, we think, is undeniable, that, with the exception of the Royal Academy, every exhibition in London is lowering its standards. And yet we can see that the committee of the Dudley have made an effort to render their collection select rather than indiscriminate. Thus this third exhibition numbers 77 fewer works than the first and 129 less than the second; yet, notwithstanding, the average excellence is lower. This falling away in merit may be better understood by a comparison of the exhibitors present in successive years. Thus among the artists who gave importance to the first experiment in 1867, we have to rank the following as absentees:—P. H. Calderon, R.A.; A. Elmore, R.A.; John Burr; T. Creswick, R.A.; James Danby; H. S. Marks; W. H. Mason; E. J. Poynter; Val Prinsep; and Frederick P. Smallfield. Some of these artists are doubtless reserving their strength for the Academy, which is now more than ever likely to draw the chief talent of the country to itself. We would not, however, convey the idea that the Dudley gallery is deserted or denuded. On the contrary, the visitor will at once recognise valuable contributions from G. F. Watts, R.A.; G. D. Leslie, A.R.A.; W. F. Yeames, A.R.A.; S. Solomon, A. B. Donaldson, and F. Talfourd. Altogether we once more acknowledge that the Dudley gallery does good service, though by common consent this winter exhibition of oils is, and always has been, inferior to the spring gathering of water-colour pictures.

The style of Mr. Watts is sufficiently pronounced to be recognised at a glance, and his two contributions, 'Ariadne,' and 'The Island of Cos,' display the artist's well-known merits and defects. The execution is signally slight, sketchy, and suggestive; it shows impatience of finish, and stoppeshort of the completeness needed for the full expression of the conception. And yet these defects are, in some measure, intentional; the artist's standards and aims are not those of the present day, and he seeks not so much to realise nature as to approach, though but at a distance, the old masters. To say that the 'Ariadne' is worthy of Titian would be to go too far; still no one can fail to recognise in the work a certain Titianesque colour, largeness of manner, and bold mastery of pencil. This attempted revival of the Venetian manner is timely and salutary; and the influence of such works by Mr. Watts, as well as of the principles he inculcates, is known to be great and elevating, especially among the younger members of the profession.

The school of St. John's Wood, as it is sometimes called, has usually made itself a stronghold in Piccadilly; this year, however, its presence is scarcely so much felt as heretofore. Neither Mr. Armitage, Mr. Marks, nor Mr. Calderon are seen upon the walls. Mr. Armitage indeed, has, during the past summer-months, found sufficient occupation on his great mural painting in University Hall—the memorial to the late Crabb Robinson. However, the school of St. John's Wood keeps itself in the remembrance of the public by characteristic contributions of Mr. Leslie, Mr. Storey, Mr. Yeames, and others. We have seldom indeed seen from the pencil of Mr. Leslie so exquisite a figure as that which answers to the stanza:—

"——— She paused and counted,
Whilst the church clock struck
In measured numbers the appointed hour."

The lady awaits her lover, poised on tiptoe of expectation: never was figure more graceful, or sentiment more tender or refined. The artist, as usual, is particularly happy in his silvery

greys, in the delicate modulation of his greens, and in the tone of quietude suffused over the entire scene. His forms, indeed, want sharpness of articulation, and his details are suggested rather than defined: thus if sentiment be gained, he allows all else to take its chance. The charm of Mr. Leslie's works lies in a colour and a tone peculiar to himself, but his style already settles down into mannerism. Mr. Storey is the artist who approaches most nearly to Mr. Leslie: thus, in a charming composition, 'Children Fishing,' we recognise much of the same quietism in mood, refinement in manner, and general treatment of tone, especially in greys, and neutral greens, lit up by sparkles of positive colour. But in Mr. Storey, as in Mr. Leslie, we might desire greater care in execution, the high lights in the draperies are laid on coarsely, and there is, at least in subordinate passages, little or no definition of form, no sufficient effort to make each touch of the pencil express modulation of surface. Our artists, indeed, are too apt to consider that drawing is not needed, save in outlines, whereas the modelling of each internal surface involves problems of foreshortening and perspective as important and often far more difficult than the precise delineation of the outlying contour. It is hard, however, to praise too highly Mr. Storey's drawing and modelling of faces, and whenever he studies form well he gains intelligent expression. Mr. Yeames exhibits a smooth, careful, cleanly painted head, 'My Pet,' which shows the literal manner of a portrait. The artist does not possess the gift of imagination, but even the greatest painters have had to acknowledge that they owed more to labour than to genius. This figure escapes ordinary routine by the management of the background: grey in the dress is made to contrast with deep green leaves, which recall backgrounds of the old masters. It is a good sign when an artist knows how to adapt the practice of well-established schools to the immediate exigencies of the picture in hand.

Mr. Field Talfourd has achieved an unlooked-for success. 'Water Lilies—on the Tiber' is a work that proves how much latent talent has lain in this artist. The figures of the little fellows sporting in the muddy, not "golden," waters of the Tiber are well drawn, and very charming in movement. The colour strikes us as somewhat opaque and monotonous, notwithstanding the warm flush of an Italian sunset in the sky. A picture on the same wall, 'Waifs of Society,' by C. W. Nicholls, is chiefly remarkable for the perfection with which a playbill is painted. Thereon may be easily deciphered "Prince of Wales' Royal Theatre," "Miss Marie Wilton," "A Winning Hazard," "School," &c. But it strikes us that this is a trivial kind of Art. The original playbill might have been bought for twopenny, while the poor houseless girl, who serves to bear out the title, 'Waifs of Society,' is but indifferently painted. Of *genre* pictures, more or less to be commended, the gallery contains about the usual supply. 'A Rainy Sunday—Brittany,' by G. H. Boughton, has the character, texture, colour, and originality of treatment common to this painter. Briton Rivière is another artist who takes a distinctive position, and makes a mark wherever he is seen. 'A Train-bearer' illustrates his more comic mood. This 'train-bearer' is a little dog who, holding in his mouth a lengthy dress, apes the consequence and conceit of the mistress whom he follows. 'The Empty Chair' is an interior capital for tone, keeping, realism. This artist has ever something worth saying, and his ideas he puts with point. Eyre Crowe too always paints with a purpose, but the characters around 'The Village Fountain' are, as often with this artist, overdone; thus in this picture water cannot be drawn from a pump except with a solemn intensity worthy of tragedy. Mr. Crowe's small picture, 'Returning from Church,' is one of his very best products: the artist—while here, as ever, clever—does not overstep the simplicity of nature. Mr. Lionel Smythe is more singular than successful in the choice and treatment of his subject, 'A Thick Night off the Goodwins.' The dark cabin of the vessel he lights and colours

strongly; this striking effect is gained easily by somewhat coarse execution. The rude naturalism of the picture cannot find stronger contrast than in the artificial and highly-polished contribution of G. Koberwein, 'The Old Music-Room': each work, in opposite ways, is equally objectionable. Mr. Koberwein is smooth and waxy: we are glad to think the style, though the result of skill and training, is wholly foreign to our English school. Two ladies deserve a word of recognition: 'The Old Path,' by Miss Alyce Thornycroft, is a work of promise; 'Wandering Thoughts,' by Miss Starr, has the power of a master-hand, but is somewhat black, and, in execution, stops short of completeness. We note a capital little study, 'Blowing Bubbles,' by J. A. Vinter. We may also mention 'Devouring a Favourite Author,' a work, by Charles Goldie, which attracts, as it deserves, attention. 'The Cup that Cheers' may be named as a composition which, by incident, character, and finish, attains the qualities most prized in *genre*; yet Mr. Kilburne, the painter of this popular picture, does not prove as much at home in oils as in water-colours—an observation which applies to other exhibitors here. The Dudley Gallery, indeed, as we have said, is never so strong in winter as in spring, when its rooms are set apart exclusively to water-colour drawings.

Yet does this winter exhibition usually make itself remarkable for a class of works seldom seen in equal force elsewhere. In the present season, for example, there are pictures by Simeon Solomon, A. B. Donaldson, Claude Calthrop, T. Armstrong, G. Chapman, and others, which it is needful everyone should see who would understand the existing and more abnormal phases of our English school. Mr. Solomon exhibits a characteristic specimen of his latest manner, 'The Bride, the Bridegroom, and Friend of the Bridegroom'—eminently mystic and unintelligible, yet almost Eastern in the harmony of its colouring, and essentially classic in its type of beauty. The figures, however, want strength, and the sentiment is tinged by affectation. Mr. Donaldson's colour too is unsurpassed for harmony and intensity, and each successive work he exhibits shows greater skill in modulation and manipulation. 'The Month of May'—spring flowers brought to the altar of the Virgin—is a work eminently artistic; and it seems to us that the painter is in a fair way of correcting the errors in drawing and execution which have told greatly to the prejudice of his earlier works. Mr. Claude Calthrop is given to poetry though he does not escape commonplace. He is at the pains to append stanzas to a couple of pictures which most people will pronounce conventional, pretty, and far from nature. The artist is distinguished by talents which should lead him to despise the easy, effective tricks of charlatans. We may mention certain productions of Mr. Armstrong and Mr. Chapman as ultra examples of that school which seeks distinction in subjects singular, in figures ungainly, and in general treatment which, while it may possess attractions for the select few, has paramount power of repulsion for the many.

We wish space were at our disposal adequate to the merits of the landscapes exhibited, though perhaps most outrageous works might demand widest limits. To be brief then, let us simply enumerate some few works. Mr. Oakes, Mr. Dillon, Mr. Henry Moore, we may pass by, because we have seen them better. Mr. Harry Goodwin and Mr. Albert Goodwin, also Mr. Ditchfield, are artists too far from accustomed standards to be discussed or disposed of within a line. We may, however, venture to observe that their latest achievements in no material degree alter the dubious position which they have hitherto held. The talent of these artists, however, deserves, as it obtains, recognition, though scarcely perhaps beyond these walls. The public will do well to observe studies by J. S. Raven, C. N. Hemy, C. P. Knight, E. C. Sterling, and R. C. Leslie, as severally more or less true, simple, earnest. Altogether we could ill afford to lose this general and all inclusive gallery, though it evidently sustains with difficulty the standard required for a first position.

THE
STATELY HOMES OF ENGLAND.
(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."

HEMANS.

BY S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

No. IX.—MELBOURNE HALL.



MELBOURNE HALL, which we have this month chosen as one of our series, is interesting from its curious and unique gardens rather than from the house; but it possesses in its historical associations, and its connection with famous families, a larger share of importance than falls to the lot of many more pretentious places. It is to the history of the "Home," and its charming and curious

grounds (which are liberally and wisely opened to the public on certain days in the week) that we purpose to direct attention.

Melbourne itself— from which the title of Viscount Melbourne is derived, as well as the thriving city of Melbourne, in our far-distant dominion of Australia, takes its name—is a small manufacturing and market town in Derbyshire, being situated on the border of Leicestershire, in the valley of the Trent. It is only eight miles from Derby, from which place it is conveniently reached by a branch railway. It is, therefore, now, since the opening of this line of railway, of easy access from that great centre of railway traffic. The town contains some goodly manufactories of silk and Lisle-thread gloves, figured lace, &c., for which it is much noted; and it is also well known for its productive gardens and nurseries. It is but seven miles from famous Ashby-de-la-Zouch: the splendid ruins of the grand old castle of the Zouches are among the most beautiful and picturesque in the kingdom—Kenilworth scarcely excepted. It is within some three miles of Calke Abbey, the elegant seat of Sir John Harpur Crewe; and not much farther from Donnington Park, the seat of the late Marquis of Hastings; and Staunton Harold, the charming residence of Earl Ferrers. Indeed, the whole district, turn in whatever direction we may, is full of interesting and beautiful places.

Melbourne was from very early times a royal manor, and was granted by King John to Hugh Beauchamp, but within a short period it again reverted to the Crown. By Henry III. it was, in 1229, granted to Philip de Marc, from whom it again passed into the sovereign's hands. The manor and castle were afterwards held by Edmund, Earl of Lancaster, brother to Edward I., and passed to his son, Thomas, by whom they were conveyed to King Edward II., who granted them to Robert de Holland. This person was summoned to parliament as a baron, but having

joined in the insurrection, he surrendered himself at Derby, and was ultimately beheaded for high treason, and his estates were confiscated. They were then held by Henry, Earl of Lancaster, who had a grant of a market, &c.; and they continued attached to the Earldom and Duchy of Lancaster until 1604, when they were given by King James to the Earl of Nottingham, who soon afterwards conveyed them to the Earl of Huntingdon, from whom they passed to the Marquis of Hastings.

In the reign of Henry V. the country around the royal manor and castle of Melbourne sent many warriors to the battle of Agincourt; and although it may be a question whether the hills in the neighbourhood, which are called "Derby Hills" to this day, or those in the Peak, at

the north end of the county, are intended in the ballad,—

"Recruit me Cheshire and Lancashire,
And Derby Hills that are so free;
No marry'd man or widow's son:
For no widow's curse shall go with me.

"They recruited Cheshire and Lancashire,
And Derby Hills that are so free;
No marry'd man or widow's son:
Yet there was a jovial bold company,"—

certain it is that Derbyshire men were among the most valiant in that battle, and that John, Duke de Bourbon, who was taken prisoner, was brought to Melbourne Castle, and there kept in close confinement for nineteen years, in the custody of Nicholas Montgomery. After this time Sir Ralph Shirley was governor of



MELBOURNE HALL: THE GARDENS.

the castle, which, however, is said to have been dismantled by order of Margaret, queen of Henry VI. It was, it seems, repaired by Edward IV., and in Henry VIII.'s reign is said to have been in "good reparation." In the reign of Elizabeth, the Earl of Shrewsbury was governor of the castle, which, when it came into the hands of the Huntingdons, was

suffered to fall into decay, and there is now only a small fragment of it remaining, near the Hall.

The Bishops of Carlisle had formerly a palace and a park at Melbourne, and occasionally resided there, the palace being near the church and tolerably close to the castle, and on the site of what is now Melbourne Hall, which, after



MELBOURNE HALL: THE YEW TUNNEL.

being long held on lease from the See, ultimately became the property of the Coke family.

The Cokes are an old Derbyshire family, whose estates lay principally at Trusley, Marchington, Thurvaston, Pinxton, Egginton, and other places. The head of the family, in the forty-third year of the reign of Edward III., was Hugh Coke, son of Robert Coke. His eldest son,

Thomas, was the direct ancestor of Sir John Coke, the first of the family who settled at Melbourne. Sir John, who had greatly distinguished himself by his learning, was successively Professor of Rhetoric at Cambridge, Secretary of the Navy, Master of the Court of Requests, Secretary of State to King Charles I., and for several years a member of Parliament,

where he took an active and dignified part in the debates. He died in 1644, and was succeeded by his son (by his first wife), Thomas Coke, whose son, John Coke, married Mary, daughter of Sir Thomas Leventhorpe, by whom, with other issue, he had a son, who became Vice-Chamberlain to Queen Anne and King George I., and served in Parliament for many years. This gentleman was so great a favourite with his sovereign, Queen Anne, that she presented to him, among other marks of royal favour, the two splendid vases now placed in the grounds of Melbourne Hall. By his first wife, daughter of Philip, Earl of Chesterfield, he had issue, two daughters; and by his second wife, the Hon. Mary Hale, one of the maids of honour to Queen Anne, he had issue, with others, a daughter, Charlotte, who became his sole heiress on the death of her brother, George Lewis Coke. She married Matthew Lamb, of Brockett Hall, and was the mother, by him, of Sir Peniston Lamb, who was created Viscount Melbourne, of Melbourne. His wife was Elizabeth, daughter of Sir Ralph Milbanke, by whom he had four sons and three daughters. He was succeeded in his title and estates by his second son, William, second Viscount Melbourne, who, after holding many important posts, and taking an active part in the administration of this country, became Prime Minister. His lordship married Lady Caroline Ponsonby, daughter of the Earl of Besborough, better known in literary circles as Lady Caroline Lamb; he died without surviving issue, when the title passed to his brother, Sir Frederick Lamb, who had been created Lord Beavale, and had held many important posts. His lordship, who married a daughter of Count Maltzan, Prussian Ambassador, died without issue, when the title became extinct. The estates then passed to his only sister, the Hon. Emily Mary, married first to Earl Cowper, and, secondly, to the late Prime Minister, Viscount Palmerston. At Lady Palmerston's death the estates passed to her son, the present Earl Cowper, who now owns Melbourne Hall and its surrounding estates.

