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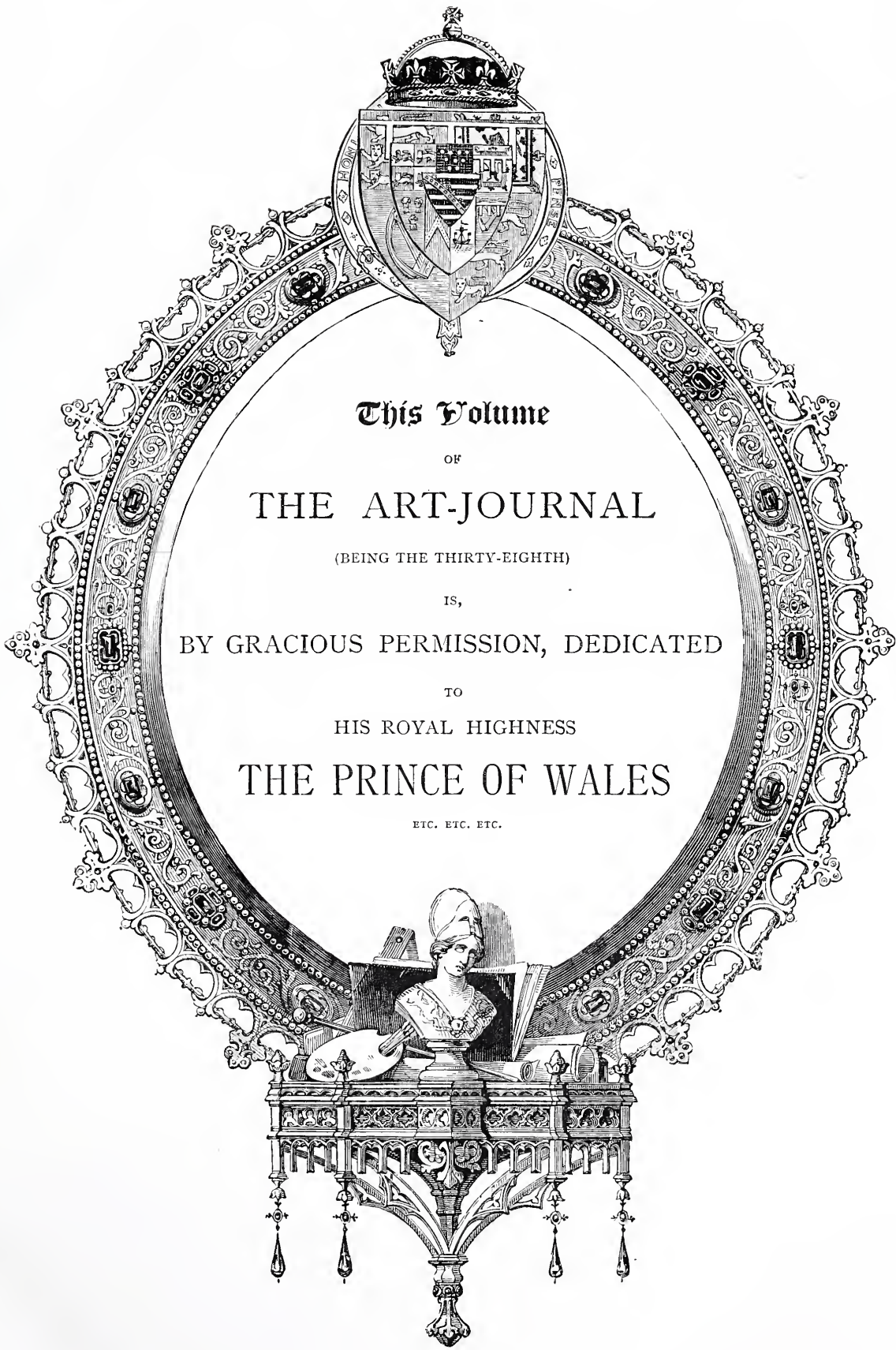
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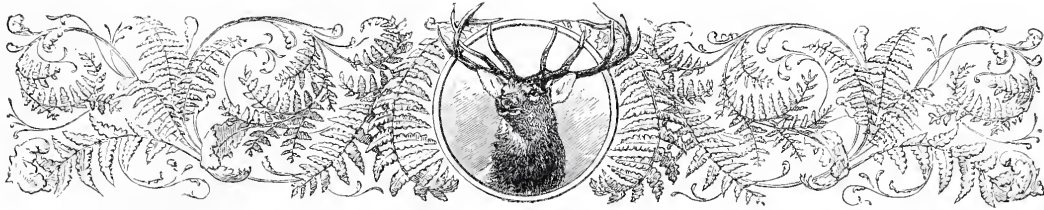
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# THE ART JOURNAL.



STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.



WERE any apology necessary for continuing the series of sketches by Landseer into another year, it must be found in the universal interest they have attracted during that which is passed. Each succeeding month, as they appeared, has borne witness to their popularity, not only in our own country, but also on the

Continent of Europe, and especially in the United States. Landseer's name is known wherever British Art of any kind has penetrated, and whatever comes from his hand finds a most

ready welcome. The success of these illustrated papers has exceeded our most sanguine expectations, high as our anticipations may have been, and it encourages us to proceed with them. Valuable studies of a most diversified character have been liberally placed at our disposal, so that our subscribers may confidently look forward to a series of subjects even more interesting than those which have already been presented.

The sketch on this page, executed in chalk on grey paper, bears the artist's name and date. It represents a group of five Merino sheep, the first imported into this country by the late



*Merino Sheep.—Lent by Henry Kettel, Esq., Camberwell.*

Lord Somerville—the title became dormant in 1871—who exhibited them at the cattle-show, in 1814, at the old Sadler's Repository, Goswell Road. Young Landseer presented the original drawing to Mrs. Sadler, in acknowledgment of her kind-

ness and attention during the five days he was sketching various animals "on show." In the distance is seen a spire, which, we are told, is that of Islington Church, then recently erected. There is in existence an etching-plate, by Thomas Landseer,



engraved in 1818, of these five sheep, which, in Mr. A. Graves's comprehensive catalogue of Sir Edwin's works, are described as "belonging to Squire Western," a well-known Essex agriculturist. The animals are differently arranged in the etching, and were most probably engraved from another drawing; the three sheep on the left stand as they do in our woodcut; the two

others are lying down at a short distance from each other and from their companions, while all are in an open field, a high hedge, running almost across the scene, forming a background.

Anyone acquainted with the engraving from Landseer's famous picture of 'Bolton Abbey in the Olden Time,' can scarcely fail to recognise in it the nearer figure in the annexed woodcut—to



*The Falcon (1834).—Lent by A. Harris, Esq., Lunefield, Kirkby Lonsdale.*

which we have given the title of 'The Falcon'—from a most masterly sketch in oils, undoubtedly the original idea for the same figure in the 'Bolton Abbey' picture, though a comparison of the two shows considerable difference. In the latter the young falconer, or "keeper," whichever he may be, wears

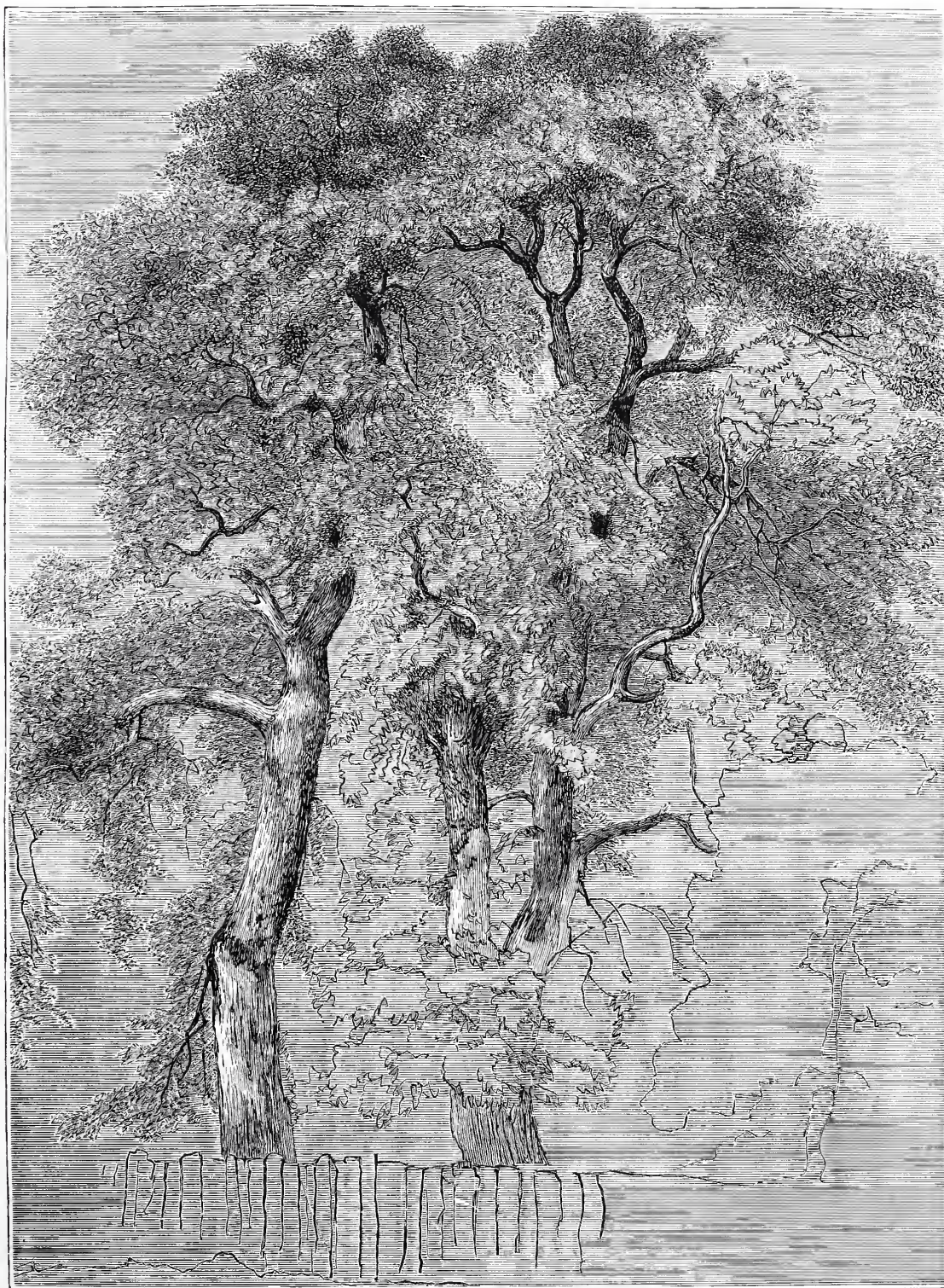
no cap on his head, and the left wing of the huge bird slung across his shoulder is not disposed in the same manner as it is in the sketch: the general attitude is very similar in both works.

The next illustration, a 'Study of Oak-trees,' from a most elaborate drawing in black and white, is another evidence of



what Landseer might have become as a landscape-painter, had he chosen to devote his genius to that department of art. But who could wish he had done so? In landscape we have had, and still have, artists of the very highest class, but of animal-painters such as was Landseer the world has seen only one; one, that is, who endowed the creatures with qualities almost

human, and still not higher than those which nature has given them, and in a greater degree than man too often is disposed to assign to them. These oak-trees appear to have grown within the palings of a park: the sketch was left unfinished, but how carefully has the artist studied these oaks, and how truthfully has he represented them both in their forms and ramifications.