It is a somewhat curious circumstance, and one worth noting, that Melbourne Hall has been the seat, within the last twenty years, of two Prime Ministers, and that the titles of each—Lords Melbourne and Palmerston—have become extinct.

The GARDENS and GROUNDS of Melbourne Hall are its chief attractions. They are a curious and elegant *relique* of the old style of horticulture, which was brought from Holland by William III., consisting of groves, fountains, statues, &c., and are of the most strikingly peculiar character. In one place, on entering the visitor finds himself in the *Lover's Walk*, a literal tunnel (the outside of which is shown in our view of the grounds) formed of very aged yew trees, arched and netted and intergrown one with another, only here and there pierced by rays of light; in another he finds himself by the side of a basin, in the centre of which a fountain is ever playing; in its clear waters magnificent carp are lazily swimming or basking in the sun. In another place he comes upon a "cool grot,"—a mineral spring, over which is erected a charming rustic grotto of spars, shells, stalactites, and other natural objects, and bearing on a marble tablet lines by the Hon. George Lamb:—

"Rest, weary stranger, in this shady cave,
And taste, if languid, of the mineral wave:
There's virtue in the draught; for health that flies
From crowded cities and their smoky skies,
Here lends her power from every glade and hill,
Strength to the breeze, and medicine to the rill."

The lawn in front of the mansion is laid out in ornamental beds, filled with the choicest flowers, and dotted over with groups and single figures, and vases, &c., of fine sculpture, of which it may be interesting to note that the pair of black figures cost, about the year 1630, £30, and the Perseus and Andromeda £45. At the opposite side of the grounds from the house will be noticed an alcove of elaborate design in wrought-iron, bearing the arms of Coke, which, with the central basin and fountain, is shown in our engraving of the gardens as seen from the Hall. The Scotch firs which form the back-

ground of the gardens were planted in the time of William III., the boles being, in many instances, 80 feet in height, and 13 or 14 feet in circumference.* Leading in a south-easterly direction from the parterred lawn, the gardens become entirely changed in character, and the visitor wanders through sylvan walks, bounded on either side by impenetrable yew hedges, and intersecting each other in every direction—at every turn coming upon a fine piece of sculpture, or rippling stream, or bubbling fountain.

One of the walks leads to a gentle eminence at the junction of three splendid glades, with gigantic lime hedges, in the centre of which is placed the enormous bronze vase—one of the finest pieces of modelling in existence—called the "Seasons," which, with another exquisite, though plainer, vase placed almost in close contiguity, was presented by Queen Anne to her Vice-Chamberlain, Thomas Coke. On the pedestals are the monograms, "T. C.," of the Thomas Coke to whom they were given.

The TERRACE WALK, formed so as to overlook the magnificent lake, is a pleasant and favourite promenade for visitors, and commands some charming views of the grounds, the lake, the church, and neighbourhood.

The LAKE, or Pool, as it is commonly called, is nearly twenty-two acres in extent, and is

beautifully wooded on its banks; and, with its island, with the swans which are always sailing on its surface, and pleasure-boats frequently gliding about, forms a beautiful picture from whatever point it is viewed. The gardens, it may be added, cover an extent of nearly twenty acres of ground; and it is worth noting that on the wall near the *Conservatory* and the *Muniment-room*, is the finest and largest *Wistaria* in existence—its extent along the wall being no less than 118 feet.

In the HALL itself is a splendid collection of pictures, including many very rare examples—family portraits, principally, of the old celebrities of the Coke family and others. In this house Baxter wrote his "Saint's Rest;" and here many distinguished men have at one time or other resided. It is now occupied by Mrs. Gooch, widow of Colonel Gooch, one of the heroes of Waterloo—in fact, one of the seven brave men immortalized in history as having defended the important and critical post of Hougoumont in that great battle.

Closely adjoining the Hall is Melbourne Church, which must be visited by the tourist. It is, without doubt, one of the very finest and most perfect Norman structures remaining to us; reminding one forcibly, in its massive piers and other features, of Durham Cathedral. In-



KING'S NEWTON: AS IT WAS.

deed, it is far more of a cathedral in appearance than a parish church. The western doorway is one of its most striking external features; but internally it is full of interest in every part. Its monuments, too, are worthy of careful examination.

One mile from Melbourne is the pleasant village of King's Newton, with its Holy Well, and its Hall, now in ruins, but long the paternal residence of the Hardinge family, and from which its representative, Viscount Hardinge, of King's Newton—the heroic Governor-General of India—takes his title. This distinguished family had been settled at this place for several centuries, the Hall being built by them *circa* 1400. Sir Robert Hardinge, who was Master of the Court of Chancery and Attorney-General to Charles II., resided here, and was visited by that monarch, who remained his guest for some days. On the glass of the window of his room King Charles scratched the anagram, *Cras ero lux*, being a clever transposition of the words, *Carolus Rex*, and meaning "To-morrow I shall shine." In the garden is a famous old mulberry tree, under which it is said the monarch used to sit: it is still luxuriant in foliage and in

fruit. The Hall was destroyed by fire only a few years ago, and its picturesque ruins and grounds are now open to the public, who during the summer months "there do congregate" for picnic parties and rural enjoyments. Our engraving shows the Hall as it appeared before the fire.

The village of King's Newton, one of the most delightful of villages, has a literary celebrity attaching to it. Here Thomas Hall, who wrote "Wisdom's Conquest" in 1640, resided; and here, too, lived Speechey, the Rural Economist; Mundy, who wrote "The Fall of Needwood," and "Needwood Forest;" Mrs. Green, the authoress of "John Gray of Willoughby;" the Ortons, one of whom is known by his "Excelsior" and his "Three Palaces," and the other by his varied writings—were residents; and here, in his native place, still lives the able historian of Melbourne, Mr. Briggs, whose works are so well known and appreciated, and who ranks high as a naturalist, who is at present engaged in a work of deep interest and importance, "The Worthies of Derbyshire;" here too now resides the author of "Thurstan Meverell." The locality has many other attractions "too numerous to mention." Independent of its great natural beauties, its most attractive associations are undoubtedly with a grand and honourable past.

* The garden views, copied from clever photographs, are by Mr. Price of Derby, who has taken, very skilfully, many other views in the neighbourhood.

SELECTED PICTURES.

THE LADY'S TAILOR.

H. Marks, Painter.

C. W. Sharpe, Engraver.

MR. MARKS'S pictures are always among the most generally attractive contributions to the exhibitions of the Royal Academy, because one is almost certain to see in them something humorous enough to excite a smile, and clever enough to give satisfaction on account of the Art-merits of the work. He is neither farcical nor a caricaturist, but an artist of droll fancy, giving to subjects, which in themselves scarcely come under the denomination of comie, a quiet drollery that is irresistible. We have an excellent example in the picture here engraved, where we see Francis Feeble, the woman's tailor, not as Shakspeare exhibits him in the Gloucestershire mansion of Justice Shallow, to be "pricked" for one of Falstaff's "sufficient men," but in his workshop. The passage in which Feeble is brought forward in the drama is in the second part of *Henry IV.*, Act iii., sc. 2:—

Falstaff. What trade art thou, Feeble?

Feeble. A woman's tailor, sir.

Shallow. Shall I prick him, sir?

Falstaff. You may; but if he had been a man's tailor, he would have pricked you.—Will thou make as many holes in an enemy's battle, as thou hast done in a woman's petticoat?

Feeble. I will do my good will, sir; you can have no more.

Falstaff. Well said, good woman's tailor: well said, courageous Feeble! Thou wilt be as valiant as the watchful dove, or most magnanimous mouse.—Prick the woman's tailor well, master Shallow; deep, master Shallow.

From what is visible through the open window in Feeble's shop, the gathering outside is the prelude to what has transpired in the Justice's apartment. Shallow's officers are going the round of the town recruiting for Falstaff's "ragged regiment;" one of them holds a scroll in his hand, or a warrant, with which he is about to serve the unfortunate tailor, who, unaware of the destiny that awaits him, is taking the measure of a buxom lady of some position in society, after she has decided upon the material of which the garment, whatever this may be, is to be made: rolls of "stuff" of various kinds lie on the table for selection. Some discussion appears to be going on between the courtly dame and her *costumier*, for he looks up to her face in a humorous, deprecating manner, as if he had given offence to the lady by some remark on her *embonpoint*: the expression of her countenance, and her attitude, are both suggestive of remonstrance. And however master Feeble may have the good will to fight valiantly against the enemy, his attenuated person, from head to foot, would make but a sorry stand in front of the foe.

There is another, and by no means an unimportant, personage in the picture: this, it may be presumed, is the lady's husband, contemplating the scene with feelings something between astonishment and heroic submission to the result as regards his purse. There are few husbands in our own time solicitous to go "shopping" with their wives: it is a momentous affair, and when undertaken, has to be borne, and generally is borne, with a spirit somewhat akin to that of martyrdom. It must have been the same in the days of Henry IV.: the worthy gentleman introduced by Mr. Marks into the tailor's place of business seems but ill at ease, and sits on the stool as if it were one of repentance that he should ever have been beguiled into such an act of indiscretion. This figure is capital, and of immense value to the composition.

The picture was exhibited at the Royal Academy in 1865.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

ART-EDUCATION IN STUTTGART.

SIR,—While the question of national education is occupying the mind of the English public, it may interest some of your readers to know what is being done in this country. I therefore venture to send you a few remarks upon what I have noticed here, in the belief that we in England may gather some useful ideas from what is going on in Wurtemberg.

In this little country the educational system occupies a very prominent position, and receives an amount of support from the State, and of attention from all classes of the community, that produces results deserving the notice of those who are about to frame for us, in England, a new or extended system of national education.

The compulsory system is adopted, and the primary schools are universally well attended. There is a mixture of Catholic and Protestant population, varying in relative proportions, throughout the country; and the religious instruction of the members of the two branches of Christian faith appears to be zealously carried out, without discord or material inconvenience.

I need allude no further to the question of general education than to say, that the system adopted is worthy the attentive consideration of those who would work out a successful scheme for England, as it combines many of the requirements we need, and conquers some of the difficulties against which we have to contend.

My present object is to notice a few features connected with Art and technical education which I have observed during my short stay in this country, or gathered from information most kindly afforded by President Von Steinbeis and Mr. Diefenbach of Stuttgart, and by Mr. Bauer, teacher of engraving, &c., in Gmünd.

Here technical and Art education are intimately and universally connected with the general system; they form, in fact, an important part of it, and have departments throughout the country open to all who desire to enter and profit by them. In Stuttgart there is a central establishment, with a museum of Arts and Industry, and a manufactory of models and copies of works of Art, having schools for drawing, modelling, and design carried on under the same roof. This establishment is under the care of Dr. Von Steinbeis, to whose efforts, since 1851, much of the educational progress of the kingdom is due. There is also a Polytechnic Institution, in which various advanced branches of Art and Science are taught, by eminent professors, at a very trifling cost to the students. This institution contains spacious lecture and class-rooms, and possesses collections of models and drawings for the various schools of engineering, design, architecture, and mechanics; also an excellent chemical laboratory. It is supported almost entirely by the State, and is independent of the Industrial Museum presided over by Dr. Von Steinbeis.

The Art and technical schools throughout the provinces are connected with, and under the inspection of, this latter establishment; of these there are in the provincial towns and villages about 130 schools, with 223 masters and 7,000 scholars.

The course of education pursued in the central establishment in Stuttgart, and at the provincial schools, is founded on tolerably correct principles; and the teaching, though not superior in quality to our own Government Schools of Art, is better adapted to the requirements of the pupils, and to the branches of industry which exist in the respective neighbourhoods.

The central establishment acts a motherly part to her scattered offspring, by providing them with good masters and excellent models; and in cases in which she does not possess the class of copies or models required in any special locality, permission is granted to the master to make the necessary purchases in Paris or elsewhere; one half of the funds being provided for the purpose by the central department, and the other half by the commune in which the school is situated.

This rule also applies to the payment of the

master's salary, and to the general expenses of the school; the sum contributed by the pupils being very small indeed. I may quote one or two instances of schools established in provincial towns, having direct reference to the staple trade of the place; viz., Reutlingen, where there is a weaving-school under an experienced teacher. Rottenburg, where there is a school for wood-carving; and Gmünd, where a teacher of chasing and engraving gives instruction in the artistic branches of their trade to the boys engaged in the extensive brass, gold, silver, and jewelry manufactories in that place.

I visited this most interesting little town (its architectural remains are alone worth the journey from England), and saw the school to which I have alluded. The pupils are boys occupied in the trade of the place, and who, having gone through a course of tuition in the excellent drawing-school, complete their Art-instruction by applying the principles they have learned there to actual work upon the materials of their trade. Already well instructed in the elementary principles of Art, they go from the school to the workshop, and from the workshop to the school, and thus combine Art-instruction with their daily employment.

It will at once be seen that this system, if properly carried out, cannot fail to have successful results. It must make skilled and intelligent workmen of nearly all those who seek the advantages which it affords; and it must also greatly facilitate the development of the talents of those who possess the rare but valuable ability of originality of design.

The engraving-school at Gmünd has only been one year in operation, but the results I saw there were most encouraging; and I feel convinced that in years to come the benefits and advantages of the system pursued there, and in the other towns and villages in which special trades are carried on, will be much more fully realised.

From the most recent published return which I can obtain of the proceedings of the industrial department, I find that 3,809 pupils are receiving instruction in free-hand drawing, 2,082 in mechanical drawing, and 1,394 in Art, as applied to special branches of trade.

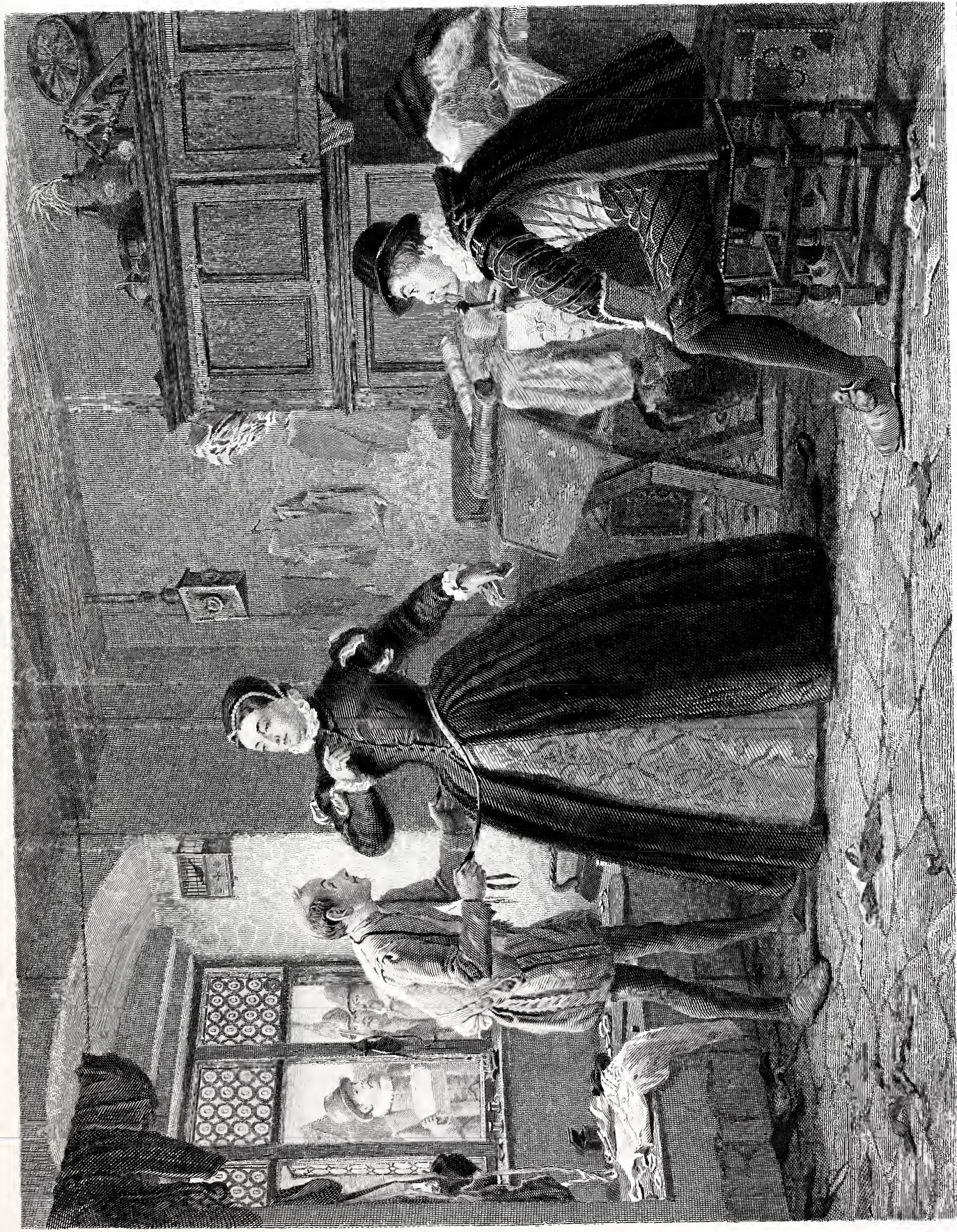
I have put these few facts roughly together for the perusal of your readers, in the hope that they may promote the adoption of a similar rational scheme of Art-education in England, as a part of our national system.