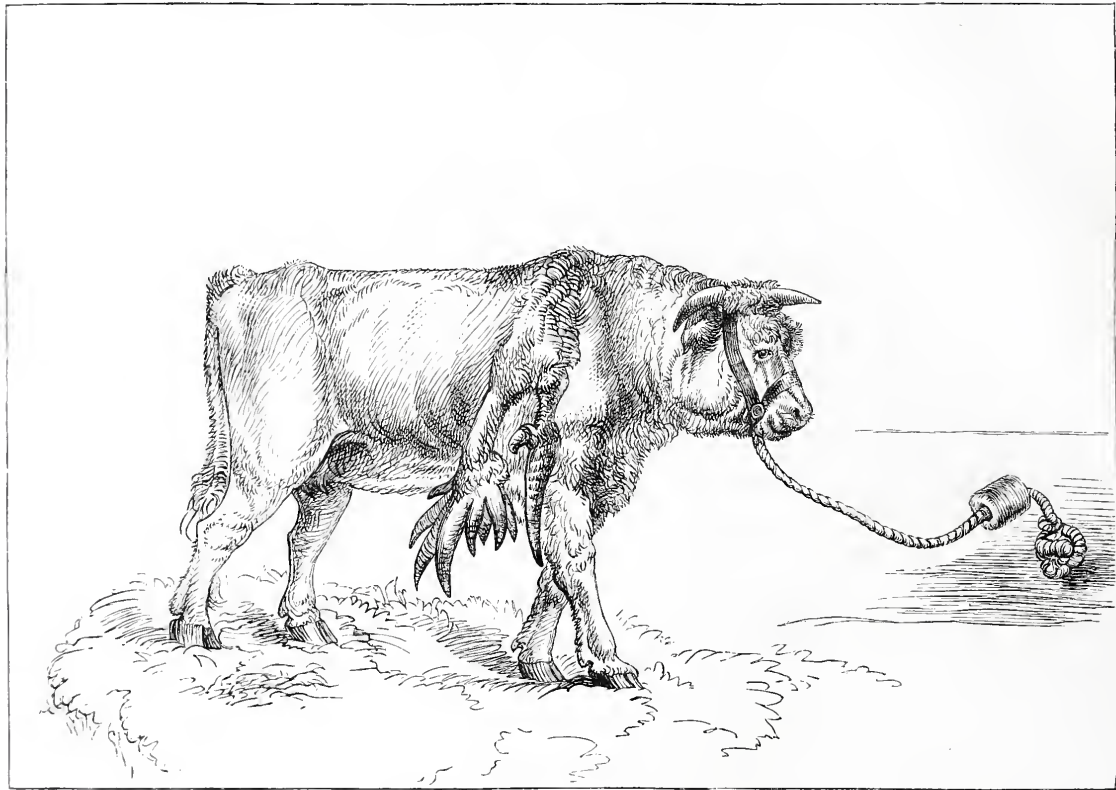
*Study of Oak-Trees.—Lent by Messrs. Agnew, Waterloo Place.*

We are quite at a loss rightly to designate the strange-looking animal which forms the subject of the first engraving on the next page: it is from a pencil-drawing in the possession of a gentleman to whom we are indebted for the loan of numerous sketches by Landseer; but it seems to defy all intelligible de-

scription, and can only be regarded as a *lusus naturæ* which the artist had seen at some time or other, and was tempted to sketch on account of its singularly odd formation. At first sight it would seem as if something or other—it is impossible to say what—were thrown over the creature's shoulders; but the



drawing shows no separation or detachment of this from the skin of the animal to justify the opinion, and the only probable



*A Lusus Natura.—Lent by George Gurney, Esq., Eastbourne.*

conclusion is that the outgrowth is a cluster of horns which nature, in one of her strangest freaks, has placed where they



*Swiss Mules (1840).—Lent by George Gurney, Esq., Eastbourne.*

are. The ' Swiss Mules ' are from a sketch drawn with pen and ink, the shadows being washed in with sepia.

J. D.

## THE HISTORY OF THE ART OF BOOKBINDING.

By MARY A. TOOKE.



HERE are several works in existence having reference to the history of bookbinding, and some essays on the subject, but we have no complete chronicle of its progress. In Dibdin's "Biographical Decameron" there is much information on the subject, and likewise in Hannett's "Bibliopægia." In 1874 Mr. Joseph Cundall read a paper before the Society of Arts on Ornamental Art Applied to Bookbinding: a "Manual of Bookbinding" was published by Nicholson, 1856, with a short introductory history of English binding; and "A Catalogue of the Antiquities and Wonders of Art exhibited at the Ironmongers' Hall, London," May, 1861, contains a very brief history of binding, and a description of the books exhibited. The most comprehensive work on binding is by M. Libri, pub. 1862, of "Monuments" "qui se rapportent à l'histoire des Arts du dessin, considérée dans leur application à l'ornement des livres." This book, besides an introduction to the subject of bookbinding, giving a short sketch of its history, contains a set of facsimiles of mediæval and sixteenth-century bindings, printed in gold and colours. The Russian Government caused the valuable and ancient examples of bookbinding in the public libraries to be facsimiled in a work entitled, "Les Monuments de l'Empire Russe;" but, as no gold was employed in printing, the full effect of the bindings themselves cannot be estimated. M. Techner, the bookseller of Paris, likewise published several parts of an intended work, each part illustrated with copies the size of the originals, of many of the most important bindings of the sixteenth century. They are very carefully facsimiled; this work was too costly to be remunerative, and was discontinued. Jules Labarte in his "Histoire des Arts Industriels au Moyen Age," gives representations, executed with the help of photography, of several examples of mediæval binding. A paper on the subject of binding was published in the *Gazette des Beaux Arts*, 1862. "Swarz de Ornamentis Librorum" is a work very little known in England, and not to be found in our public libraries. The latest notice of binding was in the *Saturday Review*, May 23, 1874, and a lecture has since been delivered on the subject at South Kensington.

To gain any real knowledge of binding, and to trace the history of the Art, we must search for ourselves in museums and libraries; and by observing old pictures—especially portraits of the Saints, and monuments of the primitive Christians—we may form an opinion of the bindings of the period by the books which are represented in the hands of saint or martyr. The most ancient form in which MSS. are preserved is the roll of papyrus, bound or "cross-gartered," with a broad kind of tape.

If we consider binding as signifying a method of protecting books, a curious specimen may be seen in the Assyrian collection at the British Museum. In a narrow side-room is a row of glass cases, in one of which lie a number of little terra-cotta tablets covered with inscriptions. These little tablets have been taken out of a kind of nutshell—a terra-cotta case which had to be broken to allow of its kernel being removed. The case bears an inscription similar to its contents, so that if the outer one should become effaced the inner one could take its place. One cover contains a sale-tablet dated in the reign of Khammurabi, King of Babylon, in the sixteenth century B.C. There is a curious interpretation given to the legend of the Argonautic expedition. It is said that the heroes were in search of a book bound in sheepskin and containing the golden secrets of Alchemy.

Tamil MSS., and those of Japan, have probably been preserved in their original bindings. The MSS. are written on narrow strips of palm-leaf of equal size, bound tightly together with two flat pieces of wood, of copper gilt, or richly-carved ivory. In the British Museum is a Buddhist MS. in Cingalese cha-

racter having this form, and a Tamil MS. whereof the palm-leaves are longest in the centre of the pack; and which, gradually shortening on each side, form a solid circle. This circle is surrounded by a band of gilt metal, tightly fastened by a hook, having small projecting handles.

It seems probable that among the Romans bookbinding became an Art as soon as square books were substituted for rolls. The first kind of cover having a square shape was a protection in its simplest form, and contemporary with the rolls. It was a leathern cover wrapped round Greek and Roman waxed tablets. When, at a later period, leaves were stitched or stuck together, they were bound in a cover having a movable back, the sides being made of leather, wood, or ivory. When placed on shelves books lay on their sides, and had attached to the covers little cedar tablets inscribed with their titles.

At first, utility was the sole object of the Roman binder; he stretched leather over the edges of the book to protect it from dust; he strapped it round firmly, or hooked or clasped it—sometimes even an outer case was provided—but he did not trouble himself as to whether the volume was pleasant to the eye. It was not likely in that period of ornamental profusion that books, when loved and valued, should not have a share of decoration bestowed upon them. Ornamental binding became the fashion, but durability was still the first consideration; then, as now, there were binders of known merit. In Cicero's letters to Atticus he is understood to beg for two slaves, who were very clever binders, to be sent to him at once.

It is to the history of the Empire of the East that we must look for the next great step in the progress of the Art of bookbinding. Accounts have been handed down to us of the massive books carried in public processions. Officers of the empire had charge of these volumes, which contained the laws and instructions of the Byzantine Emperor. The sight of them, no doubt, impressed the populace, as witnessing to the power and dignity of the sovereign. The bindings were of red, blue, or yellow leather, ornamented with thin golden rods placed in horizontal lines, or in patterns of a lozenge shape. Notices of these books occur about the middle of the fifth century.

The earliest bindings that have been preserved to us belong to the sixth century; Byzantine "coatings," as they were called, were of metal—gold, silver, or copper gilt—the borders much enriched with precious stones. In studying covers of the Middle Ages, it must be borne in mind that the bindings and the MSS. which they protect often belong to different periods, that a single cover may be the work of several artists, belonging to different schools. The centre is usually the oldest part of a cover, that has been altered or contrived at different times. The work of the binder only consisted in fastening leaves of MSS. into a leathern back and wooden sides; the work of ornamentation belonged to the painter, the goldsmith, and the lapidary. There is a remark made by St. Jerome with regard to the exceeding richness of decoration lavished on these works of Art: "your books," he says, "are covered with precious stones, while Christ died naked before the gate of his temple."

We read in ancient chronicles how princes occasionally presented MSS. with splendid covers to cathedrals or churches. The great book lay upon the altar; its upper cover being thick and massive, kept the vellum leaves flat in their places, it was sometimes overlaid with plates of silver, studded with crystals and precious stones, the under side and back being of leather. Very few books had covers ornamented on both sides.

Richly-decorated bindings ran great risk of pillage in the days of scarcity of gold, and consequently very few of them remain at the present day. Their immense thickness gave rise to a new opportunity not to be lost by mediæval monks. They hollowed out the wooden slabs which formed the foundation, and placed



relics within the cavity. By this means value and importance of quite a new character were attached to their books. Magnificent bindings were not used indiscriminately; books of little importance were simply well taken care of; skins of various kinds being applied for their preservation. Pigskin stretched over board was the favourite style of binding, and skins of seals and even of sharks were occasionally used. We sometimes owe the preservation of MSS. to the thick covers which protected them. Some of the best collections of Mediæval bindings are in the Sainte Chapelle and the Louvre, Paris, and in the British Museum; at Munich, Vienna, Würzburg, Wolfenbuttel, and Berlin, where there is a carved-ivory cover, of the eleventh century, to the "Codex Witi-kindi;" Sienna, where there is a splendid enamel cover to a Greek Testament. The Treasury at Hildesheim contains a very early and interesting cover, studded with cameos and crystals. Bindings executed between the seventh and thirteenth centuries are rare, but it is to this period we must look for real Art-workmanship, richness of material, and vigour of design. It is observable, however, that in times and in places where Art was at a low ebb, or falling into decay, goldsmiths and carvers still exhibited some amount of originality and skill in the decoration of bookcovers.

Early metal covers are not numerous. In the Sainte Chapelle is part of a cover consisting of small plates of gold—the rest of the binding and the MS. have perished; the portions that remain show it to have been a good specimen of early Byzantine coating applied to both sides of the book.

A very ancient binding is preserved in the Cathedral of Monza. It covers a copy of the Gospels, which was given by Theodolind, Queen of the Lombards, to the Basilica, at the beginning of the seventh century. This also is composed of gold plates, but has a cross in the centre, set with precious stones, and several cameos, two of which are restorations executed in 1773, to replace gems that had been stolen. The cover bears an inscription in Latin to the effect that, "Of the gifts that God has given her, the glorious Queen Theodolind offers this book to St. John the Baptist in the Basilica, founded by her at Monza, near to her palace." A facsimile is given by Labarte of this binding, and also of one executed for Charles le Chauve between 842 and 869. It covers both sides of a book of prayers. Photographs are shown of the ivory centres. The upper cover illustrates the fifty-seventh Psalm. The figures are very spirited, and carved in high relief. The side of the book is  $9\frac{1}{2}$  inches in height by 8 inches; the border is 2 inches broad all round the ivory centrepiece. The words of the Psalm, "Under the shadow of thy wings shall be my refuge," are very beautifully expressed by an angel having long wings; he is seated, and holds on his knees a little child, who represents the soul "among lions," for on each side a furious beast is rushing down. The centre of the lower cover illustrates the story of the "ewe lamb," from the history of David. The border of the upper cover is thickly set with large uncut jewels; the lower is less richly ornamented, but is even more artistic in the delicacy of its goldsmith's work.

In the British Museum is a copy of the Latin Gospels, the binding being of the eighth or ninth century. It is considered to have been executed wholly at one period, and is a magnificent specimen. The metal plates covering the boards are of silver. The sunk centre contains the figure of a saint in high relief, having one hand raised, and holding in the other a closed book. This book, which the saint is holding, has clasps, and is ornamented with a geometrical pattern over the whole of its surface. The raised border in which the centre is sunk is very massive, and is also composed of silver plates, on which are set large precious stones and crystals uncut. They are placed with no reference to the flowing design, which also decorates the border, but stand out prominently from their settings. The corners of this book have square medallions of gold, with black enamels, representing the emblems of the four Evangelists. This is a characteristic binding of the period. A volume lying near it has a very similar binding, and is considered to belong to the tenth century. Four squares in the corners of the sunk centre are richly enamelled in blue; large crystals are set on the border.

Until the second half of the eleventh century, the art of enamelling was practised only in Constantinople; Labarte has arrived at this conclusion in his researches into the history of enamel in the Middle Ages.