If we wish to ensure successful results; to elevate our artisans to knowledge of, and pleasure in, their daily work; to improve the public taste; and to produce designers whose ambition it will be to create—and not, as now, merely to copy—and apply things noble and beautiful in Art, we must inaugurate a more practical system of Art-education than we at present possess. It must be a system which can adapt itself in each locality to the requirements of the daily life of the pupils in the workshop or the manufactory. We must bear in mind that we do not wish to educate our working people into artists, but to create skilled artificers, artisans, and designers. Finally, our system must bring Art-instruction within reach of our poorest classes, without being a burden to them, so that we may gather from the masses the hidden talent which will be found to exist abundantly even in our variable climate and in our smoky and unlovely manufacturing towns.

A. HARRIS, Jun.

Stuttgart, October 16th, 1869.

[Our readers will be much indebted to our correspondent for directing public attention to the successful efforts that are generally made in Germany to give judicious education to the artisan. When the British workman is made really to understand what he does, we shall obtain a superiority that may defy competition. It is the subject that, perhaps, of all others, demands elucidation. The supremacy of the foreign workmen—of Germany, Italy, and France—is derived exclusively from early training with intelligence, while too frequently the British workman is a mere machine—executing well what he is told to do, but seldom able to give a reason for what he does.]



H. MARKS. PINX.

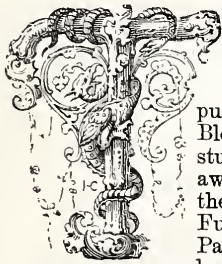
THE LADY'S TAILOR.

C. W. SHARP. SCULPT.

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXXXIX.—WILLIAM GALE.



HIS painter was born in London, in 1823. He was educated at the Grammar School, Brompton; and on completing his ordinary studies there, became, for a short time, a pupil in the Art-academy of Mr. Sass, in Bloomsbury. In 1841 he was enrolled a student of the Royal Academy, and had awarded to him, in 1844, a silver medal, with the lectures of Professors Barry, Opie, and Fuseli, for the best copy in the School of Painting; and another silver medal for the best drawing from the living model. In 1845 his name again appears in the list of those who were the recipients of prizes: a silver medal and the same series of lectures being awarded him for the best drawing in chalk from the living model. The books he did not receive, as he had them already.

Pictures of sacred Art, such as those we have engraved, form but a small portion of Mr. Gale's labours; they are, in fact, among his latest productions. We have before us a list of about eighty subjects exhibited by him since he first appeared before the public, in 1845; and out of this number about ten may have been suggested by scripture narrative. The titles of some of his

earlier exhibited pictures show on what variety of themes he tried his yet undeveloped powers: such as 'Young Celadon and his Amelia' (1845); 'Phœdria' (1846); 'The Indian,' and 'The Voice of Mercy' (1847); 'Merry Mood,' and 'Florimel in the Witch's Cottage' (1848); 'Heloise,' and 'May' (1849); 'Chaucer's Dream' (1850); 'Perseus and Andromeda,' and 'Cydippe' (1851): the last we remember as a small painting distinguished by much grace and sweetness.

In this year, 1851, Mr. Gale, having married, chose Italy for his wedding-tour, where he remained some time studying the works of the old masters, especially in Rome: in the year following he sent home for the Academy Exhibition 'An Italian Girl,' painted with the finish of a miniature. Another Italian subject, entitled 'Going to the Sistine Chapel,' was exhibited at the British Institution in 1853: it is simply the head and bust of a lady wearing a veil, which she holds with one hand. For delicacy and transparency of feature the work could scarcely be excelled. A somewhat similar subject, called 'A Peep at the Carnival,' was in the same gallery in 1854: it is a small picture, representing a girl looking out of a window, exquisite in colour, and painted with extreme tenderness of flesh-tones. In this year also two subjects he contributed to the Academy exhibition manifested attempts at a higher aim than anything the artist had heretofore produced: these were 'The Wounded Knight,' suggested by the *Fairie Queen*, and 'Guiderius and Arviragus repeating the dirge over Imogen,' from *Cymbeline*; but though neither work is devoid of considerable merit, both bear evidence that the painter had not yet attained the power of dealing with grouped figures so successfully as he treated a single figure.



Drawn by W. J. Allen.]

NAZARETH.

[Engraved by F. Wentworth.]

The principal pictures exhibited by Mr. Gale in 1855, were 'Grisilda expelled from the house of the Marquis,' at the Royal Academy; and 'An IncurSION of the Danes—Saxon Women watching the Conflict,' at the British Institution.

The year 1856 showed five pictures exhibited by this painter, all very different in subject: at the British Institution were hung 'Imogen and Iachimo,' 'Paolo and Francesca,' and 'Happy hours

in joy and hymning spent;' in the Royal Academy were 'The Captured Runaway,' and an excellent study of a head of Christ. Two smaller pictures, 'Summer-Time,' and 'An Angel,' both remarkable for elegance of composition and exquisite finish, were exhibited the following year, with a third work, entitled 'The Fern-case,' at the former of the above named galleries. To the Academy he contributed two little works: 'The Confidante,' two

young ladies, in a woody landscape, in earnest conversation; and 'The Exile'—a French refugee seated in a small room with *La Presse* newspaper in his hand. Both are most charmingly executed, but the latter, in subject and delicate manipulation, might be owned by Meissonier without compromising his almost unrivalled talents. It would only be repeating the above remarks were we to comment upon the three cabinet-pictures sent by Mr. Gale to the Academy in 1858: 'The Sorrowful Days of Evangeline,' 'The Happy Days of Evangeline,' a pair; and 'Two Lovers whispering by an Orchard-wall:' all of them perfect gems of Art. In 1859 we find him still pursuing the same successful course of painting, in 'Little Grandmamma,' exhibited at the British Institution; and in 'Grace Harvey's Visit to the Sick Child,' from Kingsley's *Two Years Ago*; 'Love thy Mother, Little One;' and 'Chess-players—"Guard your Queen!"' hung in the Royal Academy.

A single picture in each of these two galleries made up the complement of Mr. Gale's exhibited works in the year following:

namely, 'Mother and Child,' in the Institution; and 'Columbus in Chains,' in the Academy: the latter picture an historical incident admirably treated and elaborate in finish.

We presume that Mr. Gale, on his journey into Italy, to which reference has been made, did not pass through Germany without transferring to his sketch-book something that arrested his attention by the way. Probably two pictures, exhibited in 1861, owe their origin to this continental trip: one, 'A German Flower-Girl,' in the British Institution; the other, 'Land Leben,' in the Academy; where at the same time he exhibited 'Eyes to the Blind,' 'The Father's Blessing,' and 'Naples in 1859.' We have yet so many subsequent pictures to mention that our limited space precludes comment on these. For the same reason we must pass over, with the simple enumeration of their titles, his productions of the year immediately following: 'Evangeline,' a head only; 'After the Spanish,' the head and bust of a Spanish female—both in the British Institution; 'God's Messenger,' 'Autumn,' 'The Sick Wife,' and 'Rejected Addresses,' all in the Academy.



Drawn by W. J. Allen.]

"SICK, AND IN PRISON."

[Engraved by F. Wentworth.

In the autumn of 1862 Mr. Gale visited the Holy Land, making Jerusalem his head-quarters. The journey evidently turned the current of his Art-conceptions, for from this period commenced the series of pictures of Eastern life and sacred subjects which have formed the staple of his subsequent labours. A second visit to the same deeply interesting country in 1867, when he located himself principally at Nazareth and Tiberias, confirmed him in the course he had taken. His works now assumed a more important and a higher tone: the first of these, exhibited at the Royal Academy in 1863, is a scene which had become somewhat familiar to us through preceding works, of other artists, 'The Jews' Place of Wailing, in Jerusalem:' it bears the impress of Mr. Gale's minute elaboration of detail. We find in our catalogue of the Academy exhibition of the following year notes of approval appended to his 'Turtle-doves, Jerusalem,' and 'Syrian Fellahin journeying;' the latter suggested by the scriptural passage—"That it might be fulfilled which was spoken of the Lord by the prophet, saying, 'Out of Egypt have I called

my Son.'" Of four pictures exhibited by him in the Academy, in 1865, one of the most prominent was 'BLIND BARTIMEUS,' now the property of Thomas E. Walker, Esq., of Thistle Grove, Brompton, to whom we desire to offer our acknowledgments for the facilities he afforded us for engraving it. The group is skilfully arranged, while the face of the young girl is an eloquent appeal on behalf of her afflicted parent. The draperies are painted in a remarkably rich tone of colour; and the quality of light, as expressed on the massive walls of Jericho, is well maintained. Another of this year's works, by no means inferior to that just described, is an illustration of the passage,—"A woman having an alabaster box of very precious ointment." The figure is of considerable size, and would, perhaps, have acquired power if painted in a less elaborate manner; but, as was said in our Journal at the time, "the artist has gained a quiet and tender expression well in keeping with the act of affection whereon the woman is intent. The colour is marvellous for its lustre."

Of the two pictures exhibited by Mr. Gale at the Academy in

1866, we much preferred the smaller, entitled 'Nearing Home;' the other, 'The Offering for the First-born,' certainly did not quite maintain the position acquired by those of the preceding year, to which we have made reference.

'Christ's Entry into Jerusalem,' the solitary contribution of 1867, was hung so high that it was impossible to form a definite judgment upon it; and we, unfortunately, had no opportunity of seeing it in the painter's studio, as was the case with several others. From the distance at which we looked at it in the Academy, its general appearance was favourable: the subject, however, is one that, to do it ample justice, would test the ability of any artist. Haydon's version is, perhaps, the best picture painted by him.

With two comparatively unimportant works, — 'Roses,' and 'The Daily Task,' both subjects of eastern origin, — Mr. Gale sent to the Academy last year 'NAZARETH,' engraved on a preceding page. There is no attempt here to make the subject an example of religious Art, strictly so called; it is simply naturalistic, one may call it domestic. The scene is the "home" of the Saviour at Nazareth: the apartment in which he appears with Mary and Joseph is the carpenter's shop. We may remark that the house, the buildings seen through the open doorway, and the various tools and instruments which make up the accessories, were all sketched from "nature" during the artist's visit to Nazareth. The figure of Jesus, who is removing a wooden plough from a



Drawn by W. J. Allen.]

BLIND BARTIMEUS.

[Engraved by F. Wentworth.

distant part of the shop, is that of a young man of agreeable but serious aspect: it is drawn in an easy, unaffected manner, yet has dignity. His mother watches his movement with loving eyes, while Joseph is laboriously sawing a piece of timber. The composition is well put together, while our reverence for the sacred character of the chief actor in the scene is in no way compromised by the familiar manner in which the whole is set forth.

'SICK, AND IN PRISON,' is engraved from a small, but well-painted picture, hung this year in the Academy. The conception of the two figures is excellent, the pose effective and touching, and the heads are really fine studies full of expression. A large

composition, 'The Return of the Prodigal,' was exhibited with it: the only comment we have room for is to say that, however acceptable this artist's smaller works are, this, and other larger canvases we have spoken of, show that he ought not to limit his practice to cabinet-pictures. His works of the last four or five years show such advance in many of the highest qualities that we trust he will persevere in the course on which he has entered. In all he does, he is painstaking and studious; with a good eye for colour, and great refinement of feeling.

We may note that at the commencement of the volunteer movement Mr. Gale joined the "Artists'" corps, in which he now holds a captain's commission.

JAMES DAFFORNE.

THE LEIGH HUNT MEMORIAL.

ACCORDING to promise, we present to our readers an engraving of the Memorial to Leigh Hunt, "inaugurated" at Kensal Green, on Tuesday, the 19th of October, by Lord Houghton, who, himself a graceful poet, was fitly chosen to discharge the agreeable duty. It was "uncovered" in the presence of about two-hundred persons, many of them being friends of Leigh Hunt; Mr. Thornton Hunt, his son, was also present with several of his children (the monument was subsequently formally given over to him and his family); and although the day was not propitious, several ladies were in attendance—among others, Mrs. Proctor (the wife of Bryan Waller Proctor, long famous as "Bryan Cornwall," the only renowned contemporary now living of Leigh Hunt) and Mrs. S. C. Hall, both of whom were his personal friends.

Our readers are aware that this project originated in the *Art-Journal*; its editor, Mr. S. C. Hall, when writing a "memory" of Leigh Hunt, learned with dismay that there was no stone to mark the grave in which he lay, in the crowded and "decorated" cemetery at Kensal Green. He printed these lines:—

"That is a reproach to all who knew him, and to all who have read, admired, and loved his many works—a generation that reaps the harvest of his labours. His works will, indeed, do both—they will be his monument—more enduring than any of 'piled-up stones'—and they will preserve his name for ever among the foremost men of his age and country. But it is not right that the crowded 'graveyard,' which contains sculptured tablets to so many illustrious authors, artists, and men of science, should be without one to this great writer; and I appeal to the thousands by whom he is esteemed to remove from England the reproach."

The result was that several friends or admirers tendered subscriptions; they were not sufficient for the purpose, however. The project, although by no means abandoned, was postponed, until it was taken in hand by Mr. Townsend Mayer, who, with more leisure than Mr. Hall, set himself earnestly to the task of its completion; and, some time afterwards, a sum of £217 was obtained, which was deemed ample for the purpose contemplated.*

Mr. Durham, A.R.A., the eminent and accomplished sculptor, had originally agreed to produce the bust, pedestal, &c., at the bare cost of materials and employed workmanship; and Mr. Macfarlane, of Glasgow, agreed to place the cast-iron railing without charge. Ultimately, however, both these generous gentlemen were relieved by the Committee from their promises: they have been paid, though very moderately, for their admirable work; and the monument, of which we give an engraving, has been erected "in memory of one of the most graceful, genial, and popular of British poets, essayists, and critics, whose own line best illustrates his character,—

"Write me as one that loves his fellow-men,"—

of whom it was said by one of his many friends, Lord Lytton,—

"He had that first requisite of a good critic—a good heart;" to whose merits Macaulay bore earnest testimony; and who was thus described by Thomas Carlyle:—

"He is a man of the most indisputably superior worth—a man of genius in a very strict sense of that word, and in all the senses which it bears or implies; of brilliant varied gifts, of graceful fertility, of clearness, lovingness, truthfulness; of childlike, open character; also of most pure, even exemplary, private deportment; a man who can be other than loved only by those who have not seen him, or seen him from a distance through a false medium."

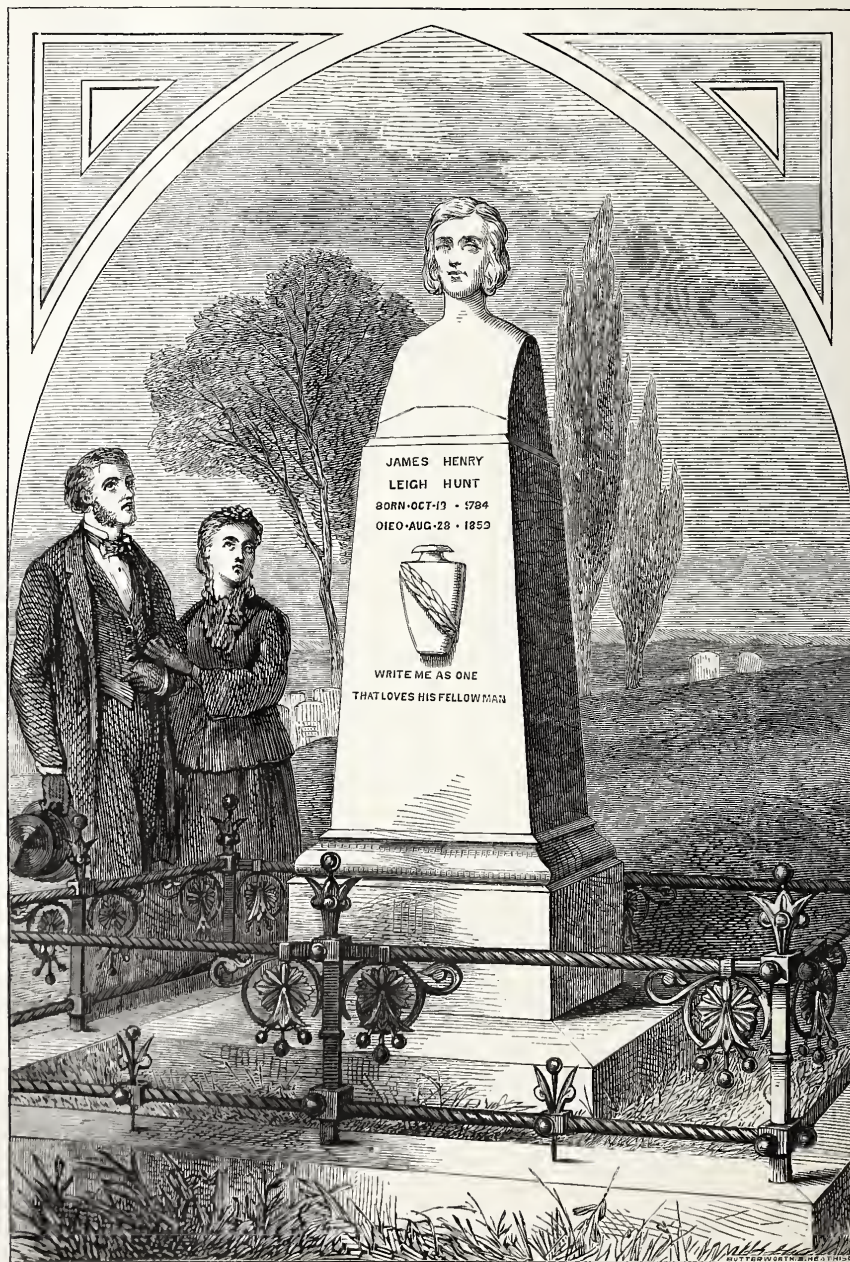
To these tributes we may now add that of Lord Houghton—pronounced by the side of his grave on the 19th of October, 1869:—

"Among that generation of poets Leigh Hunt was recognised as a companion, and by the best

* An addition has been made to it by subscriptions among the committee; but, including the purchase of ground, making the brick vault, expenses attendant on the ceremonial—in fact, everything included—the entire sum barely amounts to £250.

he was beloved as a friend. This is not the place, nor am I the man, to adjust his place in that illustrious company; but I will say here—I will say everywhere—that he was a true English poet. Not merely the faculty of imagination, not merely the presence of wit, not merely the great and sedulous accomplishment of our literature, not these things alone made him a poet—he was born one, and died one. There is one sphere of literature in which I think I may say he was absolutely eminent—I mean that of poetical criticism. In that field I place him before any other man of letters in this country. What made him so eminent in this was no less the acuteness of his penetration and

the tenderness of his taste, than the generosity and the nobility of his disposition. With him criticism—which is too often an enemy or a detective—was the gracious patron and the faithful friend, and he criticised because he admired, and because he loved; and whilst in the works of his contemporaries he would have passed over every error and fault which he could not conceal from himself, and rest upon everything that was gracious and beautiful, so in his contemplation of the past, he has brought forward and presented to the English mind for ever the beauties of our poetic literature in a manner so vivid, and in a style so graceful, that it is impossible to over-rate the value of the



contribution to the intellectual education of our race."

It is, as will be seen, a simple monument: on one side is an inscription, underneath "the Jar of Honey from Mount Hybla" (the title of one of his books), recording the dates of his birth and death,—October 19, 1784; August 28, 1859,—and on another his own memorable line—"Write me as one that loves his fellow-men."

Monuments far more sumptuous and more costly abound in the crowded grave-yard, but this, in its pure simplicity, is exactly such as we believe the poet would have chosen for himself.

The "reproach" at which we grieved, and desired to remove, exists no longer. The grave of Leigh Hunt is not without "a mark" in that populous city of the dead, who are not dead; and those who read his graceful poems, genial essays, and generous criticisms, will, hereafter,—and, so to speak, for ever,—rejoice that the gratitude—his due—has been expressed and recorded above his grave in Kensal Green.*

* A list of the subscribers is printed with a small but elegant edition of some of Leigh Hunt's essays, published by John Camden Hotten, Piccadilly. A copy of the little book has been sent to each subscriber to the monument.

THE CAPABILITIES
OF THE
ALEXANDRA PALACE AND PARK.

WHERE and what, may our readers inquire, are the Alexandra Palace and Park? By what gracious condescension, or by what colossal impertinence, are they dignified by a name which appeals with such force to the loyal admiration of the British public? Is the palace one of the crystal order? Is the park one of those forlorn wastes, entered by gates designed in a style which might be justly characterised as the poor-law *Renaissance*, and spotted with disconsolate little newly planted trees, each containing about enough timber and lop to make a good-sized besom? Even if such be the case, we would speak with forbearance, and with a desire to recognise all capabilities of future shade and grace. Any open spot within the *enceinte* of our vast metropolitan province of brick and mortar has a positive, or, more properly speaking, a negative, sanitary value. From the protection of Kennington Park, or of Paddington Green, to the removal of Middle Row, Holborn, every attempt to open ventilating areas in the dense hive of the metropolis merits ungrudging support.

In fact the steady, secular, growth of the largest European city is so rapid as to make the question of the best mode of maintaining the respirable quality of the atmosphere one of primary social importance. The annual rate at which the metropolitan population increases is such as to double the total amount in rather less than forty years; so that, unless some unforeseen check should occur, London, at the close of the present century, will contain more than six millions of inhabitants. Such a demand on the respiratory supply furnished by the atmosphere has never yet been made in the history of man. It is, therefore, of the first importance to secure, wherever practicable, open, planted, spaces, as lungs for this great capital.

Of all such localities, whether we regard the relaxation and pleasure of the visitants, or the actual chemical effect on the constitution of the air, there is not another, existing, projected, or possible, which has the capabilities of the noble estate on which H. R. H. the Princess of Wales has bestowed her loved and honoured name. Occupying the summit and the slopes of Muswell Hill, one of the chain of picturesque eminences that divide the basin of the Lea from that of the Brent, it commands a panoramic view of an extent, and of a beauty, that is rare even in our own picturesque country. Four hundred acres of fine old grass-land, studded with noble trees, watered, at the foot of the eastward slope, by the patriotic work of Sir Hugh Middleton, require but slight service from the florist and the landscape-gardener to convert them into a scene of positively fairy-like beauty. On the crown of the hill, looking down on every form of undulating slope, shady dell, and far-reaching distance, stands a substantial, well-built, highly-decorated building, which covers beneath its weather-tight roof no less than nine acres of land. A noble central hall, nine hundred feet in length, is crossed by three transepts. A lantern rises at each lateral intersection, and a lofty cupola in the centre. Flooring, painting, glazing, gilding, are all complete, and the solitary watchman who tends that palace of the Jinns has not discovered a single drop of water penetrating either the admirable roof or the well-fitting sashes.

We have spoken of the park-like scenery, and of the readiness with which it may be converted into a sweep of naturally ornamental ground, almost without a rival for its beauty. But the chief charm of the spot is yet untold. West of the building, and rising on a gently opposing slope—which is, at this moment, divided from the ground immediately surrounding the palace by a builder's hoard-fence that inspires the most lugubrious forebodings—lies a wild, natural garden, clothed with the utmost beauty to which the luxuriance of our northern vegetation can attain. On one side,

a low thick hedge of holly, pillared by noble oaks, flanks a grand terrace walk, commanding a noble view over the slope which descends rapidly from the prickly barrier. Very few such oaks are to be found within the island: lofty, sturdy, well-grown trees, not marked by the hollow boles and distorted limbs of extreme old age, but in the very prime of vegetable manhood. Turning at right angles at the end of this semi-avenue—such a scene for a lover's fancy—the walk skirts a rapid descent, clothed with turf of that silky fineness that denotes long and careful garden-culture, and set with a labyrinth of trees, each one of which is a study in itself. A noble cedar of Lebanon—there is a tradition that Linnaeus himself planted cedars in the neighbourhood—rises in a group of spires like a fore-shortened Gothic cathedral. An oak, which, from its perfect and unusual symmetry, deceives the eye as to size, and looks like a sapling close at hand, has a bole of some 15 feet girth, rising for 24 feet before it breaks into branches. Towering Scotch firs look down upon their coniferous brother from a yet loftier height. Such a sloping, sheltered, romantic lawn, would have charmed the very soul of Bacon.

Turning again, to avoid green-houses and kitchen-garden, the walk is bordered by a laurel hedge, and overlooks a wide sweep of country, undulated, wooded, and studded by many a spiry steeple, to the north. Here we meet with an elm standing alone on the turf, as perfect in its giant symmetry as the oak we have just admired. Then one of the cypress family, that rare species—some two hundred years old—in this country, of which the spiny leaves, emulating the deciduous habit of dicotyledonous trees, fade in autumn into crimson. Then, perhaps the monarch of all, we come upon a gigantic chestnut, which seems as if, like the trees once in the garden of Eden, no touch of iron had ever fallen upon its limbs. Twining and bowing branches droop to the very ground, and rise again—resting, not rooting—to emulate the vegetable peristyle of the banyan.

This unprofaned haunt of the British dryads, who may have lingered near from the time of Caractacus himself, is not without appropriate inhabitants. The elms which form an avenue shading the northern terrace-walk, bear the dwellings of a colony of rooks, whose ancestors have reigned in this airy polity undisturbed by the enormous growth, for nineteen centuries, of the vast city beneath. Their hoarse call, questioning cry, or eager and querulous chatter, completes the illusion of the scene. At five miles distance from London the visitor seems to be fifty miles from a city.

We speak of this spot almost with the affection which an adventurous navigator entertains for some new-found island, or the desert pilgrim for an oasis. It is a discovery. How many men in London know of palace, or park, or grove from personal visit to the spot? No description can produce the effect on the imagination which is the result of such a visit.

One thing is certain. We cannot afford to lose this spot; which, if duly preserved and tended, will be of priceless value in a few years. The menaced inroad of the builder must, at any cost, be resisted. And one especial advantage of the place is, that it presents the means of raising, with the least risk of failure, such a theatre or lecture-room for the teaching of nature herself, to the inhabitants of a denaturalised city, as we might vainly seek elsewhere. Rural nature, sylvan scenery, venerable forest-trees such as centuries could only produce, are there: gardens, floral, horticultural, and botanic, may be readily added. It would not be difficult for a deft hand so to supplement the efforts of nature, that a walk through these grounds should be, in itself, a most instructive lesson in botany.

And then were a portion of the nine acres of building devoted to a gallery of zoology, how admirable would be the result! We must have, if we are to educate at all, a Zoological Museum for the people—not a long row of glass-cases crowded with stuffed animals until they confuse the vision, but a select, well-arranged, exhibition, which shall display, even without guide-book or catalogue, an illustra-

tion of the system of nature. It is well to collect species—necessary, indeed, for the student and for the teacher—but such a collection is all but useless to the public. It fatigues and confuses from the very power of numbers. What we do want is a series of typical forms, preserved with the utmost skill, illustrating only the Linnæan genera, or natural groups of equal magnitude and importance. Nor is it impossible so to arrange these specimens that even children may see at a glance, what is the order, and how ranks the hierarchy, of the animal kingdom.

We cannot better serve our countrymen, and especially the citizens and inhabitants of London, than by aiding, in any manner, the development of the great capabilities of Alexandra Park. An outlay comparatively trifling seems only to be necessary in order to render the spot worthy of its royally bestowed name. It would be difficult to say more in any language. It would be impossible to say more in the English tongue, and to the hearts of the English people.

LEIGH HUNT.

October 19, 1784.

October 19, 1869.

BETWEEN unnoted birth and service crown'd
The way lies fair and good,
From leafy Southgate to the reverend ground
That holds the dust of Hood.

Much like his life the day that saw us there:
Half tempest and half calm,
Some trouble and some blessing fill'd the air,
Some roughness and some balm.

The waning year was conscious of its end;
But o'er the autumnal cold
The frequent sunshine—a celestial friend—
Came glancing with its gold.

Dreaming, we thought of lofty souls, by death
Uplift beyond our star,
Delivered from the doubts of mortal breath,
Translated, and afar.

Our vanish'd friend we almost saw and heard;
And Keats, though frail and bow'd,
With spirit bright and singing as a bird
In some Elysian cloud;

And Shelley, with a heart of quenchless fire,
All earthly storms above,
A mystery and a rapture of desire,
Made up of wrath and love.

Lamb, too, an elfin creature freed from wocs,
Yet trick'd in smiles and tears,—
A happier Mary by his side,—arose,
From unforgett'n years.

Coleridge and Wordsworth pass'd in memory
by:
The one with inward looks;
The other with the freedom of the sky,
And of the mountain brooks;—

And Hazlitt, in the light of hopes fulfill'd;
And Landor clear and strong;
And Byron, with no poison-drops distill'd
From his immortal song.

The living were less living than those dead,
Enough for us if, fast
Across the eloquent phrases that were said,
Came shadows of the Past;

Enough for us if, standing by his bust,
Our hearts restored the man,
And clear'd from dim forgetfulness and dust
The intermediate span.

The sculptured marble mildly took the light,
And shall in peace remain,
Companion'd by the alternate day and night,
The sunshine and the rain;

While he, exalted above wordy strife,
Pursues from day to day—
Pursues along the ascending beam of Life,
His immaterial way.

EDMUND OLLIER.

ALBERT DURER.*

By one of those unusual coincidences which will occasionally be found in literature, as in other matters, these two volumes have appeared simultaneously. The preface of each commences with remarking on the fact, that highly as Durer's works are estimated in this country, no detailed history of his life and works has hitherto been given to us: this hiatus in our Art-literature each author desires to fill up; and between the two, the reproach that might attach to England, on the score of neglecting an artist whom she admires, is taken from us.

We have written "between the two" because, though engaged on the same subject, both writers have approached it under somewhat different feelings and with different views: the result is that what may be lacking in the one volume will be found in the other. *Place à la Dame!* not only on the score of gallantry, but also because Mrs. Heaton's volume is more pretentious, larger, more richly illustrated, and more comprehensive as a life-history. The lady has made ample use, but not beyond what seems requisite, of the materials within her reach; while Mr. Scott has designedly compressed his within a comparatively limited space.

Mrs. Heaton divides her story into three parts: the first is a most interesting biographical account of Durer; the second, though she "does not pretend to deal with the hidden mysteries of his Art," is entirely devoted to a consideration of his works. Her remarks show due appreciation of the master's genius, and a fine discrimination of judgment. Contrasting Durer's designs with the more peaceful and intelligent productions of the great Italian painters, she remarks that "the secret of Durer's strength lies further from the surface, and requires more of intellectual and imaginative effort in its study, than that of any of the Italian masters. His work is always transcendently good, but that it is also most beautiful will only be perceived by those whose eyes have been trained to seek out that high and subtle beauty which lies outside the region of the sensuous." A strange, weird-like imagination was Durer's, which keeps one spell-bound; as was that of our own William Blake, and that of the Belgian Wiertz. The third part of Mrs. Heaton's book is occupied with the journal and last years of Durer. No more worthy tribute in a literary form, to his memory could be offered than this very beautiful volume; graced, as it is, with admirable photographic copies of many of his choicest engravings, in addition to numerous woodcuts.