In the library at Munich is a beautiful cover to a copy of the Gospels, executed in the reign of Otho II., King of Germany, about 975, for Ramuold, Abbot of the Monastery of St. Emeran, at Ratisbon. The cover is of gold, set with pearls and precious stones. It is considered a very fine example of Byzantine Art. The panels contain bas-reliefs of scenes taken from the Gospels; the centre represents our Lord in glory. In the same library may be seen a copy of the Gospels, bound in the reign of the Emperor Henry II., 1014. The binding is of enamel, goldsmith's work, and carved ivory. The border is decorated with enamel portraits of our Lord and his Disciples. In the Imperial library of Paris is an elaborately-carved ivory cover, executed in the eleventh century. It formerly belonged to a church at Metz. The artist has treated the Murder of the Innocents in an unusual manner. The children are being swung round at arm's length, and dashed against the stones. At Milan is another carved-ivory binding to a copy of the Gospels. It is said to be earlier than the eleventh century; but no exact date is assigned to it. It bears in the centre a lamb, in raised red and green enamel. There is no other ornamentation, except the carved ivory. The sides of the book have been detached from the MS., and are shown framed in a border of silvered wood.

A Latin Psalter in the British Museum was inscribed for Mellisenda, Queen of Jerusalem, who came to the throne 1131. It has an exquisite cover, most befitting a queen in its beauty and refinement. The sides are of minutely-carved ivory, executed by a Greek artist of the name of Herodias. They graphically represent all the principal events of the life of David. A large number of personages is introduced, and their names are written above them, on small labels, with scarcely perceptible red letters. In the final scene, David sits in glory, with his harp, surrounded by allegorical figures. This work of Art is studded with turquoises of perfect hue, and very small rubies.

In the British Museum is a MS. of the eleventh century, bound in a cover of a later date. A small and beautiful painting, sunk in a blue velvet border, represents St. Agnes, in the centre, reading from a black book, and clothed in a scarlet robe. She has a sweet and expressive countenance, with long, fair hair, and a white lamb lies at her feet. On each side stands an aged saint, one of whom is St. Blaise. The background is of gold diaper-work. A book of the Gospels, also in the Museum, and belonging to the eleventh or twelfth centuries, has a particularly fine enamel border, in shades of blue and green. M. Libri gives facsimiles of binding of the fourteenth century; one where a graceful, flowing border, set with jewels, surrounds a small picture, painted in a low harmonious tone, of an early date, but later than the strange, repulsive-looking figures of our Lord on the Cross which sometimes decorate the Byzantine coatings. The other fourteenth-century cover has golden griffins on a crimson ground, with large crystals at each corner. The practice of employing engraved gems for book decoration was an early one; for we hear of Ada, sister to Charlemagne, presenting a splendid book to the Church of St. Maximilian at Treves, on the cover of which was set an agate having engraved on it the portraits of the Emperor and his sons. The cover and MS. are still in preservation.

Shakespeare may have thought of such books as these when, in his *Romeo and Juliet*, he says—

"That book in many's eyes doth share the glory,  
That in gold clasps locks in the golden story."

There is an amusing reference made by Boileau to mediæval volumes, the weight of which rendered them very effective as weapons of war. In the comic epic poem entitled "Le Lutrin," a desperate quarrel takes place between the precentor and the treasurer, as to where the lectern is to be placed. The battle comes off in the library of the Sainte Chapelle:—

"Inutile ramas de gothique écriture,  
Dont quatre ais mal unis formois la couverture,  
Entourée à demi d'un vieux parchemin noir,

Où pendoit à trois clous un reste de fermail,  
 Sur l'ais qui se soutient auprès d'un Avicenne,  
 Deux des plus forts mortels l'ébranleraient à peine ;  
 Le chanoine pourtant l'enlève sans effort,  
 Et sur le couple pâle et déjà demi mort  
 Fait tomber à deux mains d'effroyable tonnerre."

The greatest number and variety of magnificently-bound books are to be seen at Wölfenbüttel, a town on the railway from Brunswick to Magdeburg. It is a dull and unprogressive town, yet well worth visiting, for it contains a library of 150,000 volumes. Of this library Lessing was once librarian, and his statue stands there. The library possesses Luther's Bible, enriched with his MS. notes. Among the bindings is one covering a Florentine missal. This belonged to the famous collection of Matthew Corvinus, King of Hungary. Corvinus was crowned in 1404, and proved himself one of the most enlightened men of his age. He was a clever and successful soldier. He founded the University of Buda, and, having a real love of books, established three libraries in that city. One of these is said to have contained 30,000 volumes, mostly MSS. of the Greek and Latin poets. He spared no expense with regard to his library. Some of his bindings were of gold brocade, with bosses and clasps of gold and silver. They were ranged on shelves covered by silken curtains. The building itself, in which the books were contained, seems to have been very commodious. It possessed three vaulted galleries, a room for Corvinus himself to study in, and a room for visitors. Corvinus died in 1490. In 1526, the Turks under Soliman II. took the city of Buda. They were tempted by the richness of the bindings in the library, and destroyed the books for the sake of their ornaments, with the exception of between three and four hundred. In this case, the massive bindings seem to have been the cause of ruin rather than of protection to the volumes they were meant to preserve. In 1666, Leopold I., Emperor of Germany, sent to Buda to ascertain what really remained of the lamented library. Lying in the crypt of the citadel, his messenger discovered about three hundred books. They had been entirely neglected, and were in a very dirty state, on the damp floor of the vault. The volumes principally consisted of printed books, which were secured and conveyed to the library at Vienna. Besides this remnant of the collection of Corvinus, there are some volumes at Munich and at Wölfenbüttel, and some are said to be in the possession of the Jews at Jerusalem.

The practice of chaining valuable books to their stands, or desks, has often been commented on. It was customary in libraries, and occasionally in churches, to thus fasten books intended for the use of the faithful, or the public in general. In Lacroix's "Moyen Age et la Renaissance" is a curious print of the library at the University of Leyden, showing that the

practice was continued into the seventeenth century. Rows of books are represented severally chained to what appear like pews, with a path down the centre, in a bare meeting-house style of room. *Catenati* was the name by which chained books were known. A piece of horn was sometimes placed over the title of mediæval MSS. to preserve the letters from injury, while the transparent material allowed them to be read. There are very few examples of horn used in binding; but the child's "hornbook" of later times had its leaves of alphabet and spelling covered entirely with thin sheets of this material.

A Hornbook of the time of Queen Elizabeth, from the collection of Mr. George Offer, was exhibited in 1861; it contained the Lord's Prayer with the old translation "let us not be led into temptation." In the same exhibition, which was held at Ironmongers' Hall, was a Hornbook found in 1858 behind the wainscot of an ancient house in Fenchurch Street.

Shakespeare, in his *Love's Labour Lost*, refers to the Hornbook. Armado asks the schoolmaster Holofernes—

"Monsieur, are you not letter'd?"

and he is answered by Moth—

"Yes, yes, he teaches boys the Hornbook."

Act v. Scene 1.

The Hornbook usually contained an alphabet beginning with a cross, and was called "The criss-crosse-row."

About the end of the thirteenth century Paris contained seventeen bookbinders. Scribes, booksellers, and bookbinders were all under the authority of the University, and dependent on it for regular employment. Four sworn binders were considered agents for the University and superintended the rest. The "Chambre des Comptes," to which was entrusted the collection and management of the revenues of the kingdom, had a special bookbinder. This person, before he could be appointed, was obliged to swear to possessing certain qualifications; these were, *that he could neither read nor write*, so that no financial secrets should escape through him. Such qualifications must have proved rather a hindrance to business. Private bookbinders seem to have been numerous; many scholars bound books for themselves, and made tolerable progress in the Art, durability being their aim. The monasteries found binding a very worthy employment for the energies of their monks, who divided the different phases of the work, one of them devoting himself to preparing wooden sides, another to stretching skin, and those skilled in ornamentation undertook the elaborate finishing. Their books were mostly intolerably heavy, and had to be placed on revolving desks when in use.

(To be continued.)

## CORRESPONDENCE.

### THE GALLERY OF DON MARCELLA MASSARENTI, IN THE PALACE OF THE VATICAN.

IN the *Academy* of May 29th, 1875, p. 567, appeared the following brief notice of an important question:—"A discussion is going on in Rome concerning a fine portrait of Raphael in the possession of Cardinal Massarenti. Several good judges consider this portrait to have been by Raphael himself, while others, equally sagacious, controvert this opinion. It represents the artist at the age of twenty-five or twenty-six years."

This inconclusive and unsatisfactory announcement seems to have been derived from a German source. My love of truth, and regard for Mr. Massarenti, prompt me to lay before the public a more complete and faithful account of the claims and merits of this admirable picture; and I begin with an extract from a letter addressed to Mr. Massarenti.

"Lately, in the *Allgemeine Zeitung*, a splenetic correspondent, a Mr. L. S., having first favourably noticed your picture, tells us that the proprietor, possessing in his collection certain other portraits—namely M. Angelo, by Vasari, Perugino, and Andrea del Sarto—has singularly complicated the question of the authenticity of his Raphael. The writer pretends to perceive the same handling, the same expression, in all the four heads. He sees in them a resemblance, a perplexing affinity, and declares himself bewildered amid suspicions. Dear Mr. Massarenti, he could have believed in the genuineness of your Raphael, notwithstanding that he deems it rather too handsome to be real; but since you show us other fine portraits of the sixteenth century, it is obvious to him that you have amused yourself in leisure hours in fabricating all the four heads. In vain competent artists assert the difficulty of copying this portrait, of attaining to its exquisite finish, of reproducing its effect; no matter, in his opinion it is nevertheless a counterfeit."



If Mr. L. S. is in earnest in publishing this adverse decision, I should be disposed to place him in the same category with a painter who was reported to have expressed similar doubts as to the originality of Mr. Massarenti's picture, and thereby established his own reputation in the estimation of the celebrated engraver, Mercuri, who, with Roman frankness, exclaimed, "Deve essere costui una gran' bestia di pittore." It is easier to suggest doubts than to prove facts; and I have misgivings whether this critic ever mounted the stairs of the Vatican, or saw with his own eyes the picture he condemns. It is scarcely possible that he can have seen it, without acknowledging what all visitors to the gallery of Mr. Massarenti are unanimous in affirming, that between the Raphael and the other heads there is an abyss, not only in date and style, but also in execution.

However, the writer of the German article seems somewhat ashamed of his criticism. After quoting several celebrated artists who have pronounced in favour of the authenticity of the picture, he modifies his own judgment, and refers, in justification of it, to the *ou dits* of certain anonymous *savants* of his acquaintance. Happily, the Raphael of Mr. Massarenti has nothing to fear from the sneers of anonymous critics.

This portrait, taken by means of a mirror, has served Raphael as the model of his own likeness, which was painted in fresco by the side of his master, P. Perugino, in the School of Athens—a fact asserted by Vasari. Another known fact is, that a portrait of Raphael disappeared in 1744. It was in the collection of the Duke of Modena; and when that gallery was sold to the Elector of Saxony, this picture was kept back and concealed in a wardrobe. Thus much is attested by the catalogues of that date, and also by a declaration of the Academy of Modena. Since that time it has not been heard of, unless the picture in question should prove to be the lost sheep; in that case I should expect to find some mark, cipher, or seal, denoting it to have been the property of the Duke. But since this customary evidence is wanting, I turn elsewhere, and find its origin in the present made by Raphael of a portrait of himself, painted by his

own hand, to his early master in Art, Francesco Francia. He mentions this picture in a letter dated 1508, since which time it has disappeared from public view. The learned Passavant, a great investigator of ancient lore, says it is impossible to arrive at any certainty as to what has become of this picture. A presumption, on historical grounds, points to the portrait in possession of Mr. Massarenti as having a good title to the vacant post.

The Baron von Dachröden, well known in Germany for his high position, and not less for his reputation in matters of Art, after examining the picture, said, "*In whatever gallery it is placed, it will always continue a jewel*"—an expression as appropriate as it is just.

The opinions of connoisseurs, of competent critics, and real artists, agree in acknowledging the genuineness of this *chef d'œuvre*. The following well-known names are guarantees for the soundness of a judgment so supported:—Emile Wolff, sculptor, President of the Academy of St. Luke; Herman Schlasser, painter; Dr. Isidore Kèrsnjavi, painter, Berlin; Professor von Köhler, of Hanover; Von Strack, counsellor, architect, Berlin; Professor Raab, engraver; and Mr. Tilton, painter. The portrait is painted in distemper, glazed, and finished in oil-colours; it is in the early part of Raphael's second manner, of which there is a well-known example in the Borghese gallery at Rome, the 'Deposition from the Cross.'

Thus much I have said, with the view of at least re-establishing the picture in its claims. Many as are the known portraits by the hand of Raphael, and great their value, far more inestimable is one possessing the double merit of being a true representation of the great painter, and at the same time a work of his own hand. It would be difficult to find another that possesses so many artistic merits combined with the charm of giving us the living likeness of a man so pre-eminent in Art, and radiant with the rarest qualities of the head and heart.

W. N. DUNBAR.

Rome.

## HARVEST-TIME IN THE SCOTTISH HIGHLANDS.

FROM THE PICTURE IN THE POSSESSION OF A. HARRIS, ESQ., LUNEFIELD, KIRKBY LONSDALE.

SIR E. LANDSEER, R.A., Painter.