Mr. Scott's more modest book will be valued by those to whom the other may not be accessible. As a matter of course he travels over much of the same ground as his cotemporary writer, but his narrative is more concise. Nearly one-third of the contents of the work is devoted to an appendix, containing an ample descriptive catalogue of Durer's engravings of every kind, with a list of his pictures, portraits, drawings, sketches, &c., &c. To the collector this list, which must have entailed much labour and research, will be estimable. It is unfortunate, perhaps, for Mr. Scott that he has unconsciously entered the field against such a competitor as Mrs. Heaton, yet his volume will find, as it deserves, its share of favour among the admirers of the old Nuremberg artist.

We may, however, remark concerning both histories that there is in the early life of Durer, and especially in connection with his friends and associates, a degree of uncertainty which neither author has attempted to clear up: this still remains to be done by some future biographer.

* THE HISTORY OF THE LIFE OF ALBRECHT DURER, OF NUREMBERG. With a Translation of his Letters and Journal, and some Account of his Works. By Mrs. Charles Heaton. Published by Macmillan & Co.

ALBERT DURER: HIS LIFE AND WORKS. Including Autobiographical Papers and Complete Catalogues. By W. B. Scott, Author of "Half-hour Lectures on the History and Practice of the Fine and Ornamental Arts." With Six Etchings by the Author, and other Illustrations. Published by Longman & Co.

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—Mr. George Hay and Mr. James Cassie have been elected Associates of the Royal Scottish Academy, in the room of Mr. Cameron and Mr. Ross, the last elected Academicians.—The students who had attended the classes of the late Robert Scott-Lauder in the Trustees Academy and in the National Gallery, being desirous, as we intimated recently, to commemorate their appreciation of their master, have resolved, with the sanction of the family, to erect a monument over his grave in the Warriston Cemetery. The monument will be in the form of a handsome slab of grey Sicilian marble, with an alto-relievo head of white marble in medallion, and an appropriate inscription underneath. The subscribers have intrusted the commission to their fellow-student, Mr. John Hutchison, R.S.A., the sculptor of the admirable bust at present in the library of the Royal Scottish Academy, and, which, we believe, will shortly be placed in our National Gallery. The influence of Scott-Lauder's teaching seems to have been remarkably favourable on Scottish artists, as may be seen by the positions already attained by so many of his pupils, amongst whom may be specially mentioned Herdman, Pettie, Orchardson, Hutchison, Cameron, Peter Graham, M'Whirter, M'Taggart, Chalmers, the Burrs, &c. Rarely have qualifications requisite for a Fine-Art teacher been so happily combined as in the case of the lamented Scott-Lauder; and it is gratifying to find there will be such a becoming tribute to his memory.

HAMILTON.—An elegant memorial has been erected near the village of Cadzow, in honour of the late Duke of Hamilton. The monument, designed by Messrs. Heath, Wilson, and David Thomson, architects, Glasgow, is in the form of an open circular temple, 21 feet in diameter, raised upon a rusticated basement; the columns (of which there are nine, symbolic of the Muses) that support the entablature roof, are each 15 feet high, of single blocks of polished red Aberdeen granite; the other portions being of fine sandstone. Within it an excellent bust—a portrait full of character and life—by Mr. Mossman, of Glasgow, has lately been placed.

LEITH.—The boldest and greatest of the recent advances made by the Fine Arts in Scotland is the revival of mural decoration within our churches. The first indication of Art in Scotland, it spread with the progress of the church, was swept away at the Reformation, and was henceforth neglected because it had graced the Catholic chapel. Its revival shows that the taste for Art is no longer soured by bigotry; church ornament is tolerated; and even if it is still looked upon with something like indifference by the Presbyterian, the beauty and effect of polychromy will in time render its application universal. Chiefly in the smaller dissenting chapels has it been ventured upon. But the most notable example is in the church of St. James, Leith. The decorations here are designed by Mr. E. F. Clarke, of London, and executed by Messrs. Ballantyne, of Edinburgh. The principles laid down by the ornamentists of the early church have been closely followed. The chancel is enriched with scrolls and diapers in dull red, the constructional parts in light blue and gold. In each panel formed by the arading is a richly foliated niche; every niche contains a figure drawn in accordance with the conventional type of the thirteenth century. The nave and transepts are decorated with scrolls and stencilled foliage above the string-course, while the space below is covered by a dark ground colour, diapered in dark red. At the west end of the nave is a highly ornate arcade, containing panels with emblems; and on the west door is a richly foliated spandrel scroll, supporting a winged figure bearing a shield with monogram.

BABINGSTON.—The new Mechanics' Institute was opened in the month of October, with an exhibition of Fine and Industrial Art. The contributions included a great variety of works—models, paintings, drawings, illuminations, photographs, needle-work, &c. &c.

HISTORICAL PHOTOGRAPHS.

MR. JOHN HENRY PARKER, so well known for his admirable little text-book on Gothic architecture, has directed our attention to a series of photographs, more than 1,500 in number, illustrating the archæology of Rome. A portion of these photographs were to be seen at the Institute of Architects last year, but the third portion of the collection, of which the catalogue now lies before us, consists of new pictures taken in the winter of 1868—1869.

The subjects illustrated by the photographs are clearly and systematically divided under several heads. The first series is illustrative of the modes of construction, the nature of the material used—stone or brick, the method of laying and bonding, whether *opus quadratum*, *opus reticulatum*, or *opus lateritium*, or, as we should say, ashlar-work, honeycomb-work, or coursed brick-work. Then follow views of the relics of primitive fortifications and of ancient roads, of the walls and gates of Rome, of the aqueducts and their adjuncts, of Imperial public buildings, of temples of all ages, of the domestic architecture of the empire, of obelisks, tombs, and catacombs: thus much for ancient Rome. Of mediæval and modern work we find selected specimens of domestic architecture, churches, church and altar-decorations, sculpture, mosaic pictures, fresco-paintings, inscriptions, plans, general views, and peeps at the recent excavations.

Of the great historic, archæologic, architectural, and chronological value of this mass of accurate information it would not be easy to speak with too much force. The crumbling relics of a mighty past are saved from impending demolition by means of an Art more imperishable than that which deals with stone or with iron. So heartily do we sympathise with Mr. Parker that nothing but duty to our readers compels us to criticize what we must call the evidence of the *amateur* element in the work. Very many of the photographs, valuable as they are, are far from being the best that a good and experienced photographer could produce. In some of them the indistinctness is probably due to their being taken at English hours, and not in that early morning light in which alone, as the natives well know, the finest pictorial effects are to be grasped by the camera in the climate of Italy. In other cases the optical distortion is so excessive as altogether to destroy the architectural idea of the building, and to represent it as pyramidal. It is a thousand pities that the value of a work like the present should be marred by these negligences of detail.

The subjects to which we most naturally turn for description in our pages are the frescoes and mosaic paintings. These, almost without exception, we must call more valuable as records than as pictures. The difficulties of taking the negatives, in many instances, of the aluminium light, have no doubt been considerable; but in some instances the mosaics, seen *in situ*, in the general views, are much more distinct than in the special representations on a larger scale. The grim, severe aspect under which the faces of Christ and the Apostles and other Saints are depicted in the mosaics of the ninth century deserves especial attention. If the dates given by Mr. Parker be as accurate as they are precise, the contribution which he has made to the history of Industrial Art is little less important than that architectural information for which his photographs will be, no doubt, eagerly sought, and for communicating which they possess such remarkable value.

We have the treasurer's report of the Roman fund for archæological investigations and excavations, January to July, 1869, showing a receipt of only £178 1s. for subscriptions. The expenditure in 1869 is £310. We hope that those interested in Roman research will not allow this most meritorious investigation to droop for want of funds—or throw on the unaided forces of Mr. Parker the undivided responsibility, as well as the undivided honour, of a victorious struggle with time for the preservation—for the intelligence of the future—of so many monuments of the eternal city.

RECENT IMPROVEMENTS
IN MINOR
BRITISH ART-INDUSTRIES.

TWISTED IRON-WORK.

In the course of inquiry among the utilities and necessities of everyday life, we have been more and more convinced that every material which contributes to our household convenience is yet open to great improvement in the forms and manner of its production. We are not dealing here with the costly refinements of life, but with articles which have been necessities in the households of human kind since the earliest records of our race. On whatever grounds they may be based, our opinions of the ultimate excellence of the productions of our day are demolished one by one in the face of inventions suggested by science. It is by no means extravagant to suppose that the manufacture of iron has attained to its utmost perfection. This vulgar metal, the submissive servant of mankind in all ages, is a common necessity alike with the rich and the poor, insomuch that the ordinary range of its manufacture is familiarly known. Yet we have now to report on an invention which will form a new starting point in the manufacture. It is yet in its infancy; but it must, in maturity, become a source of production extending in a variety of directions unknown in the old forms of manufacture. It commends itself to the notice of the public by the cheapness of its products, its susceptibility of beautiful form, and its adaptability to an endless variety of uses for which it has hitherto been considered unsuited by the costliness of production.

The invention to which we refer is "Tuddenham & Co's. patent improved twisted iron-work," the invention of Mr. Stephen Tuddenham, of Lambeth.

At present the material is considered especially suited for the manufacture of chancel-screens, communion-rails, balusters, window-guards, window-sash bars, bedsteads, balconies, palisades, gates, &c. All this, it may be said, is obtainable in cast and wrought-iron. This is true; but the ordinary methods of production are without the united and essential conditions of cheapness, beauty, and strength.

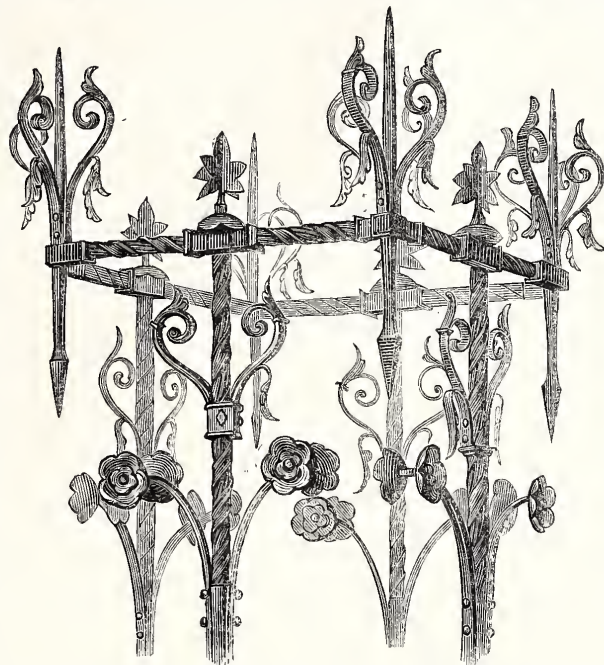
The two engraved designs show, in very different classes of work, what can be effected in this way. The vine-leaf and tendril composition is an arabesque, so light as to rival even decorative painting; the other, heavier and more substantial, yet playful and eccentric, exhibits an example of work and composition adaptable to screens, gates, and every kind of iron-fence work which can be enriched by ornament. The execution of the vine-leaf composition, if not impossible by the hammer, would, at least, modelled by such means, be so costly as to equal in price a rare work of Art. The leaves are so thin as almost to yield to the pressure of the

composition is elegant, and it might be adapted to a variety of uses in which it would prove highly ornamental. The other example comes nearer to hammered work, but no handiwork could rival the regularity of the twist and the sharpness of the ribbon.

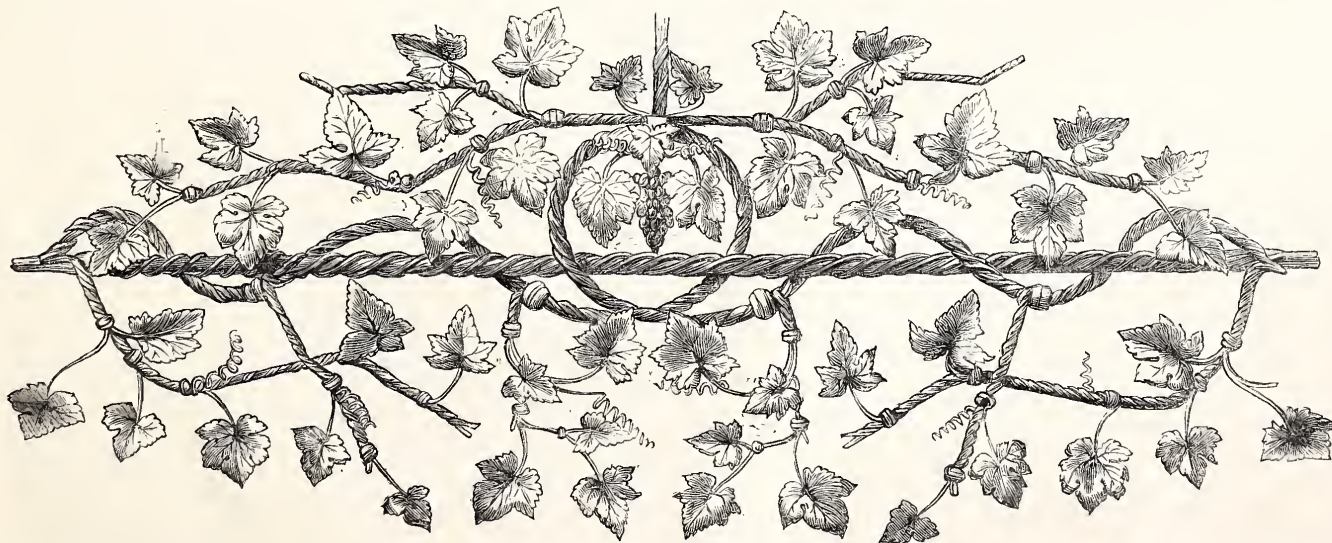
As all our most valuable inventions are remarkable for the simplicity of their primary elements, the principle of this is so obvious we are surprised it has never before been applied. To describe, it may be, one of the commonest forms of the production, let us suppose a bar of wrought-iron, the profile section of which may be diamond shaped, triangular, or quadrangular.

This bar after having been submitted to the action of the machinery employed by Mr. Tuddenham comes out "twisted," with a beauty and regularity which certainly could never be imitated by the most cunning hammer-work of the most accomplished smith. To take another and much more complicated example: we see a bar of iron, the profile section of which looks very unpromising of the beautiful result, but after the operation of twisting, it comes out as a centre rod round which run a couple of spiral ribbons, perfect as to arrangement and regularity, and not the least interesting feature of the work is its sharpness. It is difficult to conceive the possibility of imitating this design, we may call it, by any handicraft, and much less, another which we instance—a bar composed of a group of evenly laid strands, which comes out looking very like a composition of twisted bars, and so curiously complicated, yet so regular, as entirely to set aside the idea of the labours of the smith.

As in our day the introduction to popularity of such inventions as that which we now describe is in the hands of architects, engineers, decorators, and ornamentists, a novelty which, in consideration of its merits, addresses itself to these professions, must commend itself by its utility, its adaptability to decoration, and its cost,—and by these three qualities this invention is eminently distinguished. We are not unfamiliar with twisted forms in iron as employed for rails, supports, and bars; but there is a poverty and monotony of device in such productions that excite no interest in the observer. The metal employed is not restricted to wrought-iron; but



hand, and it will be observed that they imitate the lightness and tenderness of the natural leaf by their tendency to fold and curl up. The most delicate structural markings are given with a precision which bids defiance to the most subtle manipulation by the hammer. These leaves, in fact, are first cast, and then they receive from the hammer that flexure which leaves commonly assume before they decay. The



designs may be produced in cast-iron, which is afterwards treated in the ordinary way, and supposing there be a standard or shaft in the composition, this is twisted, and assumes a prescribed form.

The machine by which these forms are produced is very versatile in its applications. Thus the inventor may twist an entire bar, or limit the operation to a portion only of its length.