C. G. LEWIS, Engraver.

ANY one acquainted with the picture—well known through the engraving published by the Art-Union of London some years ago—'Harvest in the Highlands,' the joint production of Sir E. Landseer and Sir A. W. Callcott, and exhibited at the Academy in 1833, will be reminded of it by the work here engraved, which, in all probability, formed the original idea of the principal group in the larger painting, where the landscape is by Callcott and the figures by Landseer. The construction of the group in both pictures is very similar, but the component parts differ to some extent: the cart and horse, with the colt by the side of the latter, are identical in both; but in the finished picture the cart has no one seated in it, but is laden with corn, while the sketch shows the outline of a female figure. But the greatest difference is seen in the figures and animals immediately in front of the cart; and here, we venture to assert,

the group in the sketch has the advantage in sweetness of sentiment, the young woman diligently plying her distaff, while the man, holding under his arm a quantity of newly-reaped corn, bends over her in conversation, the goats and the kids lying lovingly at the feet of the woman, and the calf standing near by, constitute as pretty and picturesque a group of its kind as can well be conceived. In the large picture some of these objects are introduced; for example, there is the young female, but she is standing with her side towards the spectator, holding a sheaf of corn under her right arm, while conversing with a group of children seated in front of her. The calf seen in the sketch is also there, but at some distance to the right of the group, in front of which lies a dog. The subject here engraved is, as already remarked, far more interesting than its assumed counterpart, excellent as the latter undoubtedly is.

## ART-NOTES FROM THE CONTINENT.

ANTWERP.—The bust of the Belgian painter, the late Baron Wappers, which has been placed at the entrance of the museum at Antwerp, has recently been formally unveiled.

CHRISTIANIA.—A statue of the French Marshal Bernadotte, afterwards King of Sweden, with the title of Charles John XIV., was unveiled in this city on the 7th of September. It is the work

of a Swedish sculptor, Herr Bergslien, and was cast in bronze in Copenhagen; and it now stands in the centre of the eminence on which the palace is built, and fronts the principal street.

MOSCOW.—On the 2nd of September the Emperor of Russia laid the first stone of the Historical Museum instituted by the Czarewitch. H.R.H. the Duke of Edinburgh laid the second.





SIR E. LANDSEER, R.A. PINXT.

HARVEST-TIME IN THE SCOTTISH HIGHLANDS.

FROM THE PICTURE IN THE POSSESSION OF A. HARRIS, ESQ. LUNEFIELD, KIRKBY LONSDALE.

C. G. LEWIS, SCULPT.





## THE WORKS OF FRANK HOLL.



THE annals of artists offer occasional evidence of talent being hereditary, though in such instances not necessarily in equal degree, or developing itself in the same way. Sometimes the father transmits to his son only a meagre portion, comparatively, of his own genius; and sometimes the fame of the father is almost totally eclipsed by the greater talents of the son, as, for example, was the case with the elder Teniers, whose works, even during his lifetime, were held in much lower repute than those of his son; and now the difference between them in public estimation is very far wider. It would be easy to multiply instances of a similar nature, but this one must suffice. Sometimes hereditary Art-talent shows itself in a second generation, after a form altogether distinct from that whence it was derived by descent; and this is especially noticeable where the son of an engraver becomes distinguished as a painter. Our own school has, within the memory of many now living, supplied examples of this, as in those of Sir Edwin Landseer and his brother Charles, sons of John Landseer, an engraver of good repute; Mr. F. Goodall, R.A., and his two brothers, William and Walter, sons of the late Edward Goodall, the distinguished landscape-engraver;

Mr. E. W. Cooke, R.A., son of the late George Cooke, also a famous landscape-engraver; and, not to mention others who might be brought forward, Mr. Frank Holl, who is a son of the well-known engraver of the same name.

And it is not difficult to understand how a love of Art, if not always the talent to cultivate it successfully, is transmitted from father to son; the latter is, as it were, born to it. Art is the element in which he first draws breath, and he grows up from childhood amidst its surroundings; pencils are his playthings almost as soon as he is able to use his fingers, and the colour-box becomes an object of ambition as he advances into boyhood. Other pursuits may in process of time supplant the aspirations of his early years, but if he still holds on to the latter there is everything in his home-life to foster them and to encourage him to perseverance. Art to such a one is not an exotic brought from a foreign land; it is indigenous to the spot on which he himself has been planted by nature, and it thrives—more or less according to the faculties bestowed upon him—simply because both soil and atmosphere are favourable to its growth.

FRANK HOLL was born in London in 1845, and was educated in the school of University College. Soon after he had passed



Drawn by W. J. Allen.]

*Deserted.*

[Engraved by Butterworth and Heath.

the fifteenth year of his age his desire to be a painter led him to enter himself as a probationer of the Royal Academy, and a few months subsequently he was admitted a student. At the distribution of prizes in 1862, Mr. Holl received a silver medal for "the best drawing from the antique," and also the premium of ten pounds. A picture 'A Mother and Sick Child,' was painted by him about this time, as a commission given by a cotton merchant of Rochdale: the work was never exhibited. In the

1876.

competition of the students in the following year (1863) Mr. Holl was yet more successful, obtaining the gold medal, books, and a scholarship of twenty-five pounds for two years, "for the best historical painting," and a silver medal for "the second-best drawing from the life." The subject of the picture for which the gold medal, &c., were awarded was 'Abraham about to Sacrifice Isaac;' we referred to it at the time as a work "which might hold place among the productions of veterans in Art."

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In 1864 he made his first appearance as an exhibitor at the Royal Academy with two pictures, one being 'A Portrait,' the other bearing the title of 'Turned out of Church;' it chanced, however, that both escaped my observation when visiting the gallery. The same remark applies to Mr. Holl's single contribution of the following year, 'A Fern-gatherer.' His picture exhibited in 1866, 'The Ordeal,' fared better at my hands; the subject is not novel in itself, for it is one which few young artists have, it may be assumed, not had to pass through; and it is one also that has not unfrequently been painted: it shows a tyro submitting a picture he has just executed to a patron, and waiting with no little anxiety for the decision of the latter. There is considerable point in the composition, so far as it tells the story, while the manner in which it is carried out, though evidencing, as might reasonably be expected, an inexperienced hand, gave promise of a future which has now been in a great measure fulfilled. The very next year (1867) produced two

pictures at the Academy which went a long way towards the realisation of the success foreshadowed in 'The Ordeal:' these were respectively entitled 'A Convalescent' and 'Faces in the Fire.' I can pay them no higher compliment than to quote the notice of them which appeared in the *Art Journal*, when reviewing the exhibition: "'The Convalescent' is as remarkable for intention as for high technical qualities. The patient suffering, the wasting away not beyond reach of recovery, are admirably expressed. For colour, the treatment of greys may be commended. The execution is free as it is firm; the parts sketched have as much value as the points that are finished. 'Faces in the Fire,' by the same artist, is a picture which shadows forth a story, and moves to sympathy. Mr. Holl has only to continue as he has begun, and his career is sure.'" His only contribution to the Academy exhibition of 1868 was a striking portrait of his father; but at the end of that year we find his name at the head of those students of the Academy on



Drawn by W. J. Allen.]

*Want: her poverty, but not her will, consents.*

[Engraved by Butterworth and Heath.

whom prizes were bestowed, his award being the "two years' travelling studentship for painting." The picture which obtained for Mr. Holl this distinction was exhibited at Burlington House in 1869, the year in which the Academy removed to Piccadilly from Trafalgar Square. It had for its title a passage from the Book of Job—'THE LORD GAVE, AND THE LORD HATH TAKEN AWAY; BLESSED BE THE NAME OF THE LORD:' an engraving from it forms one of our illustrations. On referring to my catalogue of the Academy exhibition in 1869, I find this picture marked as one of the most striking works of its character in the gallery, sad as is the subject, which was suggested by a story wherein is an incident describing the assembling of a family for the first time after the death and funeral of the last and only parent. The eldest son, a young minister, now assumes the headship, and, as such, says grace at the meal, and alludes to the loss in the words adopted for the title of the picture.

Another scriptural subject was contributed to the Academy in 1870; it inculcated the duty of loving-kindness as taught by Solomon in the Book of Proverbs—"Better is a dinner of herbs where love is, than a stalled ox and hatred therewith." The composition is made out in conformity with the first portion of the text, and therefore needs no description; but the execution throughout is certainly less successful than that of the picture just mentioned, inasmuch as there is an absence of finish in some parts where such a quality seems to be required to give value to the work; in other words, the execution is too broadly generalised. As a kind of set-off to this, the picture is remarkable for richness of colour.

Mr. Holl's works had already arrested the attention of the Queen, and he had the honour of receiving a commission from Her Majesty to paint a picture for her: the result was 'No tidings from the Sea,' exhibited at the Academy in 1871, with

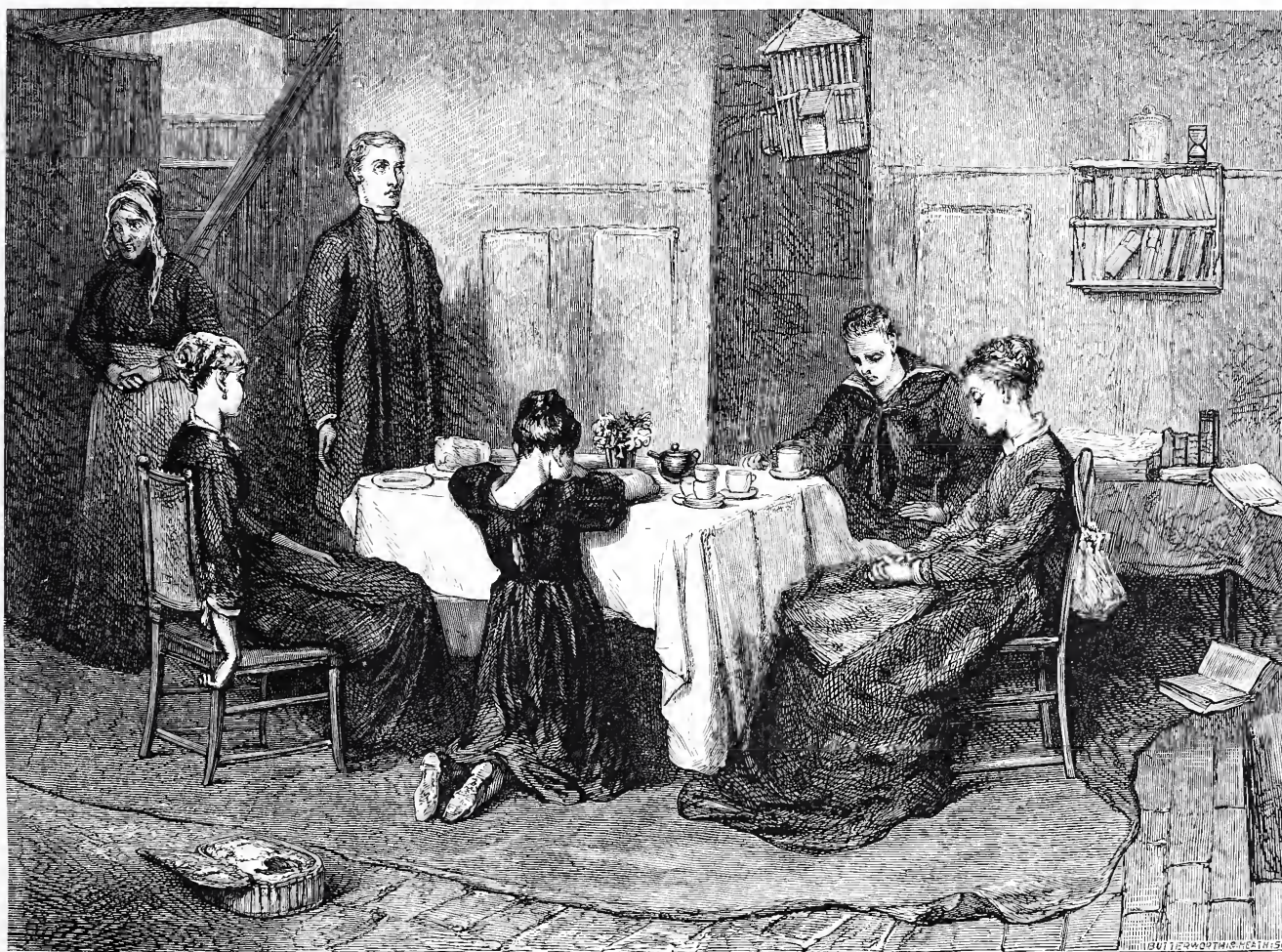


another entitled 'Winter:' the former tells a pathetic story, and the execution is as earnest as the conception. Both works fully maintained the reputation already acquired by the young artist.

Founded on the verse of Scripture, "I am the resurrection and the life," and adopting the words for the title of his picture, Mr. Holl sent to the Academy in 1872 a work the subject of which is a village-funeral; the scene represents a procession of mourners following the dead along the churchyard-path. The "pomp and circumstance" of interment find no place amid such an assembly as is gathered here, dressed in habiliments of mourning which show more the scantiness of the purse than the depth of grief felt by those who wear them. And perhaps it is owing to the absence of so much of the outward and visible manifestation of sorrow that one feels the solemnity of the composition, which is worked out with impressive pathos, and shows much artistic excellence in treatment and manner. With this

very touching picture was exhibited another, but of a different character, simply 'A Milkmaid.'

'Leaving Home,' Mr. Holl's solitary contribution to the Academy in 1873, represents part of a railway station, where two or three persons are seated, waiting the arrival of a train to carry them away. Though the subject is not novel, this version of the incident reveals many commendable qualities of painting. To Mr. Wallis's gallery in Pall Mall he sent, in the winter of the same year 'WANT—HER POVERTY, BUT NOT HER WILL, CONSENTS,' which is among the engraved illustrations here introduced. The sentiment of the composition is of a kind with which, unhappily, the world is only too familiar—at least by what one hears or reads of. The scene is the interior of a pawnbroker's shop, which a rather young woman has entered with an infant in her arms, to raise money for the necessities of herself and her child by pawning her wedding-ring, to



Drawn by W. J. Allen.]

[Engraved by Butterworth and Heath.

*"The Lord gave, and the Lord hath taken away; blessed be the name of the Lord."*

which she is driven by the drunken habits of a dissolute husband. She stands a short distance from the shop counter, apparently half-ashamed of what she is compelled to do; while a young man, the pawnbroker's assistant, bends over the counter to write out the pawn-ticket: behind him is the pawnbroker himself, who is gazing at the poor woman with an expression of pity, as if he would advance more for the pledge than she has asked.

There is yet one of the engravings introduced here which has not hitherto been noticed: it is the 'DESERTED,' taken from Mr. Holl's picture exhibited at the Academy in 1874: it tells its own story perspicuously enough. The scene is presumed to lie on one of the wharves on the banks of the Thames in Southwark: on it is a crane for landing and shipping merchandise, half visible in the fog; and it is probable that the infant which

the policeman carries so carefully was found concealed behind it. It is early dawn, and a thick dingy mist envelopes everything but the nearest group of figures, which alone are seen with any distinctness. The men, judging by their dress, are evidently not yet off night-duty, and the people who are with them were probably about to begin their daily labours when the discovery of the "deserted" one arrested their attention; and their curiosity, excited by the occurrence, leads them to accompany the officers to ascertain, if possible, what will come of it. The woman in the distance, who furtively watches the whole procedure, knows, it may be presumed, more about the foundling than she cares to disclose except upon compulsion. The subject in itself cannot be considered either pleasing or attractive, but it is truthfully worked out, and its artistic merits are neither few nor insignificant.



Another of Mr. Holl's exhibited pictures remains to be pointed out; this is 'A Deserter,' hung in Mr. Wallis's gallery in the winter of 1874. The deserter and his escort, two stalwart Highlanders, have arrived at the door of a roadside public-house for rest and refreshment. There is much character in the figures, and vigorous drawing combined with excellent colouring; all contributing to make the picture one of very great interest. Last year brought nothing from the artist's studio: he was unable to complete in time the work intended for the Academy-exhibition; from what cause I know not, but my knowledge of artists and their labours, now extending over considerably more than a quarter of a century, leads me to the conclusion that they often defer the commencement of their work till it ought to be considerably advanced; and then all is hurry and bustle to get it into some kind of condition for public view. This habit of procrastination cannot but be fatal to success. I have frequently heard it confessed and lamented, but not always has there been evidence of subsequent amendment; while one sees but too many proofs in our various exhi-

bitions of the evils of postponing to the morrow what should be accomplished to-day. These remarks are not by any means intended to apply to Mr. Holl; they are made solely with the view of stimulating the dilatory to "take time by the forelock."

It can scarcely be said that as yet Mr. Holl has done more than commenced his career, but it is an excellent and most promising beginning, which, as he advances in years, ought to, and under certain conditions will, lead to high reputation and, it is to be hoped, fortune. Hitherto his Art-thoughts have tended, almost without exception, towards the sad and painful in subject: pictures of this kind are not, as a rule, popular, however good the Art may be. With the majority of mankind life has so many real or imaginary shadows that few care to see them imitated on canvas. Will Mr. Holl allow me to suggest to him a trial of the sunny side of human nature? If he succeeds as well in this as he has done in its opposite, he may find the change far from disadvantageous.

JAMES DAFFORNE.

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## OBITUARY.

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### MRS. ANNA MARIA CHARRETIE.

WE record with much regret the decease of this lady, who was the daughter of Mr. John Pratt Kennell, formerly an officer in the department of stamps and taxes. Mrs. Charretie was born on the 5th of May, 1819, at Vauxhall. At school she showed an aptitude for drawing, and also acquired a good knowledge of the French and Italian languages; and, for an amateur, was a tolerably proficient musician. Her first effort in Art was in flower-painting, in which she was a pupil of Mr. Valentine Bartholomew; and she became an amateur-exhibitor at the Royal Academy when twenty years of age, in the first instance of flower-pieces, and subsequently of miniatures, in the painting of which she acquired some considerable proficiency. She was married, in the year 1841, to Captain John Charretie, formerly of the Hon. East India Company's service, but continued her study of Art. Through reverses—among which may be chiefly named the death of her husband—a few years since, Mrs. Charretie adopted Art as a profession, and took to painting in oils, in which she succeeded by her own almost unaided efforts. She obtained admission at the Royal Academy for her first picture in oils, entitled 'Lady Betty Germain,' which was much admired for the grace of the figure and the high finish of the details. This was in 1872, and the following years she exhibited at the Academy 'Lady Betty's Maid' and 'Lady Betty Shopping,' and this year 'Mistress of herself, though China fall.' Mrs. Charretie also exhibited successfully at the Dudley and other galleries in London, and in the provinces, and acquired considerable reputation among the female artists of the day. She died suddenly from heart-disease on the 5th of October. Her varied talent, kind heart, ready sympathy, and genial manners, endeared her to a large circle of friends, by whom she is deeply mourned and regretted.

### JEAN BAPTISTE CARPEAUX.

The close of the past year visited France with the loss of one of her most popular artists, the sculptor Carpeaux. He had made himself known to his countrymen by a copious multiplicity of works. His career may be said to have been short, but it assuredly was by no means sterile. He was born at Valenciennes in the month of May, 1827, and making his way to Paris at an early opportunity, he derived his professional education from such men of repute as Rude, Duret, and d'Abel de Pugol: a more brilliant opening career could, therefore, not have been accomplished. He carried off the medals of honour and the crowning prize of Rome. There he became the devoted disciple of Michel

Angelo, of whose spirit but little, however, is to be found in his creations. He was one of that class of artists (for another see Doré, but of a very different type) who are abundantly prolific in their imaginations, and of indubitable independence of style. He left busts in abundance, many single figures, and some very ambitious groupings. The total presented a striking review, through which a perfect operative power, an absolute mastery, were exhibited.

The two works by which the name of Carpeaux will be, *ex necessitate*, kept alive in the memory of the Parisians, are his Ugolino group—embodying that hideous tragedy—and the dancing group, for the front *façade* of the new Opera House, where it would seem that it is destined to remain. The first is a ghastly composition, all of unmixed horrors, placed unhappily in the Tuileries Garden, in contrast to the sublime agony of the Laocoon. The second is probably the most impure work by which modern sculpture has been desecrated. Carpeaux should have lived longer, in order to have realised a reputation of unequivocal goodness. He died on the 12th of October.

Monsieur de Chennevières, in making a funeral address over his grave at Courbevoie, compressed his characteristics in the expressive *l'énergie et la fécondité de son talent*.

### THOMAS ENDER.

This veteran artist, a distinguished Austrian landscape-painter, died in his native place, Vienna, in the month of October, in his eighty-fourth year. Jointly with his twin-brother John, an excellent portrait-painter and a professor in the Academy of Vienna, Thomas studied in the schools of that institution. In 1815 and 1816 he visited Bavaria and the Tyrol for the purpose of sketching; and when, in 1817, the Austrian government sent out an expedition to the Brazils, he accompanied it as draughtsman, bringing back with him a very large number of sketches, amounting to about nine hundred, very valuable for their topographical and ethnological characteristics. Later on Ender passed four years in Italy, in the suite of Prince Metternich. His works, which are very varied in subject-matter, may be seen in the Museum of Vienna, and in the collection of the Archduke John, for whom Ender painted numerous very truthful pictures of the scenery of the Rhine.

### PAUL SAINT-JEAN.

The Paris papers report the death, in October last, of this artist, who was son of the famous flower-painter of Lyons, Simon Saint-Jean. Paul was a painter of *genre*-pictures, which were popular in his native country.

## THEATRES, THEIR CONSTRUCTION AND ARRANGEMENT.

By PERCY FITZGERALD, M.A., F.S.A.

## CHAPTER I.

## DISTRIBUTION OF PARTS.



O the ordinary mind a theatre appears to be one of the average buildings, such as a bank, meeting-house, or thriving house of business, where a good deal of money is nightly taken at the doors. This notion is pardonable, considering the conditions under which a theatre is built. A small and precious piece of ground

is found in some frequented thoroughfare like the Strand; a sort of slit is cut between the two flanking houses; and the aim of the architect is to secure as much sitting space as possible, regardless of harmony or æsthetics. The outside scarcely differs from that of a shop; and what with the illuminated entrances and the transparencies, a walk down the Strand at night leaves chiefly the notion of paying and of a brisk, thriving business. Yet a theatre, considered merely as a building, ought to have an influence on the crowd outside, akin to the influence of the entertainment offered within. In foreign countries, as we take our way to the great Place of a city like Bordeaux or Brussels, the eye lights on some grand and imposing structure which rises at one side with all the stateliness of a church. It is generally a vast block, unlike any other mass of building; it has columns and statues, and a curious air of life, as though people lived in it, which can be seen from the number of windows down the side, and the many doors at the rear—unlike courts of justice and banks, which seem deserted when their function is finished. It is impossible, indeed, to walk round one of these great piles, with the long sweep of columns or solid wall stretching down the sides, its statues and portico, without thinking with respect of the mimic life, the characters, the cleverness, the genius, the brilliance, the great stories that have nightly been reviewed within; and of the power of enchaining and enchanting the thousands that have sat and listened. That spectacle of a PLAY going on, upon a vast stage, with every eye and ear of a multitude absorbed, and following out the course of a life, in itself lends a dignity and a mysterious interest to the temple.

A building, therefore, with such associations should stand apart. For the little dramatic houses that are squeezed in between two shops, and where you enter as into a tavern, it is impossible to feel the same reverence. Such places are appropriate enough for the sort of show they give—the untheatrical burlesque—and that *replica* of the petty jests and trivialities of everyday life, known as modern comedy. But we are dealing with the great *State*, or Town Theatre, supported by government or municipality—not so much by cash as by the *prestige* of patronage and supervision. Such temples, it may be repeated, are infinitely interesting as buildings, as well from the poetical matters with which they are concerned as from the elegance and ingenuity of arrangement required for the bestowal of enormous crowds. Nowhere has the architect so agreeable and so fascinating a task allotted to him—and there are few but must feel excited and eager to put out their strength, when so pleasant a function as the designing of a theatre is allotted to them. In the libraries are to be seen sumptuous works, adorned with exquisitely-engraved and costly plates—vast sheets—a volume devoted to some grand house. The great theatre seems to belong to the world—there are so many principles to be worked out, so many aims of convenience, utility, and pastime to be conciliated, with such a field for splendid ornament and large effects. No hall offers such an opening for varied and brilliant treatment as the *salle* of a great theatre, with the elegant curve line of the boxes, which can be traced with great variety, the broad ceiling, which opens a field for equal variety of decoration, and the proscenium, with its pillars and

arch. Then there is the *foyer*, or saloon; the Grand Stair, which has lately been so sumptuously dealt with in the new Paris Opera House; the vestibules and porticos. At the same time no kind of building offers so fruitful a field for mistake and failure; as all these elements may be treated in a halting and disconnected fashion, or want that logical simplicity and broad style of handling which belong to a great speech or a great treatise, dealing with many details. This is only found by keeping in view the true principle and purpose of a theatre, which should be indicated boldly and firmly, and the rest treated as incidental.

The main element in the somewhat complex ideal of a theatre will certainly be found to be a vast hall where the spectators may be sheltered and seated, and thus see at their ease the entertainment set before them. Everything is subsidiary to this. The *salle*, or "spectatory"—the convenient word used by Mr. Wyatt, the architect of the existing Drury Lane Theatre—will be found architecturally to be the main element of the structure, or, indeed, to be *the* structure itself. If we suppose the Spectatory complete, we shall have to own that the theatre is virtually complete. The rest is made up of so many "dependances," as they are styled by the French. There is a little theatre in the *Champs Elysées*, built on cheap and elementary principles, where this is revealed with perfect simplicity. The outside shape shows that it is no more than a circular hall, with a little box, as it were, projecting at the back, which is the stage. The same idea should hold in the largest of theatres. In all the older houses we find this principle perfectly carried out. There is a French model, such as the *Opéra Comique*, or *Les Italiens* at Paris, or the theatre at Marseilles, which always appears to be perfectly expressive—a row of stone "rusted" columns in front, rising from a basement, with a kind of flattened cupola covering in the whole. Outside they suggest the idea of a hall meant to contain vast crowds. There is a compactness and business-like air in all these buildings, a fine solidity, which always makes them satisfactory to the eye. We shall see presently that this importance given to the spectatory can be justified by the proportion which the stage ought to bear to the rest of the building.