Again, we see bars twisted half to the left and half to the right, the division being marked by a central ornament, usually of cast-iron, the fixing of which is, we believe, one of the minor *arcana* of the manufacture. It will be easily understood that the power of thus dealing with wrought-iron is applicable to other metals. The company shows a section of polished steel twisted; and if steel can be so dealt with, we may suppose

that most of the malleable and fusible metals may be treated in the same way. We noticed a very beautiful spiral section of a combination of iron and brass, admirably suited for interior decoration; and also a variety of baluster-rails that exhibit some of the forms in which such articles are producible. All are painted, enamelled, or otherwise enriched; this treatment generally assisting very much the form of the rail.

The application of the invention, we repeat, is in its infancy; but we can see no limit to its future development in its particular department. Of course, the exertions of Mr. Tuddenham are at present directed to the production of utilities in quantity, for it is these, after all, that constitute the sound basis of most manufactures. The present productions point to an extensive range of exterior and interior decoration, which may be greatly extended by the production of rich castings, finished by the hammer. Foliage, for instance, and the most delicate appliances of enrichment, may be cast, and afterwards formed, and even modelled, by the hammer. We have seen a vine-leaf so treated as to communicate to it the tender pliability of the natural leaf; and if objects so delicate can be effectively reproduced and applied in enrichment, there is scarcely any object that is not available.

To refer more immediately to the commercial question of cost: the ornamental baluster-rail, in cast-iron, costing so many shillings, can be sold by this establishment at somewhat more than half the price. To pass from small things to great: a set of park-gates, consisting of a centre carriage-entrance and two side-gates, of florid design, in wrought-iron, would cost not less than six or seven hundred pounds; whereas it seems that at this establishment the same work could be executed for little more than half the sum. The invention is well suited for the manufacture of furniture and fittings for churches, public buildings, and offices. The richest designs for screens and altar-rails can be worked out by this means; also lecterns, gaseliers, and ornamental pulpit-supports, with a taste and sharpness which might remind us of the elaborate iron-works of the German *cinque-cento*. It must not be forgotten that any work executed in this manner can be repaired, should it be broken; and this advantage which the material possesses over cast-iron, that cannot be repaired in case of fracture, enhances greatly the value of productions in malleable cast-iron.

The gates at the Marble Arch present one of the richest designs that has ever been executed in cast-iron, and an idea of their value is suggested by the care shown for their preservation. If these gates were to be broken, there is no means of repair. Cast-iron, as is commonly known, is much more liable to breakage than wrought-iron, or malleable cast-iron which is distinguished by the twofold advantage of great strength and readily admitting of repair. We might, were it necessary, by reference to parliamentary papers between forty and fifty years old, get at the figures of the cost of this very expensive work; but it is enough for our purpose to observe that the mould for the casting would form a very considerable item in the column of details. Of the design we say nothing, because this will be a necessity as well for malleable cast-iron, as for common cast-iron. Among the most remarkable examples of recent florid iron-castings, are those on the staircase of the new India Office. That they are extremely heavy, and out of proportion with the rail of the balustrade, is not the question here. The design appears to us to have been suggested, by a desire to show something of a kind that is not produced in wrought-iron, of which the peculiar distinction is always lightness. It might not be impossible for an enterprising artist, with mechanical assistance, to model such a work with the hammer; but it would be at a cost which would remove the production from the list of household appliances, and rank it among precious works of Art. In all ordinary wrought-iron designs, it continually occurs that the welding is performed without reference to natural form; and hence the charm of the allusion to vegetable life is lost. The principle of composition employed in the works in Lambeth is, we believe, enormous pressure, or, at least, some effective means which leaves a perfectly clean joint.

Of this invention, it is not too much to say, that it promises the production of works in iron and other metals of the most elegant form. The Company is in its infancy, and is at present engaged principally in such works as shall

establish it as a producer of necessaries presenting advantages not found in like articles of the same material. But this is only the first application of the invention. We can see in the principle developments in different directions, with inevitable modifications, presenting facilities for the execution of the richest and most graceful designs at a cost singularly cheap in comparison with the beauty of the work. We have mentioned having seen a vine-leaf, finished we may say, under the hammer. If, therefore, a vegetable structure, so delicate, could be thus treated, any similar object could be helped by the finish of the hammer in a skilful hand, to even a closer imitation of natural character and surfaces, than is yielded either by casting or machinery. It will not be immediately that such a consummation can be attained; but here is a means of executing in iron the most graceful and elegant designs, at a cost greatly below that of ordinary hammered work; and allowing time for the establishment of the Company in the confidence of the public, it is earnestly to be hoped that with the cultivation of the invention for the production of necessaries, it will not lose sight of its value in the direction of Fine Art.

We may add that specimens of the iron-work are to be seen at the offices of the Company's sole agents, Messrs. Bates, Walker & Co., 27, Walbrook.

H. MURRAY.

THESEUS.

FROM THE SCULPTURES OF THE PARTHENON.

THIS is a very different example of sculptured work to those we are accustomed to place before our readers, and, probably, will be less acceptable to many; but our object in presenting it is to show from what sources all great sculptors for nearly a thousand years, or possibly more, have derived their inspirations in a greater or less degree.

The possession of the Elgin collection of marbles, in the British Museum, has established in our own country a national school of sculpture founded on the noblest models that Art has ever produced. Presumed to be the work of Phidias, they were taken, chiefly, from the ruins of the Parthenon, or Temple of Minerva, at Athens, erected during the administration of Pericles, about 448 B.C. The principal story represented in the frieze of the peristyle of the building on the southern side, is the contest between the Centaurs and the Lapithæ, arising out of the following traditional occurrence. The Centaurs were invited to the nuptials of Pirithous, king of the Lapithæ. During the marriage banquet, one of them, named Eurytion, or Eurytus, elated by wine, offered an insult to the person of Hippodamia, the bride. This outrage was immediately resented by one of the guests, Theseus, king of Athens, 1235 B.C.—nearly two centuries before David sat on the throne of Judah—and the friend of Pirithous. Theseus, snatching up a large vessel filled with wine, hurled it at the head of the offender, bringing him lifeless to the ground. A general engagement followed, in which the Centaurs were defeated.

The grand figure of Theseus, here engraved, is one of the numerous statues that adorned the tympana, or pediments. Even in its sadly mutilated condition it is a marvellous specimen, in its anatomical development, of ancient Greek Art—a fine study for sculptor or painter. Indeed, the whole series of Grecian sculptures in the British Museum cannot but impress the mind with a sense of the power and elegance of those wondrous creations—engaging monuments of true genius.

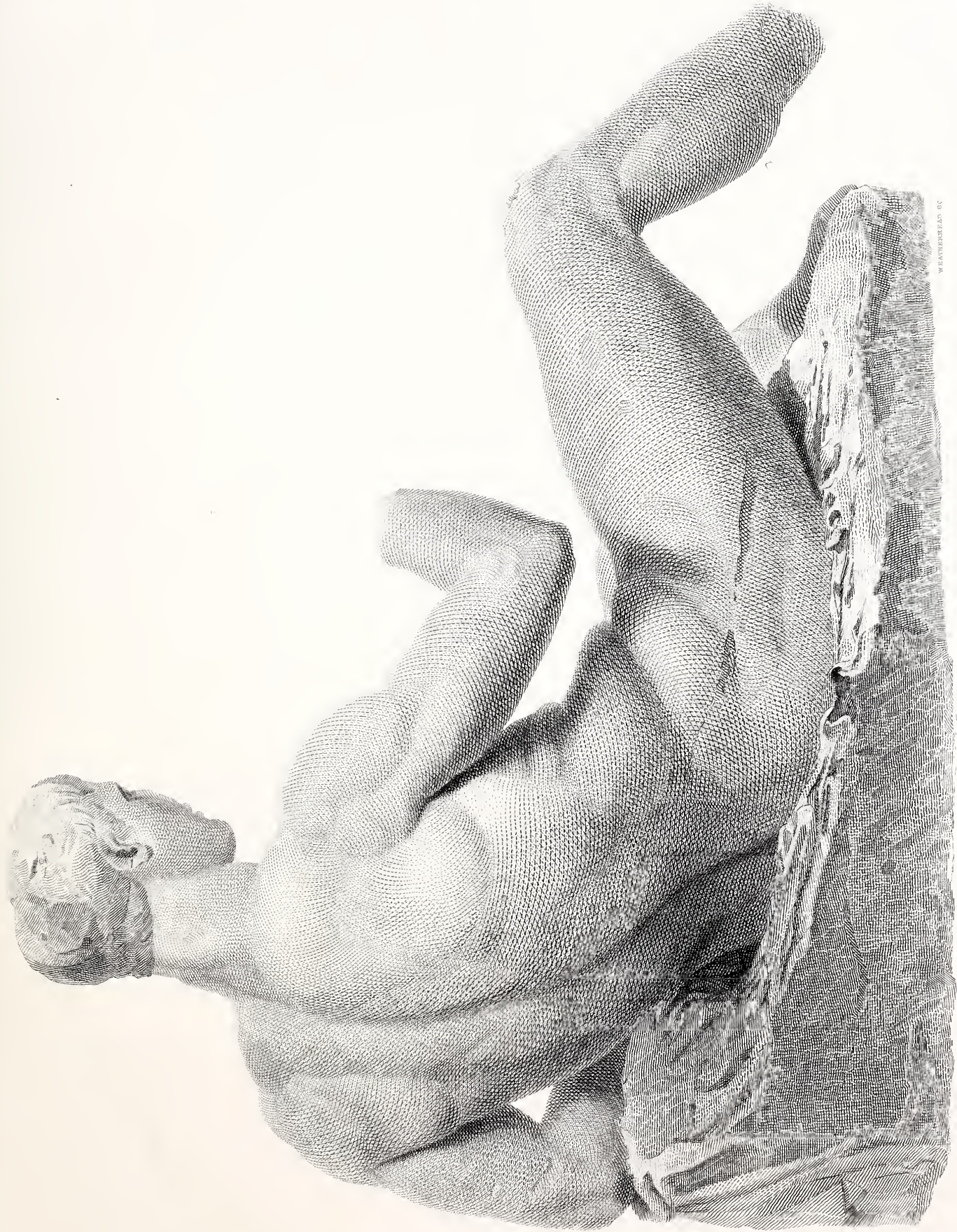
FRENCH GALLERY.

SEVENTEENTH WINTER EXHIBITION.

THIS gallery contains, as heretofore at this winter season, a varied and pleasing selection of "Cabinet Pictures by British and Foreign Artists." The latter, which preponderate, offer most novelty and material for criticism. The student of Continental schools will here be glad to make the acquaintance of men not hitherto known in England. Stars of the first magnitude may be seen from afar, but lesser lights are altogether obscured if not brought within range of close vision. Yet some of the artists here conspicuous, such as Portaels, De Jonghe, Koller, Devriendt, Clays, Schreyer, shine already in the clear brightness of established European reputations. This gallery, as usual, has the advantage of being carefully hung and well balanced; the art of "padding" is understood; choice pictures are forced up to the eye, second-rate products wisely kept in subordination. Perhaps the collective result may be a little below the average of former years. Still, this well-furnished room contains not a few rare works, which no true lover of Art can forego the pleasure of visiting.

G. De Jonghe, a Belgian painter of wide repute, repeats a treatment which has already become familiar in this gallery. 'The Picture-Book' is primarily a yellow bed, intentionally made outrageously yellow, in order that the painter may show his skill in surmounting the difficulty. His treatment is altogether so defiant that he even seeks to relieve a gold frame from the surface of golden silk. Few artists could solve so hard a problem, though, be it observed, the difficulty is of the painter's own seeking. Koller and Devriendt, who have both here also made themselves favourably known, exhibit two characteristic compositions. 'The Visit,' by the former, is managed and painted to admiration: a queen-like lady sits in state in a rich apartment clothed with tapestries and wall paintings. The style, it will readily be admitted, is mannered, and the surface has too much the polish of porcelain, still the work, in its way, can scarcely be surpassed. A somewhat companion picture, 'Going to Mass,' is by J. Devriendt, an artist whom we are accustomed to associate in manner with the late Baron Leys. 'Going to Mass,' in fact, is studiously mediæval, after the mode of Memling and other early Flemish painters. We have nothing quite corresponding with this style in England, though several of our artists have of late been going in this direction. Great, verily, is the diversity which at this moment subsists among the schools of the Continent, as indeed may be seen at a glance, by the comparison of these mediæval products with a grandly tragic figure, 'Jealousy,' by the illustrious M. Portaels, who is known to have fallen under Eastern influence. This well-studied, stately, and deeply-impressive figure, fit character for the heroine of deadly romantic deeds, we incline to accept as the least faulty of the painter's ideal creations. The treatment is supremely artistic: the work has quiet power; and a certain florid decoration, which has been the artist's bane, is here kept within soberest confines.

The more recent and realistic phases of the Munich school are represented by products good, bad, and indifferent. A large, brilliant, but somewhat flaunting composition, by Liezenmayer, a distinguished pupil of Piloty, has already fallen under our notice. In our review of the Bavarian gallery in the great Paris Exposition of 1867 we wrote: "Liezenmayer, in two distinguished compositions, 'Maria Theresa nursing a Child' and 'The Canonisation of Elizabeth of Hungary,' rivals Piloty in technical force, brilliant light, texture of paint, and handling of brush." The first of these works now commands the place of honour in the Pall Mall Gallery, and has never before been seen to equal advantage. Mr. Folingsby, another pupil of Piloty, is also favourably represented by a picture poetic in conception, 'The Song is ended.' This work was deservedly commended when first seen this autumn in the Munich International Exhibition. Notwith-



WEATHERHEAD '60

THESEUS

A FRAGMENT FROM THE EASTERN PEDIMENT OF THE PARTHENON

standing these and other gleanings from Munich, and one or more minor importations from Dusseldorf, the German school still continues insufficiently known and ill appreciated in London.

The landscapes, sea-pieces, and animal-paintings, which we owe to the Continent, merit attention. 'Three Marines,' from Theodor Weber, a well-established painter, who appears to advantage in the Munich Exhibition, are in themselves sufficient to make a reputation. The style is wholly different from that of Stanfield, Cooke, Turner, or Fielding. It is evident that Weber studies nature in an independent spirit; and the pictures he produces are admirable for movement in wave, and stormy character in sky. M. Clays, the distinguished marine-painter of Belgium, delineates once more for our delight Dutch vessels quietly floating on a tranquil sea, 'Off the Coast of Holland.' His manner has a charm peculiarly his own. H. Koekoek, the Dutchman, has a couple of little coast scenes, 'Loading the Boat' and 'Discharging the Cargo,' which fully explain how it is the artist has made himself a favourite in his own land. The greys may be a little blue, and the whole effect rather pretty; but the execution has sparkle, and the detail truth. 'Punt Fishing,' by J. Maris, should also be noted: we have from the first recognised rare quality in this artist. Also, near at hand, should not be overlooked, charming little interiors, by P. Seignac, who, a few months since, attracted attention for a sentiment thrown into small simple figures akin to Frère. Lambinet is again far from his best: other landscape-painters are taking the lead of him. By Mrs. Follingsby we observe 'The Ferry,' a study from nature, commendable for simplicity and for truth of atmospheric effect. We conclude this rapid survey of foreign works by bestowing liberal praise on A. Schreyer, who more and more justifies the good opinions he won when first seen in this gallery. 'Travelling in Wallachia' has pathos; the suffering horses arouse sympathy. No artist throws so much expression into patient, mute animals.

The English pictures are not altogether unimportant, though a large proportion do not fall within the range of criticism. We are glad to meet Mr. Creswick again: 'Fording the Stream' has the quiet charm of his best manner. Mr. Leader exhibits five landscapes; Mr. Vicat Cole, one; J. Peel, four; T. S. Cooper, two; F. W. Hulme, one; G. F. Teniswood has also one, a small canvas: none of these landscapes need make demands on our limited space, because each master is at his accustomed standard, and no more. Among figure-painters, we may also pass with accustomed meed of commendation, or its contrary, J. C. Horsley, R. A.; F. Goodall, R. A.; H. Le Jeune, A.R.A.; E. Nicol, A.R.A.; and J. Archer. We regret that we do not find ourselves with room to distinguish between the individual merits of these several painters. But Mr. Long's large panorama of 'Liberty of Creed in Andalusia' challenges criticism, if only by its inordinate dimensions. The work is unequal: ambition is still in excess of knowledge, yet the artist makes progress; and exceptional passages show that the painter has power, if he will only put himself under discipline, to win a first position in his profession. J. B. Burgess, within the same Spanish sphere of subject, shows more thorough training. 'The Padre's Visit' is masterly, brilliant, yet not overdone. The heads have character, beauty, colour; and the realism of the details detracts nothing from the dignity of a composition which seems to concentrate what is most pictorial in Spanish life and character.