A study of the latest and most pretentious attempt in the way of theatre building—of that gaudy and costly new Opera House at Paris which has been a nine-days wonder—will be interesting, as it involves the consideration of all the leading principles of construction. Nor would such an investigation be found so dry as might be supposed, for it is really bound up with all dramatic or æsthetic principles. M. Garnier, its accomplished and versatile designer, has set forth the reasons that directed him in a most agreeable volume, though it must be said that many of his theories will not hold, and that, as to stone and marble at least, he has reasoned falsely. The result is certainly not equal to the ambitious effect aimed at. Too many requirements were peremptorily insisted on by those who had the control, with the effect of want of cohesion. This legacy of Imperialism owes some of its leading points to another great house, which is indeed one of the monuments of France—the Grand Theatre of Bordeaux, which, on the whole, may take rank for classical style and fine effect, without lavish employment of means, as the first theatre of Europe. There is none of that "bridecake" decoration, that breaking up of the surface into corners and projections supposed to give "richness," so common in the new theatres, and which only reveal poverty of thought. Here is a long solid mass, a little severe, yet airy. Nothing can be better than the fine colonnade of some dozen pillars, the cornice over each capped with a statue: and the long sweep of the side walls, almost unbroken, and presenting the idea of vast resources within. This fine structure has become a standard by which theatres of the same pretensions are to be judged.



The story of its erection has something romantic. The architect Louis, his brain teeming with conceptions for his magnificent *salle*, had to struggle, much as his friend Turgot had to fight his way. It was the eve of the Revolution, and the many corrupt influences that were at work at Court might nearly overwhelm any man of honesty or genius. When he had once secured, by some marvellous chance, an opening for his work, intrigues were set on foot to deprive him of his privilege, or at least to hamper and cripple his progress. He built the arcades of the Palais Royal, a singularly effective and picturesque work, which, in comparison with the tame Rue de Rivoli, where a work of the same kind has been carried out, fully shows his genius. He also built the charming *salle* of the Theatre Français. To him was allotted the new theatre. The contract was signed in 1773, and it opened for him seven weary years of difficulty and disheartening opposition. Like the architect of the new Paris Opera House, half the labour and expense was all below ground, it being almost impossible to get rid of the water when digging the foundations. Intrigues were set on foot to have the work taken from him; but with indomitable energy he found his way to Paris, to the Minister Turgot, and obtained that the interrupted works should be resumed. In 1780, seven years after its commencement, the building was opened; but the

rest of the architect's life, instead of being coloured by the *prestige* of this noble performance, was to be singularly unfortunate. The administrators of the town—true "corporators"—haggled with him as to the payment; who having agreed that he was to receive ten per cent. on the outlay, now insisted on "stinting him of his seizures," on the ground of his having exceeded the time, as well as the cost engaged for. It is melancholy that there should be a story, not authentically established, that this man of genius died in a hospital, almost destitute; and it is curious that the same unhappy fate should have befallen the skilful architect of the great San Carlo Opera House at Naples. The outlay on the building—one hundred thousand pounds—was certainly large, considering what the price of materials was at that time. But it seems a trifle compared with the enormous sums swallowed up by that child of the Empire, the Paris Opera House.

We shall now consider these great Houses together, and, from the merits and shortcomings of both, try and deduce a few guiding principles.

Looking at the Paris theatre from the front, we shall see that it consists of a solid oblong pile, from which rises abruptly a very prosaic metallic dome, in shape like a cover, behind which the building projects itself upwards in a solid block, nearly

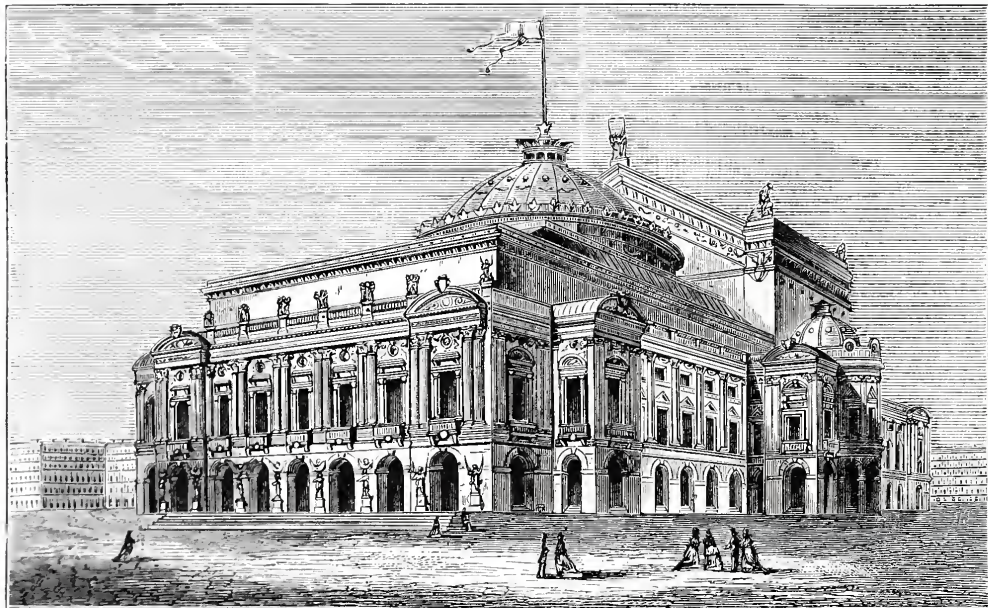


Fig. 1.—Exterior of the New Paris Opera House.

one hundred feet above the level of the rest of the roof (Fig. 1). The effect is certainly not pleasing, particularly the block at the back, which has a strange abruptness, and suggests something like a factory. The purpose was, as the architect explains, to indicate from the outside the various portions of the theatre, instead of disguising all under one level roof. Thus the front portico speaks for itself as the entry, *foyer*, &c.; the dome reveals the *salle*, *spectatory*, or *auditorium*; while the high block at the back signifies the stage, there being a space required over the curtain and scenes equal to the portion below it. Great credit is taken by M. Garnier's admirers for this architectural honesty, which has besides originality and piquancy. But the reverse is the case, for the effect is only secured by an artifice. As the roof of the *salle* is very little raised above the arch of the proscenium, and as raising the scenes, and working them from above, requires a considerable space, it follows that there must be a considerable difference between these two levels, the stage portion being considerably higher. In many theatres, however, one level roof has often been made to cover both, owing to the painting-room or carpenters' shop being placed over the *salle*. Whatever be the proper principle, it will be seen that in the Paris Opera House this undue emphasis of the various portions, which has seriously injured the effect

of the building, might have been avoided. The huge structure over the stage is, we are told, necessary for the convenience of drawing up the scenery without rolling or folding. But convenience is not a sufficient motive to which the beauty of a building is to be sacrificed, though necessity may be; and the idea of an enormous chamber, containing double the area of the stage, being necessary for the development of the purposes of that stage, seems absurd. That some space should be above the stage is of course essential; but this should be in proportion to the effect desired, and the indication outside should be of a kind that shows that it is subsidiary to the stage itself. There is something incongruous in making the region devoted to such ignoble elements as windlass-wheels and rollers the most conspicuous portion of the building. In the older theatres a high and capacious roof indicated the place for these functions with sufficient emphasis, and there was an appropriateness in placing such inferior adjuncts of the stage among the ribs and trusses of this disused quarter. But to have a great chestlike case of stonework constructed for such a purpose at once challenges attention; instantly the idea of the drama disappears, and the vulgar and subsidiary elements of stage machinery are forced upon us with disagreeable persistence.

But even here M. Garnier has been driven to shifts to conceal



the disfiguring effect which this gross concession to the requirements of the scene-shifters has forced upon him. This great block he found would be some eighty or ninety feet above the roof below, and be thus converted into a sort of tower, or bastion. The only remedy was to raise the roof below, and a huge sham dome was accordingly placed over that of the *salle*, the space being just seventy feet. Such is the curious result of this excessive deference to the luxurious taste of the age. As we have said, to make the most prominent portion of the building significant of a mere detail is surely false treatment. The true system would be the one pursued in the great theatres of the last century, viz. a massive central block, lofty enough to cover in both *salle* and stage beneath one sweep of roof. This is indicative enough, and the spectator feels by instinct that beneath is the region above the stage and the dome of the hall. Indeed, it may be doubted whether an outside dome expresses legitimately the ceiling of the *salle*. Such is generally a very slight concavity, and is scarcely important enough in its curve to be a conspicuous feature. From the inside view the lines are generally flowing and pleasing; and there is something always rich and agreeable in the clouds and stars and foreshortened goddesses, and the mixture of gold and colour. But from the outside it has the aspect of a flattened saucer, the curve being so slight that it rises very little above the surrounding level, and may be fairly included within the general roof. In the following section (Fig. 2) the dotted line represents the outline of the Paris house, the double line that of

theatre proper, where an opening is made for the grand stair; the wall would have risen boldly, and have become the *façade*, as in the Bordeaux house, of the great block that spreads away to the rear. This of course assumes that the development over the stage is excessive, of which there can be no reasonable doubt. The whole would then follow a natural and significant outline.

The *disposition* of the older theatres generally suggests the idea of a great hall where people assemble; while attached to it, and clustered round, are the smaller departments which minister to the great central purpose. A good specimen of this treatment is Her Majesty's theatre in the Haymarket, which, however, has become so encrusted with shops, hotels, &c., that few who pass it ever think that the whole block is the theatre; the popular idea being that there is a theatre somewhere in the centre. Yet from the other side of the street the tiers of building mounting over each other, the long arcades, and the number of windows, all make a very grand and imposing effect. To sum up the whole, this system of indicating the separate divisions of a theatre on the outside is inartistic and unsound, as it destroys the unity of the building, which has really only one function, viz. to hold the spectators; and it leads, as we have seen, to shifts and devices for concealing the too-marked separation between the various parts. Indeed, it is significant evidence of the fashion in which modern luxury has overlaid everything, that in the plan of the new Paris house the *salle*, or audience portion, the main and central motive of all, fills but *one twelfth* of all the space devoted to the building.

One of the most perplexing questions connected with a theatre is that of a suitable and logical division of the approaches for the different classes of the audience. These divisions must not be fine drawn, or of an artificial kind; they should be as natural and simple as those of a railway station. The skilful architect will lay out these conduits with a stern logic that shall be intelligible and consistent with itself. It cannot be denied that the question is embarrassing. If there be one grand entrance, spacious vestibule, &c., the lady in full dress is crushed by the mean occupant of the gallery. If there be a regulated separation, the building is cut up by separate stairs and entrances, to the sacrifice of simplicity, and the loss of that most necessary element, free power of communication between the different parts. Even approach from the outside is a problem that has exercised many. It seems proper that all should arrive at the main entrance of the building that is to be entered; for an instinct leads every one to the front, or portico. The interior of all buildings is laid out with a view to this principle of the entrance being in front. Yet it is found that the carriage traffic is almost inconsistent with pedestrian traffic (where a building stands by itself), and the latter class of visitor is either cut off from approach by the line of carriages, or has to run risks to life and limb by crossing. Where the theatre is in the street, and joins other houses, this does not occur, the foot passengers going their way on the right and left. More perilous still is it when the carriages drive under a portico, and the foot passenger who attempts to cross is checked by the pillars, and can only escape through the intervals between. It is admitted, as a necessity, that the carriages must set down under cover; yet the new grand Opera House is approached by a majestic flight of steps. On a wet night a lady in full dress would be saturated before reaching the top. At Covent Garden a sort of cavern, or tunnel, has been made in the basement of the columns, through which the carriages enter; and this dark tube makes it matter of extreme danger for pedestrians to approach or get away. At the Ghent theatre the carriage is driven *into* the building—into a lofty covered chamber: a singularly ugly arrangement. At the new Paris House the carriages are sent round to the flank, and enter a pavilion, or wing, attached for the purpose. In all these attempts, and with all these difficulties before us, it is only the discovery of a principle that will guide. This we shall investigate in the next chapter.

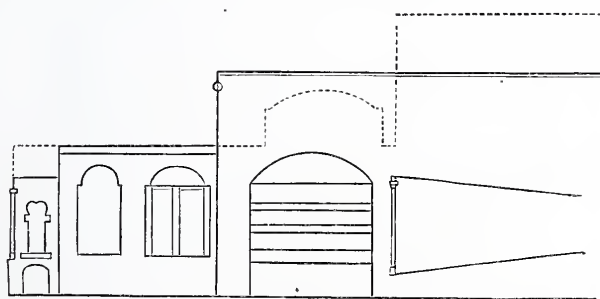


Fig. 2.—Sections of the Bordeaux and the new Paris Theatres.

the Bordeaux theatre. The reader will note the great space between the external and the internal domes.

As he examines this imposing and pretentious monument, the architect will find further traces of the confusion for which either changes in the original design, or the wish to make details of minor importance effective, is responsible. Costly and brilliant as the *façade* is, the spectator cannot but be struck by its want of effect. It appears to be what it is in fact, no more than a decorated vestibule doing duty as a *façade*. This, no doubt, is what is intended; yet surely such would be a false principle, as the *façade* is the front of the building, and should express the purpose of the whole building. A ponderous attic has been added, as an afterthought, the architect being obliged to add considerably to the height of his *foyer*. Originally there were to have been two smaller ones—first and second class, as it were; but the new Republican simplicity abolished such distinctions, and required one large and more lofty hall. The alteration has had the effect of spoiling the whole character of the *façade*, and dwarfing the row of clustered columns.\* This change, moreover, is not in harmony with M. Garnier's theory of each portion of the building expressing its own function, as the vestibule would have expressed its own duty and no more. Supposing, then, the dome of the *salle* abolished—and it has been shown to be a purely fictitious one—the whole would properly have followed the roof-line of the Bordeaux house. From the cornice of the vestibule there would have been a level line to the *foyer*, where the attic would have begun to rise; from thence a level line to the wall of the

\* The illustrations are curious as representing the original design of the *façade*. The addition to the vestibule is shown by the dotted lines in Fig. 2.

(To be continued.)



## A PRESENTATION TAZZA.

THE Tazza of which we give an engraving has been presented by the Committee of the "French Hospital" to Dr. Vintras, their honorary physician, as a testimonial to recognise the valuable services he has rendered, gratuitously, for many years to that Institution, which he largely contributed in founding. The tazza is the latest, and certainly will rank among the best, achievements of the famous firm of Elkington; it is in *repoussé* silver: the design, by the celebrated French artist,

M. Morel-Ladeuil, is emblematic of Charity, represented by a female figure holding in her arms an infant, and with a sick child lying at her feet; in the background is the portico of the Hospital. The details of the ornamental border of the tazza are the esculapian cup, and medicinal plants. On the escutcheon are the names of the different countries whose subjects find relief in the establishment, for although it is denominated the *French Hospital*, its doors are open to foreigners



from all parts of the globe; and since its foundation it has assisted patients belonging to no fewer than twenty-one different nationalities. The admirable institution is liberally supported, not only by French residents in England, but by many Englishmen who have relations with France or desire to relieve, everywhere, the ailments incident to humanity, more especially among those who, being strangers, are not always within reach of aid. The good the Hospital has done is very great; it is in

truth one of the links that bind the great nations of the world closer together; it has long been classed among the most useful of the many charities that grace the British Metropolis. Like the great number of our own benevolent societies of every kind, it is "supported by voluntary contributions;" thousands there annually obtain relief or cure, as we learn when the Anniversary takes place, year after year, from its indefatigable honorary secretary, M. Eugene Rimmel.



## THE COSTUME OF ENGLISH WOMEN

FROM THE HEPTARCHY TO THE PRESENT DAY.

BY WALTER THORNBURY.

## CHAPTER I.

## ANGLO-SAXON AND FIVE NORMAN REIGNS.



BETWEEN fig-leaves and flounces what an interval! From Cain's wrapping of wolf-skins, which he wore when he hid himself from the Accusing Voice, to a frock-coat of Poole's last cut is a long stride in civilisation. Though whether the tailor and the milliner have much improved God's handiwork may still be a ques-

tion with all but milliners and tailors.

That in the later ages, before the Romans ebbed back to Rome, our British women adopted the garb of old Rome, there can be little doubt. Remains, still existing, of votive and monumental statues at Bath and elsewhere have already proved it. Women wore an inner tunic, girt with a strophium, or bosom-band, and the stole or outer tunic with short sleeves fastened over the shoulders by a fibula, or brooch. The stole had always, according to Boettiger, a broad flounce at the lower part, and a coloured binding round the neck, of purple, according to some. This stole was the special badge of a Roman matron; and when convicted of crime she was forbidden to wear it. Above the tunic and the stole the Romanised British lady wore the palla, which resembled the male toga. It was a dignified dress, is familiar to us in classical statues, and was suitable for women who probably took little exercise at a time when roads half a mile outside a town were frequented by robbers, and it became those stately stalwart beauties when they visited the temple, the bath, or the arena.

The Anglo-Saxons modified the stately garb, which the ancient sculptors have rendered immortal, into a sort of careless semi-oriental costume adapted for inactive women in a climate severer than that of Italy. Their attire seems subdued by an ecclesiastical character, as if priests had sanctioned its length, regulated its folds, and denounced its exuberance. There is a heavy simplicity about it, from which the Normans soon broke loose.

About the Saxon gunna or gown, tunic, kirtle, and mantle, the antiquaries, as usual, have read themselves stupid, and created considerable confusion. The gown seems to have been a long full robe with loose sleeves braceleted at the wrist, and worn over the kirtle or short sleeveless under tunic which was the ordinary outer attire of the female Briton who, when of humble birth or evil life, sometimes merely wore the looped-up toga above that. The Roman stole and toga, though adaptable to the breezes of Salerno and the soft twilights of Rome, were hardly close fitting enough for the damp air of the fens or the boisterous, sweeping winds of the English wolds. The Saxon head-dress, the "head veil," was seldom worn, except out of doors, and appears from illuminations in Abbot Elfnoth's Book of Prayers and the Benedictional of St. Ethelwold, to have been a veil of linen or silk thrown over the hair like a nun's hood or capuchin, and allowed to droop over the fair shoulders in a simple and unaffected manner, the neck and bosom showing but little. For travelling, the Saxon lady, according to a Cottonian MS., sometimes wore a hood (square round the face), the lower part of which reached to the knees. The sleeves of the inner dress for winter travelling came down broad and loose far below the hands.

In a drawing of the Virgin Mary in the Harleian MS. given by Mr. Fairholt, she wears a hood formed by a folded coverchief, the end of which falls gracefully on her right shoulder. Her inner dress is tight at the wrists, but her short outer tunic has sleeves widening at the elbow and jewelled or bossed at the edges.

1876.

A line of ornaments also runs down the middle of the dress and round the bottom of it.

The Saxon fair were fond of many braceletlets and wore folded bands for girdles. If they required gloves they had mufflers with thumb-pieces but no fingers, but many merely pulled down their sleeves over their hands.

Hair is the glory of a woman, whether it streams down like a cascade of gold on the Danae it adorns, or rises like a diadem which Art has woven for Venus. The Saxon women do not seem often to have unhooded, but they certainly arranged their hair in flat curls which they bound with a fillet; and Adhelm, Bishop of Sherborne, in the eight century, in his description of a Saxon wife, dwells on "the twisted locks delicately curled by the iron," and in a fragmentary Saxon poem called "Judith," that resolute lady is spoken of admiringly as "the maid of the Creator's with twisted locks." The plaited tails of the Franks



*Jacob's Family in Anglo-Saxon Costume, riding on Camels.—From a MS. in the British Museum.*

and Normans no doubt struck the modest Saxons as bold and immodest. To judge by old drawings, the favourite colours for dress were red, blue, and green, but this may have partly been a conventionalism of the restricted illuminator. In an Harleian MS. copied by Mr. Fairholt, a Saxon queen wears a long red gown which trails over her feet; and has wide hanging sleeves. Round her waist is wound a blue mantle, the end of which is gracefully thrown over her left shoulder, leaving her right arm entirely free.

In ornaments, the Saxons were gluttons, affecting brooches, buckles, and bosses of massy Byzantine character, and not unlike the Norwegian ornaments of the present day. There are still found in their graves scattered over England—the country the Norse won and partly lost—shoulder brooches, or fibulae embossed with amber, turquoise, and garnet, knotted with threads of gold filigree and embedded in mother-of-pearl. Their girdles were clasped and buckled with gold, and studded with jewels. Their rings were rudely-fashioned silver and copper wire. Like their descendants of the present day, they were fond of chatelaines to hold purses, keys, and metal-ornaments by their side, and they wore decorated sheaths for their scissors, combs, &c. They were also fond of pendant ornaments like our lockets

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and the Roman bulla—sometimes gold, and sometimes jewels sheathed in gold.

That the Saxon lady, so often borne weeping to the black Danish ship, was fond of sumptuous dress, the figure of Etheldrytha, Princess of East Anglia, in the splendid Benedictional of St. Ethelwold, is a sufficient proof. The princess wears an embroidered scarlet mantle over a gown of gold tissue, of which the veil and shoes are also made. This seems to have been the



Queen Etheldreda, the Foundress of Ely Cathedral.

splendour often assumed by royal Anglo-Saxon nuns, who thus rewarded the body to compensate for the mortification of the flesh. According to that excellent antiquary, Mr. Thomas Wright, Saxon women dyed their hair sky-blue; but this we are slow to believe. Mr. Thrupp, in his "Saxon Home," sketches a Saxon lady-abbess as wearing scarlet, with violet and red shoes. The face of this outrageous female ecclesiastic, he says, was rouged, and her hair curled over her forehead—while she revelled in rings and bracelets. As for her nails, they were with exquisite taste cut to sharp points to resemble the talons of a hawk. Horrible old creature!

In such costume lived and moved those quiet gentlewomen, so often pious and industrious, who waited on such noble Saxon ladies as Osburgha, Alfred's mother; the pious St. Etheldreda, the foundress of Ely; or Edith, the learned, amiable, and unhappy wife of Edward the Confessor. Such was the mother of King Edgar. That they could degenerate, we require no proof greater than Eadburga, daughter of Offa, king of the Mercians,

who was banished for poisoning her husband; and Elfhrida, who assassinated her stepson, Edward the Martyr, as he was drinking on horseback at the door of Corfe Castle.

The change from Saxon gravity to Norman gaiety and fantasy in dress commenced in the sleeves and the mode of dressing the hair. Pride and wealth demanded more variety and less monastic plainness and austerity. During the wars of William and the quarrels of his rebellious sons, the Norman ladies retained the modest Saxon coverchief, the long tunic and the Saxon gown; but they now laced it close to the figure, wore gold borders to their dresses, and had sleeves which widened at the wrist and drooped almost to the ground. Convenient for reaching across a dinner-table! A yard in length was nothing for a sleeve in the reign of Rufus. The trains also were worn so long that it was sometimes necessary to tie them up in a knot. An illumination in a MS. of the Cotton collection representing the Temptation of Christ, portrays a rueful-looking Satan in this dress; his tail, with a conspicuous sting, protruding from the gown which opens down the right hip.

But the dress of William the Conqueror's worthy queen, Matilda of Flanders, given by Montfaucon, from the ancient portrait in St. Stephen's Chapel in Caen, will show us best the costume of a period when Italian taste was effecting many changes in the English art of dress. She wears no knotted sleeves or long tails of plaited hair—her dark hair is simply parted on the forehead, and falls unimpeded on her fair shoulders—a simple white veil is bound by her trefoiled crown. A plain white stole, without a fold, covers her shoulders. There are no ugly mufflers on her hands, nothing is extravagant or grotesque. This portrait, Montfaucon says, was copied from an original in the aisle of St. Stephen's Chapel in Caen, which Matilda herself built and endowed, before it was pulled down in the seventeenth century. These new fashions, Mr. Wright considers, came to England from Italy and Provence, as did also the somewhat outrageous custom of ornamenting ladies' robes with *plaques* of gold set round with pearls.

In her will, Matilda, queen of William the Conqueror, left to the Abbey of the Holy Trinity, her tunic "worked in Winchester by Alduret's wife, and the mantle embroidered with gold, which is in my chamber, to make a cope." She also be-



An Anglo-Saxon Family.—From a MS. in the British Museum.

queathed two golden girdles, "that which is ornamented with emblems for the purpose of suspending the lamp before the great-altar." She also left the same abbey a large candelabra, her crown, sceptre, horse-trappings, cups in cases, and some lands in Normandy.

The Norman fashions of the reign of Henry I. are chiefly memorable for the eccentric mode of dressing the hair. In a statue of his queen, Matilda of Scotland, which forms a pilaster



to the west door of Rochester Cathedral, the queen's hair is bound in two long plaits, which fall below her knees. In some cases, according to Mr. Fairholt's examples from old MSS., these plaits all but touched the ground, and were either bound with ribbons, or cased in variegated silk and tipped with tassels. The plaited tails of a woman found in a coffin in Romsay Abbey, in 1839, were only eighteen inches long.