The Scotch school comes out with more than usual strength and eccentricity. Yet T. Faed, R.A., departs not from his later manner; a rustic 'In Doubt,' combines simplicity with sentiment, in a way that is known to be popular and marketable. In a different manner, but with the reward of the same signal success, Mr. Orchardson and Mr. Pettie push still further their previous efforts. 'The Idol' shares the merits and the defects identified with Mr. Orchardson: the execution is care-

less, scratchy, and incomplete; the colour is, at least in places, not only dull, but dirty. Yet it may be fairly urged that these defects, if they be defects, are not only intentional, but are consequent upon palpable merits. At all events, we vastly prefer the eccentricity of a man of genius to the commonplace propriety of painstaking mediocrity. Mr. Pettie exhibits two pictures: the one, 'A Hard Fight,' falls alike under the strictures and the praises we have bestowed upon Mr. Orchardson's abnormal performance. 'Romeo and the Apothecary,' also by Mr. Pettie, is, at all events, one more proof of the artist's versatility: the "Apothecary" is a literal yet imaginative conception of the character: what we know of the Alchemists of old is embodied in this wild and fantastic figure. Mr. Pettie has a vein of quaint originality, together with a conception of colour with a meaning in it, from which we may look for further outcome than we have yet received. Before we quit this interesting gallery, we point, close at the door, to 'Indifference,' by G. H. Boughton, a composition of humour and of satire singular for an oblique, yet eminently artistic, way of looking askance at a subject. The colouring, as indeed the whole treatment, is marked by the characteristics of the French school. This "French Gallery," indeed, thus sustains the reputation it has long borne: it has the merit of bringing into relationship schools which, though diverse in nationality, are, by the universality of their aims, truly cosmopolitan.

OLD BOND STREET GALLERY.

WINTER EXHIBITION.

This is the gallery which during the summer was devoted to the "Supplementary Exhibition;" being vacant, the proprietor not unnaturally thought he might turn the tenement to account by adding one more to the list of our Winter Exhibitions. These four rooms are small and but poorly lit, yet they furnish hanging space for upwards of 500 pictures and drawings. As to the basis upon which the enterprise is founded we know little; the catalogue does not vouchsafe one word of explanation, but we are given to understand that the management is vested in a committee, as in fact is the case with the "Dudley Gallery." We further believe that the general character and aim continue similar to those of the "select supplementary"—with this difference, however, that the pictures do not now come before the public with the distinguishing qualification and express recommendation of having been rejected elsewhere. Yet, on looking round the rooms, the spectator cannot but suspect that some of the painters are here present under a forlorn hope and tormenting fear. On the other hand, we confess there are works on these walls which would do honour to any one of our exhibitions, not excepting the Academy. And altogether this gallery, by its accessibility to all comers, may be of service; for it is well known that "Suffolk Street" is far from impartial in the favours it shows. And there has, in fact, been often before some place to which artists not over-well befriended might retreat to keep one another in countenance and administer mutual sympathy and consolation. Formerly existed the "Portland Gallery;" more recently, the "Corinthian;" and now "Bond Street" takes its turn, and deserves as much success as any one of its predecessors. The experiment should be treated kindly rather than critically. There is many an artist in the land who is struggling manfully without encouragement proportioned to his labours. The fight is hard, and the reward long in coming; the door of this gallery then is now open to those who may need to enter.

Several artists of consideration sanction the undertaking by their presence. Thus, on looking round the rooms, we recognise works by F. Smallfield, Rudolph Lehmann, J. R. S. Stanhope, P. R. Morris, B. E. Warren, C. Lucy, E. C. Barnes, F. B. Barwell, &c. To Mr. Smallfield we owe a clever composition distinguished by character, 'When Lubin is

away:' the artist, however, is evidently less at home in oils than in water-colours. Mr. Rudolph Lehmann sends an admirable sketch from nature, 'Cervara.' This small interior—with detail, sparkle, and tone, worthy of a Dutch master—makes us understand the better the admirable backgrounds and accessories which this artist has occasionally thrown into his Academy pictures. 'The Net-mender,' by a young Belgian of the name of Jackman, has promise: this rustic subject is treated with breadth and power. 'The Sick Child,' by A. B. Houghton, has colour, character, and mastery, akin to the manner of Mr. Pettie. Not far distant, the eye is arrested by a subject well chosen for incident and action, and put together with point and skill. This 'Attack,' by J. W. Bottomley, is made by a flock of geese upon some pretty innocent children. The picture is well painted. On the same wall we notice for pleasing simplicity, 'Sunny Hours of Childhood,' by C. Lucy. The group recalls a picture by this artist in last Academy: it is a pity care has not been taken to draw the children's legs correctly. We notice, in passing, a simple head, the 'Thoughtful Girl,' by F. F. Smith: this unpretending little figure is excellent for colour, form, and execution. Mr. Rossiter again provokes a smile by his drollery: 'Tempus fugit' has the true character of comedy. 'Home on Furlough,' by P. R. Morris, may be commended for drawing and effect; also a work by this artist of greater importance, and much higher merit, pictures the unhappy Queen of France, during her few happy days, sitting with her young child, the Dauphin, by the side of a fountain at Versailles. 'The Old Song,' by T. Davidson, is above the average merit of its surroundings. This drawing-room interior, with piano and figures, is refined and fairly well painted. 'The Prawn-Seller,' by E. C. Barnes, is effective and realistic: we cannot say, however, that this clever artist shows signs of amending his errors, which lie usually, not on the side of weakness, but of excess in power. There are pictures answering to the name of Holmes of merit usually encountered among British artists: in fact, an enemy has whispered that while Bond Street in spring is supplementary to Burlington House, in winter it becomes supplementary to Suffolk Street. But assuredly such mediocrity as Mr. W. Crane suffers under in 'November' can be witnessed nowhere but in this unselect, universal collection. A work of similar proclivities by Mr. Stanhope, 'The gentle Music of a bygone day,' may claim apologies, if indeed any apology be needed for a production which wears unmistakable impress of genius. The colour is that of the old Venetians, the sentiment worthy of Giorgione: the picture is, in short, a poem, though if a little nearer to nature it might by some people be preferred.

There are landscapes quite up to the ordinary average of other galleries. We would claim, for example, special attention to a thoroughly true and careful study, 'The Redlands, near Leith Hills.' The artist, G. W. Mote, who is new to us, ought to do well if this be his beginning. Mr. E. Edwards, known for his etchings and oils, essays a most untractable subject, 'Bridge-Building at Blackfriars.' The artist who surmounts the difficulties here involved may encounter anything. The picture, however, is unpleasing: it is a feat rather than a success. 'An April Day,' by W. Luker; 'Near Wilsden,' by J. Peel; and 'A Summer Noon on Wimbledon Common,' by A. W. Williams, are all commendable. Some coast and river scenes by G. F. Teniswood must not be overlooked.

Among the water-colours we note for favourable mention works by B. E. Warren, J. W. Allen, J. J. Curnock, W. J. Mückley, J. McCulloch, and others. But it is obvious that upwards of 250 drawings, the majority whereof do not rise above mediocrity, wholly transcend the powers of criticism. The gallery is killed by numbers: less quantity and better quality can alone save its fortunes.

It is probable that when the Exhibition of the Royal Academy opens, in 1870, these rooms will be occupied as they were in 1869—by "the rejected."

MINOR TOPICS OF THE MONTH.

ROYAL SCULPTURE.—Many of our readers are aware that a bust of the Queen, by the Princess Louise, was exhibited this year at the Royal Academy, and subsequently presented by her Majesty to that institution. We learn from a French paper, the *Moniteur des Beaux Arts*, that the "Princess Alice is putting the finishing stroke to a bust of her nephew, the Prince Frederick William, of Prussia, as a gift to the King of Prussia."

THE ROYAL ACADEMY invites contributions to an intended exhibition of the "Works of Old Masters, associated with the Works of C. R. Leslie, R.A., and C. Stanfield, R.A." We presume—for the circular of invitation is rather obscurely expressed—that the exhibition is to be on the plan of that adopted in the winter months at the late British Institution; that is, the collection will consist of pictures by the old continental artists, with the addition of works by deceased British painters. We are gratified to see such a revival announced; and as the rooms at Burlington House are ample, we may look forward to a goodly display. The Academy has done wisely in initiating such a re-movement: it is proposed to open the exhibition at the commencement of the year.

MR. LAYARD has been succeeded by Mr. Ayrton as Chief Commissioner of Works: certainly the first-named gentleman knew much concerning Art—Art of a special order, however—and benefit to the community might have been gleaned out of his many "cruxes;" but Mr. Ayrton does not, we imagine, pretend to know anything whatever upon the subject on which he will often have to judge. It is notorious, indeed, that to him Art is not only distasteful, but a nuisance; and that public money spent in its propagation is to do worse with it than throw it into the common sewer. Surely the time is approaching when the Fine Arts will have their minister in Great Britain.

THE ST. PETERSBURG EXHIBITION is not to be an International Exhibition; it is to consist exclusively of the Art and Art-manufactures of Russia. We shall probably, at an early period, be in a position to explain more fully the details.

MADAME JERICHAU, the accomplished Danish artist, whose works are well known and highly estimated in England as well as in her own country, is, it is said, about to visit Constantinople, commissioned to paint portraits of the ladies of the Sultan's harem. It will be difficult to overrate the interest of such a series; no doubt her sitters will be beauties to rival those of Lely, who has made the court of the second Charles "famous" for all time.

THE ANNUAL EXHIBITION OF THE PHOTOGRAPHIC SOCIETY was open during the past month at the rooms in Conduit Street. It is entitled to greater space than we can this month give it; for the collection presented some new features, and was altogether of great excellence—of excellence certainly surpassing that of former years. Among the foremost of the exhibitors are Messrs. Robinson and Cherrill (of Tunbridge Wells), Colonel Stuart Wortley, M. Rejlander, and Captain Lyon, whose copies of Temples in India are marvellous achievements of the Art. The effects of clouds by moonlight or at night produced by Colonel Wortley, are simply astonishing. While Messrs. Robinson and Cherrill have accomplished triumphs that cannot but puzzle the most experienced photographer:

it is utterly impossible to guess how they have been done. As heretofore, the portraits, real and fanciful, of M. Rejlander, are singularly forcible and effective. The collection remained open but a few days: no doubt it was examined by all persons absolutely interested in the art, but to the general public it appears to have been unknown; yet it would be hard to find at any season an exhibition so fruitful of enjoyment.

MESSRS. CHAPMAN AND HALL have in the press, for early publication, an English edition of M. Paul Lacroix's "Les Arts au Moyen Age et à l'Époque de la Renaissance:" a history of the Industrial Arts of those times, profusely illustrated.

WORKMEN'S INTERNATIONAL EXHIBITION OF 1870.—Very considerable progress, says the *Builder*, "has been made, not only in this country, but in foreign countries. Side by side with the contributions of our own country will be the productions of the French artisan, of the thoughtful German, of the artistic Italian, of the persevering Dane, and of our American cousins. To meet the very energetic efforts made in foreign countries, seventy local committees have been formed in the United Kingdom. It is hoped that the artisans of this country will make a most determined effort, so that the Workmen's International Exhibition of 1870, in the Agricultural Hall, at Islington, will not only be a display of the best foreign workmanship, but an exposition of the talent, industry, and manipulative skill of the British workman."

FRESCO-PAINTING.—The large fresco-picture of the History of Law, painted not longer back than ten years, in the Hall of Lincoln's Inn, is, we hear, already exhibiting serious symptoms of decay, so far as regards the colouring of some of the principal faces; these are almost faded out of sight. So many and great have been the failures to naturalise this department of painting in England, and especially in London, that it seems to be a waste of an artist's genius and time to employ them on it; and the sooner it is given up altogether the more satisfactory will it be both to painters and the public.

HAYDON'S great picture of 'Quintus Curtius,' after being located for a long time at Canterbury Hall, now ornaments the principal saloon at Gatti's *Restaurant*, near the Charing Cross Railway Station. Among other paintings in the same room is a large one by Niemann, a view of the north bank of the Thames, taken from Waterloo Bridge: it is a creditable production. By the way, we learn that Haydon's picture, 'The Banishment of Aristides,' certainly one of his most important works, is now at Ballarat, Victoria, in the possession of Mr. Twentymen, who is forming a private gallery of paintings.

THE SLADE COLLECTION OF GLASS.—Inquiries are made of us as to the non-appearance of the illustrated catalogue of this collection; the sheets of which, we believe, have long since been printed. It is understood that Mr. Slade bequeathed a sum of money for the purpose of ensuring its early publication; and it is to be regretted that any unnecessary delay should occur in the issue of the work.

VENETIAN SILVERING.—Some two years ago we directed attention to a discovery of the ancient Venetian mode of silvering, claimed by Mr. Furse, of Hanway Street, praising highly its great merit and beauty. Whether old or new does not matter; objects thus "silvered" have remarkable brilliancy, can be washed with soap and water, and are not prejudicially affected

by gas, steam, or dust. Our only hesitation in according it full confidence was whether it would stand the test of time. Mr. Furse has now placed this point beyond question, supplying evidence that the articles we saw so long ago have undergone no change whatever; we are, therefore, in duty bound to state that our only doubt has been removed. Mr. Furse has naturally added much to the list of articles he subjects to this process, introducing it into nearly all the objects of interior decoration, and borrowing many of the old Venetian models.

MR. REJLANDER has issued a photograph of Gustave Doré: we may endorse the written opinion of the accomplished artist; "it is the best that has been up to this time produced;" and it is not likely there will ever be a better. We might, however, have expected so much: the subject is a good one; the features are strongly outlined; it is not a picturesque, but it is a strong, head—a large brain is there, an eye that indicates a powerful mind: the intellectual organs—those, at least, that indicate observation, are unusually large; the small moustache does not destroy the mouth, which exhibits great firmness. Mr. Rejlander holds, and deservedly, a very foremost rank in his profession: he is a thorough artist as well as a skilful manipulator. Very conversant with the art, with its difficulties and its capabilities, he makes the best use of the one and overcomes many of the other. His photographs are generally pictures of a high class.

VOLUNTEER INTERNATIONAL TROPHY.—We have been asked to correct a misstatement in our notice, in the month of October, of this fine example of manufacturing Art. The "Trophy" is not of electro-plate, as was then stated, but is of solid silver; and it was spoken of as such when we described it at considerable length on its first appearance, about five years ago. Though the fame of Messrs. Elkington and Co. as electro-metallurgists is well known, it may not be so generally known that they are also producers of the highest-class works in the precious metals. In fact, nearly all the great artistic productions which have placed this firm on a level with the most famous throughout Europe, are of silver or gold, or a union of both. Their large bronze-castings are also worthy of special notice: among the latest of these productions are the four colossal statues on the Holborn Viaduct Bridge, referred to in another page of this month's number of our Journal.

SALVIATI has received from Venice a very large collection of those beautiful productions in glass for which the Queen of the Adriatic has been so long, and still is, famous: these are in great variety, ascending from pretty little gems of small price up to rare and costly examples, such as are considered *unique* even in Venice, and are triumphs of their best artists. Those who are in search of Christmas and New Year's gifts, that are graceful novelties and yet specimens of taste in Art, will thank us for this information.

MESSRS. COPELAND have issued several "new things" in porcelain and earthenware for Christmas, most of them being designed as gifts for the young. The robin, the mistletoe, the holly, and ivy, are necessarily prominent in the decorations. They are often good and graceful, and always pretty and pleasing.

MESSRS. WARD, of Belfast, are sending out some of their specimen cards for Christmas. They are very beautiful—examples of a high order in Art; for even their

"grotesques" are refined examples of taste: they are very varied, and the giver has a large choice from which to select. Messrs. Ward have (as we have heretofore said) created a new trade in Ireland; one that prospers as it ought to prosper; for in works of this class, beyond doubt, their productions are the very best.

MR. THRUPP, an eminent photographer and publisher of Birmingham, has issued a large Photograph—a group of the more eminent men who attended the Social Science gathering at Birmingham in 1868. It is a very remarkable work, admirably arranged and grouped; indeed, so skillfully is this done, that we have a picture as well as a series of likenesses of men of mark of the century.

THE POCKET BOOKS of Messrs. De la Rue are, as they have always been, the best and most valuable gift-books of the season; they are the "needs" of all classes, and are brought within the reach of all. Richly or plainly bound, to suit "the pocket" in more ways than one, in these books there is no marked attempt at adornment; but they are in all respects trustworthy upon the several matters of which they treat, and are graceful instructors upon a hundred topics of thought for every day of the year—1870; we write it for the first time.

M. DUBRONI'S PHOTOGRAPHIC APPARATUS.—M. Dubroni, a French engineer and amateur of photography, has recently patented in this country an ingenious invention, by the use of which the photographer may in future move from place to place without having to carry his house upon his back. M. Dubroni simply gets rid of the dark-room, and introduces the bath and all the solutions into the apparatus itself, by means of pipettes, and through an aperture so formed as to exclude the light. He, in fact, performs every operation necessary to the production of photographs *within* a camera of the ordinary size. This renders the apparatus perfectly portable; for it enables the peripatetic photographer, with perfect ease, to pack all his materials in a carpet-bag, leaving a corner besides for a clean shirt, soap, tooth-brush, and comb, which a high military authority has declared to constitute a sufficient outfit for a man on the march. The chief novelty is in the use made of the pipettes, of which there are two; one red, and the other blue. With the latter, the silver is ejected into the camera, which is then turned gently from side to side in order to spread the solution over the collodionised surface of the plate. The same pipette is used for the withdrawal of the liquid. The developing solution is afterwards injected, and the plate washed by means of the red pipette. A peep-hole covered with deep orange glass enables the operator to ascertain whether the development is complete or not. In an illustrated pamphlet, sold at 60, Regent Street (where the apparatus may be seen), M. Dubroni explains his invention at length, and shows that from its simplicity it is specially adapted to the wants of amateurs. The apparatus is made in five sizes, and is sold at various prices.

MR. RIMMEL has issued his usual almanac for the new year. It forms a graceful and elegant "gift," richly printed in colours, and a right good example of Art, the production of JULES CHERET, of Paris. The subjects chosen for illustration are the heroines of the poets—Moore, Scott, Byron, Tennyson, Longfellow, and Shakspeare. The "ladies" are prettily drawn and coloured.

REVIEWS.

THE THEORY OF THE ARTS; OR, ART IN RELATION TO NATURE, CIVILISATION, AND MAN. By GEORGE HARRIS, F.S.A., author of "Civilisation considered as a Science." 2 vols. Published by TRÜBNER & Co.

It will be obvious enough that a writer who employs his pen upon an abstruse treatise such as the title of this book declares, and which includes in it "an investigation analytical and critical into the origin, rise, province, principles, and application of each of the Arts,"—not omitting music as one of them—undertakes a task requiring much studious thought, and a profound theoretical, if not some practical, knowledge of the various subjects on which he writes; while he must bring to them a mind free, or as much so as possible, from all prejudices and peculiar notions about the abstract character of Art. There are few men whose mental training, so to speak, powers of investigation, independence of judgment, and thorough acquaintance with the various branches comprehended within the generic term of the Fine Arts, qualify them for such discussion; and when we find one, we are but too apprehensive that the good his labours might effect is limited to a comparatively small circle; for learned disquisitions upon any technical subject are not the kind of reading in which even the educated public take much interest—less, perhaps, as regards Art than any other.

In the two volumes lying before us are more than six hundred closely printed pages of earnest, thoughtful, and philosophical writing; essentially didactic, and therefore not to be appreciated except by those who will sit down to their contents as to a study from which they hope to derive solid instruction. Treatises upon Art, various in degrees of value, are multifarious: the subject is not new, neither is it worn out, if a writer has the power to throw any fresh light upon it. The aim of Mr. Harris is, not so much to repeat or to enforce what has been advanced by preceding pens, as to endeavour to discriminate between what he considers to be correct, and what he believes to be erroneous, in the theories respecting Art already enunciated. His object apparently is less to instruct artists than to guide connoisseurs; and he inculcates as a fundamental principle what should be the leading idea of every faithful writer upon the subject, that the real merit of every Art-work depends, not on its mechanical excellence, but on the mental power it exhibits. If a picture or a piece of sculpture shows little more than the manual dexterity of the workman, it is comparatively worthless to an intelligent mind. Unfortunately, our picture-galleries at the present time, as well as the sculptures presented to our notice, show far too much of this manipulatory excellence, when weighed in the balance against the mental efforts they develop.

The author, as may be supposed, travels over a wide extent of ground in pursuit of his investigations, as he traces the history of Art in its theory: its practice is left almost untouched; that is to say, little reference is made to the works of schools or of individual artists. We have remarked that his book is didactic; many, perhaps, would be disposed to call it dry, for Mr. Harris never seems to rise into the region of poetic description or poetic thought, even where it might be looked for, and the subject would justify it. His writing would undoubtedly prove more generally attractive had he leavened it somewhat with this element.

There is a hint thrown out in the chapter headed "Prospects for British Art," which is worth consideration at a time when so much is talked about popular education. "For the general improvement of the public taste, it is highly desirable that galleries of works of Art of superior merit should be established in the Nation, which might be opened to the public, where the finest productions could be viewed—works which are fitted to form a true standard of excellence by which to judge. For this end it also appears on every account to be expedient that copies of all the best pictures on the Continent, as also of those in several private collec-

tions in this country, should be procured and placed in one collection in the metropolis, for which, as a national object, there could be no difficulty in obtaining leave from the possessors of the original paintings." Whatever may be thought of the proposition in itself, there is, we expect, but little chance of its being carried into execution: in the first place, the owners of important pictures would, generally, be unwilling to have them copied, as this would undoubtedly tend to lessen the market-value, at least, of the originals. And assuming the scheme to be practicable, it must, unquestionably, wait till the ebb and flow of political affairs turns up another First Commissioner of Works. Mr. Ayrton, who has recently been appointed to that office, cares, like Gallio of old, for none of these things. We can but pity him.

Mr. Harris has contributed to Art-literature a valuable treatise, that ought to find a place in every library where books of the kind are not absolutely ignored.

WONDERS OF ITALIAN ART. By LOUIS VIARDOT. Published by S. Low, SON, AND MARSTON.

In the present day one can scarcely expect to see new light thrown from the printing-press upon any school of Art—least of all, perhaps, on that of Italy; which, in England, certainly, has had much attention given to it by numerous writers. M. Viardot's "Les Merveilles de la Peinture," of which this is a translation, and a good one, forms no exception to this charge. The introductory chapters sketch out the history of pictorial Art during the dark ages, as we are accustomed to call them, till the appearance of Giotto. Then follows a concise review of the various Italian schools down to the end of the seventeenth century, when painting became almost extinct in the country. Many of the best pictures of the most distinguished artists are pointed out and described; and some illustrations are given, either photographed from engravings, or as woodcuts: almost the whole have appeared in the pages of this year's *Art-Journal*, in the series of papers entitled "Picture-Galleries of Italy."

This translation of M. Viardot's work is elegantly got up, and may be classed with the "gift-books" of the approaching season; presentable, however, only to those who feel interest in the works and histories of the old masters of painting.

MIDSUMMER EVE: a Fairy Tale of Loving and being Loved. By MRS. S. C. HALL. Published by John Camden Hotten, 75, Piccadilly.

This most beautifully illustrated story was originally published in the *Art-Journal* so far back as the year 1848. It contains nearly 200 engravings on wood, of very great excellence, from drawings by several of the most eminent artists of the time; including Stanfield, Maclise, Ward, Goodall, Creswick, and others; but its especial value is derived from about forty of the designs of Sir Joseph Noel Paton, who was then commencing a career in which he has since achieved the highest distinction. His rare knowledge and rich fancy have never been more happily displayed; in fact, the labour to the young artist was "a labour of love;" and as much may be said of the other great painters whose contributions supplied the adornments to this attractive book.

It is well to re-publish it; for as an illustrated volume it has not since been surpassed. Moreover, it is the best story Mrs. Hall has written; the scene is principally laid where she is most at home, at the far-famed and all beautiful Lakes of Killarney. We are justified in recommending it as a charming, attractive, and appropriate CHRISTMAS GIFT BOOK.

CHRISTMAS BOOKS. By CHARLES DICKENS. Published by CHAPMAN AND HALL.

Although the stories in this volume are thoroughly known to every reader of the English language in all parts of the globe, they are

always heartily and cordially welcome. They may be read again and again with pleasure and with profit; a generation is growing up to whom they will be new: we may envy them the enjoyment of a first perusal. It seems a long time ago since our hearts were stirred by the "Christmas Carol," yet we have read it now with as much delight as we did then. Mankind has since received a score of benefactions from the same liberal hand, but none more truly valuable; none, perhaps, so good, as a universal teacher of all the virtues. To the old as well as to the young here is a great-mercy! We cannot use a better word, nor one more appropriate.

It was an excellent idea to bring together into one elegant volume the five stories, "The Christmas Carol," "The Chimes," "The Cricket on the Hearth," "The Battle of Life," and "The Haunted Man," with all the illustrations given to them by Leech, Stanfield, Maclise, Doyle, and Tenniel—artists worthy of association with Dickens: that is enough. The book is sure of a large sale, and every purchaser will have a "bargain."

NORMANDY PICTURESQUE. By HENRY BLACKBURN. Published by SAMPSON LOW & Co.

A book of pleasant reading; nothing more. The author satisfies himself, and must content his readers, with a very superficial view of Normandy—the province of France that most deeply interests Englishmen. He has gathered few of its legends; of the heroes and heroines it has produced, he tells us nothing; even of "the Pucelle" he has little to say, although there are bits of Rouen that will be consecrated for ever to the memory of Joan of Arc. But he is an agreeable companion anywhere and everywhere through a district full of exciting matter, and perpetually rich in the picturesque. He sees always with an artist's eye, and depicts with the pen of an artist. He has had valuable aids with the pencil; but Prout has gone over the ground so thoroughly as to leave only the duty of copying to those who come after him.

FLORA SYMBOLICA; OR, THE LANGUAGE AND SENTIMENT OF FLOWERS. By JOHN INGRAM. Published by F. WARNE & Co.

This book is made beautiful by very elegant printing-paper and binding, and by a large number of coloured prints of flowers, single and in groups; it is one of the prettiest and best of the season's produce, carrying us back to spring and summer now that Nature is resting in gloom. The author has manifested amazing industry: there is scarcely a work treating of flowers and trees of which he has not read; culling the pleasantest anecdotes and the sweetest verse from a hundred poets, and linking them together with judgment, taste, and skill. He gives us also the "learning" of his theme; in short, a vast amount of information combined with very charming "reading." There can be no better gift book for the young.

THE GOOD ST. LOUIS AND HIS TIMES. By MRS. BRAY. Published by GRIFFITH AND FARRAN.

A new book by Mrs. Bray comes with a refreshing memory: so many years have passed since we first made her acquaintance in "the broad field" she has cultivated so well and so long. Her books are not forgotten: they may be read, and are read, by all who value

healthy and useful literature; who desire fiction that shall purify and not corrupt; and who think that the holiest—and only—duty of an author is to do good in his or her generation. Her novels are so many teachers, profitable as well as pleasant, and keep their high place among the best productions of the age, though nearly half a century has passed since the earliest of them was written. Honoured be her name as one of the benefactors of the epoch.

Her present book is not a fiction; although the mists that surround the period and characters of which she writes permit free scope for imagination, and render it justifiable that history should receive the adornments of fancy. The work is thoroughly good; the life of a true hero: making us well acquainted with a period deeply interesting—that of the Crusades—of which readers have not grown weary, although put before them, from time to time, in a hundred forms.

JULIAN; OR, SCENES IN JUDEA. By WILLIAM WARE. Published by F. WARNE & Co.

The title of this book will convey an idea of its character. The time is that of Herod the Tetrarch: the author is well read in Jewish history; the geography and the topography of Scripture he has carefully studied; and the habits and manners of a period deeply interesting to all Christians are described and depicted with considerable skill. To Bible readers the book cannot fail to be agreeable and also instructive; while to the general public, the young especially, it will be a very welcome guest at a season of the year when such studies are peculiarly attractive and exciting.

TOILERS OF THE SEA. By VICTOR HUGO. Published by SAMPSON LOW & Co.

This is a new edition of a famous work; largely illustrated, containing, indeed, no fewer than fifty-six illustrations, from drawings on wood by F. Chiffart, an artist well-known in Paris, but new to us in England. The designs are exceedingly clever, full of point, sometimes of humour and always of character, picturing the most striking incidents of a remarkable book.

THE KNIGHT'S RANSOM. By L. VALENTINE. Published by F. WARNE & Co.

Mrs. Valentine always writes well, with ease and grace, and occasionally with power; this is a new edition, "thoroughly revised," with several "original illustrations." We cannot say who is the artist, but the engravings are by the brothers Dalziel. The story is a good story: it may be read for pleasure and also for instruction, as "a tale of the olden time," based on history, that will make the reader familiar with many interesting incidents, customs, and "observances" of our ancestors.

FAVOURITE FABLES, in Prose and Verse, with Twenty-four Illustrations from Drawings by HARRISON WEIR. Published by GRIFFITH AND FARRAN.

The merit of this attractive book appertains to Harrison Weir, whose fancy-portraits of animals and birds have long been famous. He here exhibits to us a large and varied menagerie: cows, dogs, goats, horses, foxes, geese, magpies, eagles, leopards, lions, wolves, &c.; a stock-in-trade that has supplied him

with models for more than a quarter of a century. There is nothing new in the treatment of them—he has gone over the ground a hundred times; yet there is a charm in his drawings of such themes to which no other English artist can reach. The fables are all old acquaintances—very old. There has been no "editing:" they have been brought together "any how." A few notes would have been useful; at least, we ought to know who are the authors of the fables quoted: not one name is mentioned. That is an unpardonable offence against propriety, policy, and justice.

JOHN DEANE OF NOTTINGHAM. By W. H. G. KINGSTON. Published by GRIFFITH AND FARRAN.

Mr. Kingston is, and always will be, a favourite with boys: he may be in equal favour with their parents; for his writings are free from any taint of impurity. There is not a page in any of his numerous books that a scrupulous guardian would desire to erase. He teaches the young nothing they will have to unlearn. That is saying much of such a writer, for he certainly deals with the marvellous; his pages are stimulants, full of excitement, strange adventures, hair-breadth escapes, doing and daring in every country of the world—in countries more especially where wonders are familiar events.

His present story professes to be "true"—in the ground-work, that is to say; for he would hardly have us believe that his hero, John Deane, saw all, did all, and passed through all, his biographer-historian describes. In the main, no doubt, these adventures are faithfully set forth; they supply a series of capital incidents, at home and abroad, from youth to manhood, any one of which might yield materials for a whole volume. The boys who read it are to be envied by those who do not.

THEODORA: A TALE FOR GIRLS. By EMILIA MARRYAT NORRIS. With Illustrations by GEORGE RAY. Published by GRIFFITH AND FARRAN.

"Theodore" will support the reputation which Mrs. Norris's "Early Start in Life" made at once; and it is doubly welcome this season, when so called "Juvenile Books" are generally historical, or biographical, or mathematical; books, certainly of value, but more suited to the school than to the play-room.

There is now a lamentable lack of imaginative books, which is always to be regretted; for the imagination needs healthful food and culture as much, if not more, than any other quality; and, it becomes morbid or rampant, according to the temperament of its possessor, if not properly directed.

There is a good deal of sparkle in "Theodora," and many excellent examples and suggestions. The characters are well drawn, and the interest is unflagging; it cannot fail to be a favourite with our juvenile friends.

THE MAY QUEEN. By J. J. HILL. In Chromo-lithography. Published by ROWNEY & Co.

A peasant girl is decorating another with a crown of wild flowers: the Queen is full of health as well as pride and joy and hope, and in no way recalls the sad story of the Laureate. The picture is very pretty and very pleasant: one of the best works of an always welcome and popular painter of agreeable and attractive subjects.

FINIS.



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