A record of Queen Matilda's usual dress has been preserved



*An Anglo-Saxon Conversation.—From a MS. in the British Museum.*

to us in a curious old illuminated book, a sort of monastic album called the Golden Book of St. Albans, now in the British Museum. It contains the portrait of the queen, who, on the consecration of the abbey, Christmas-day, 1115, gave the two manors of Bellwick and Lilleburn to St. Albans. The king, the archbishop of Rouen, and many barons and prelates were present at this visit, and this album was commenced in the



*Three of the Virtues in Anglo-Saxon Costume.—From a MS. in the British Museum.*

fourteenth century, to contain the portraits of the abbey's benefactors. She wears a royal mantle of scarlet "square to the bust," lined with fur. The fastening is a red-and-gold cord, with a large tassel passed through two golden knobs. Her tight kirtle is of dark blue, buttoned down the front with gold. Her sleeves fit close to her arms. Her white veil sits square over her forehead and is bound by the crown, while gold lappets,

called oreillettes, appear beneath the veil and cover her ears. She sits on a carved stone-bench, the Anglo-Saxon throne, on which is a scarlet cushion embroidered with gold leaves and having four tassels of gold and scarlet; a piece of tapestry is hung at the back of her seat.

Adelicia of Louvaine, "the Fair Maid of Brittany" was recommended to Henry I. for his second wife, when, old and soured, he was brooding over the loss of his son William in the great white ship, which struck on a rock and sank as the prince and his bride were returning to England. This lady was of the Lorraine branch of the house of Charlemagne, and was so skilful in embroidery that a standard woven by her in silk and gold for her father, the Duke of Brabant, when captured by the Bishop of Liege, was regarded as an historical trophy. A portrait of Queen Adelicia still exists on a seal attached to a charter that she gave to Reading Abbey. She wears a transparent veil, which passes over her head, is tied in front of her neck, and from there flows over her whole body. The robe is worked all over in a diamond pattern, and seems to fit closely to her shape.

The scanty record we have of the personal appearance of stout King Stephen and his faithful wife, Matilda of Boulogne, is sufficient to prove that female costume in this reign was singularly modest and quiet. The queen's bust at Furness Abbey, which her knightly husband built, is distinguished by



*Anglo-Saxon Ladies Hawking on Foot.—From Queen Mary's Psalter in the British Museum.*

the hair being evenly divided over the forehead, and the plain gown entirely unadorned except by a small mullet-shaped brooch on her bosom.

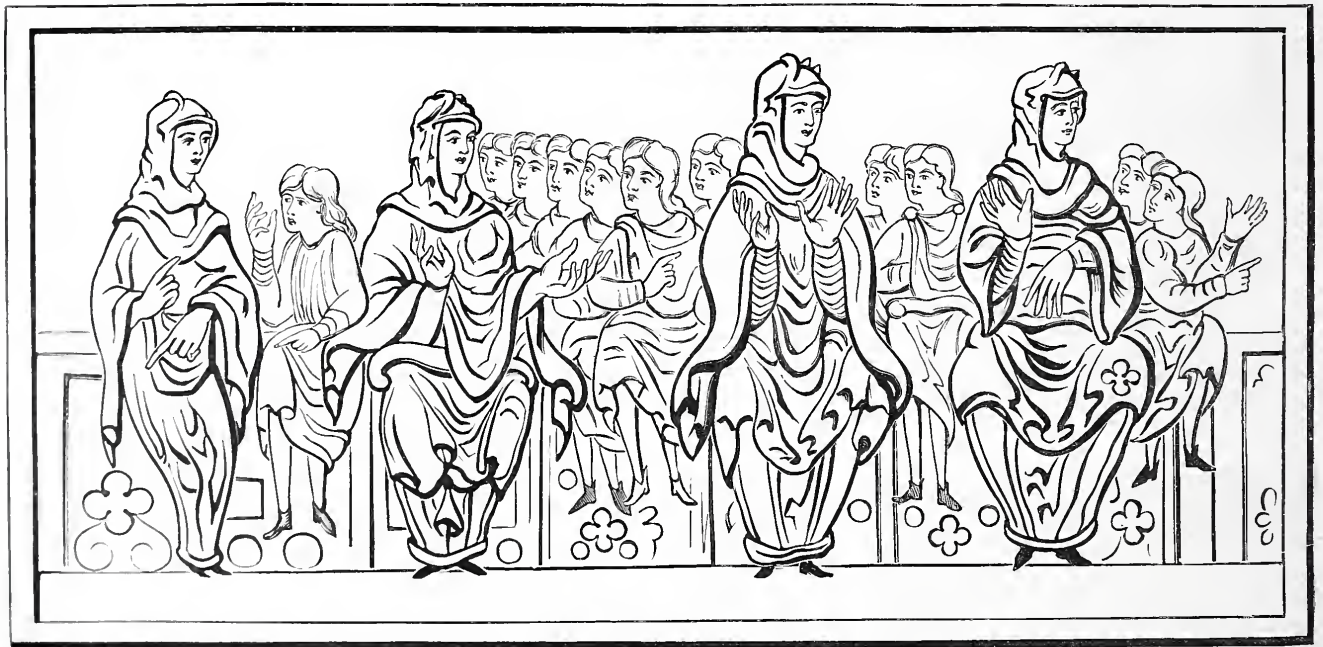
And now we come to a reign of special luxury in dress—that of Eleanor of Aquitaine, the queen of Henry II. The effigy of this queen, the divorced and unfaithful wife of Louis VII. of France, was discovered by Mr. Stothard in a cellar near a ruined abbey. Her dress shows considerable modification of the early Norman costume. The gown is long with a close collar at the neck, and is fastened round the waist by an ornamental girdle. The sleeves are tight to the waist, where they widen and droop. A portion of the under tunic is visible at the neck, where it is fastened by a circular brooch. From the shoulders falls a royal mantle, supported by a band across the breast, which is wound about the lower part of the figure and partially upheld by the right hand. "The pattern upon the queen's dress," says Stothard, "consists of golden crescents in pairs placed point from point within lozenges formed by the crossings of the diagonal bars of gold that cover the whole service." The virtue of Eleanor we are by no means inclined to defend, but it should be remembered that she did not put to death the Fair Rosamund the mistress of her husband, but that, on the contrary, Fair Rosamund entered a nunnery at Godstone, and lived in repentant sorrow for her sins twenty years after the separation from her royal lover. Her last words to the sisterhood that had protected and cherished her were touching:



"When that tree you see below the window," said the dying woman, "turns to stone, then you will know that my sinful soul has passed into glory."

In the illuminated portraits of Eleanora she wears a wimple or close coif passing round her face and under her dimpled chin, and fastened by a circlet of gems; her kirtle or close gown has tight sleeves, and closes with full gathers just below the throat, which is bound with a rich jewelled collar. Over this falls a pelisse or outer robe bordered with fur, the very full loose sleeves circled with ermine, showing the tight kirtle sleeves beneath. Over all is thrown a square of fine lawn, like a veil, and worn like the Venetian faziola still in use. This could be drawn over the face. The queen's hair, says Miss Strickland, who by no means neglected the millinery department of history, in some portraits is braided and close wound round the head with jewelled bands. This frail queen, who had led a band of amazons to the Crusades, brought from Syria and Constantinople a profusion of silks and brocades, and introduced them into England, even among the ecclesiastics. Her second husband, Henry II., was conspicuous at all court ceremonials for his short Anjou cloak, which gained for him the soubriquet "Courtmantle."

And now we come to a beautiful woman and a good wife, Berangaria of Navarre, whom Richard Cœur de Lion fell in love with at a tournament at Pampeluna, and whom he eventually married after a long engagement. The brave girl was married to Richard at Limona in Cyprus, and accompanied him to the Crusades. At his marriage Richard wore a tunic of rose colour and a mantle of striped silver tissue; Berangaria wore her hair down, after the fashion of brides in those days, and had a transparent veil that flowed from her head to her feet. Her crown was covered with fleurs-de-lis. A good and faithful wife, Berangaria accompanied her warlike husband through all his campaigns, forgiving his faults, and being with him at his death. Berangaria lies buried in the abbey of Espan near Mans, where Mr. Stothard drew her effigy, which he found concealed under some wheat, for the church had been converted into a barn. The bones of the beautiful Spanish lady were lying near it. A canon of a neighbouring church had in his possession a slate on which was an inscription recording the tomb of Berangaria, queen of England, and founder of the monastery, whose bones had been found in this ancient sepulchre in 1672. The flowing hair is partly concealed by the coverchief and the crown. A narrow band fastens the mantle across her breast, while a large



From the MS. Cotton.—Claudius Alfric's Version of the Pentateuch. An Anglo-Saxon idea of a Patriarchal Family.

fermail or brooch, richly set with jewels, confines her tunic at the neck. A new feature of female costume is the small aumonière or pouch which is attached to the ornamental girdle that encircles her waist. This resembles a modern reticule with chain and clasped top, and hangs on her left side. The queen holds in her hand a breviary, on the cover of which the artist has ingeniously duplicated the scene by showing us Berangaria again, and this time lying on a bier with candles burning on each side of her. Queen Berangaria was never in England, and bore her husband no children. Richard would have made his nephew Arthur heir to the crown but for the rashness and folly of Arthur's mother, Constance, who joined the French party then at war with England.

That that utterly worthless scapegrace King John, the oppressor of men and the seducer of women, was a coxcomb in dress we have ample evidence. At a certain Christmas festival, between the hurry of his wars, he appeared in a red satin mantle embroidered with sapphires and pearls, a white damask tunic, a jewelled girdle and baldric, and jewelled gloves. But whether he lavished as much on the dress of the queen he neglected we know not, all we know is that her enamelled effigy at Fonterrand is clad in blue and gold, with embroidered

cuffs and collars, and wears the wimple and a veil. The wardrobe rolls of King John specify many items of the queen's dress—a grey cloth pelisson with wide bars of grey fur; two robes for the queen of five ells each, one of green cloth; cloth for purple sandals; and four pairs of women's boots, one pair to be embroidered in circles round the ankles. But there is no mention of robes and mantles covered with crescents of gold, such as Eleanor, Henry II.'s queen had worn; and King John had too many favourites to have much spare gold to devote to his neglected wife.

The unhappy and inglorious reign of Henry III., which, though extending over fifty-six troublous years, is remarkable for the few changes in the national costume, commenced with the king's marriage with Eleanor of Provence, a clever girl of only fourteen. She was the accomplished daughter of Beranger, Count of Provence, the grandson of Alfonso, King of Arragon, and had been instructed in troubadour poetry by Romeo, whom Dante mentions as one of the greatest Italian poets of his time. Henry had already paid court to five princesses, was eager in his suit for the beautiful poetess, and even waived part of the dowry, no small concession for a man thirsty for money. The magnificence of the dresses worn at the queen's coronation



(the Saturday after the king had laid the first stone of the Lady Chapel in Westminster Abbey), is especially mentioned by the astonished chroniclers. England had grown rich, during the long regency. The London citizens now wore Eastern garments called cyclades, made of silk and velvet worked with gold. When Henry III. conferred knighthood, in 1247, on William de Valence, he was arrayed, says Matthew Paris, in vestments of a newly-introduced and most magnificent material called cloth of Baldekino, which was manufactured at Baldeck (Babylon). It was rich silk, embossed and woven with gold, and portions of such material can, no doubt, still be detected among the faded brocades of old cathedral copes. Velvet, too, is also mentioned about this time. The ciclaton, "a rich stuff manufactured," says Mr. Planché, "in the Cyclades, gave its name to a garment like a dalmatica or super-tunic worn by both sexes. It was known in Germany as early as the year 1096, when Judith, daughter of the king of Bohemia, wore a cyclas embroidered or interwoven with gold; but we first hear of it in England at the coronation of Henry III. and his queen. Furs, too, grew more common and richer, and to the skins of sables and foxes were added those of ermines, martens, and squirrels.

Queen Eleanor was the first to introduce gold and jewelled chaplets for the hair, and she is said to have had countless garlands of gold filigree and jewels. Her state-crown was valued at £1,500, and her whole casket was supposed to have cost her weak husband £30,000—an enormous sum when translated into modern coinage.

The only authentic portrait of Eleanor extant was in the window of a church at Bexhill, in Sussex, and was presented by Lord Ashburnham to Horace Walpole for his Strawberry Hill collection. The royal mantle has a low ermine collar, which is fastened by a square jewelled brooch, and it is bordered by gold lace of a scale pattern. The gown fitting close to the shape, is of gold brocade, with a diamond diaper pattern. The sleeves are cut very deep on the hands, which they nearly cover, a special peculiarity of this epoch. The queen wears no girdle.

There was also introduced a new fashion in this deplorable reign of trimming dresses with long vandyked borders. This fantastic fringe, cut into all varieties of tongues and scollops, is much ridiculed in the "Romance of the Rose," and was no doubt often extremely costly, perishable, and extravagant. These *quintises* adorned small sleeveless upper tunics, and Queen Eleanor wore one with a train which had to be held up. The robes were, no doubt, often embroidered with armorial bearings before and behind, and Mr. Planché indeed notes an order for a robe of the best purple-coloured samite (silk) to be embroidered with three little leopards in front and three behind. The robes were frequently embroidered with heraldic emblems, and those of Henry III. in Westminster Abbey are fretted (cross-barred) with gold, and within each fret is the figure of a leopard.

The fashion of ladies' hair changed considerably in this long and licentious reign. The long plaited tails were disused, and the hair was packed up in nets of gold thread; but these nets were much hidden by the monastic-looking veils and wimples of earlier, thriftier, and more innocent times. The veil and wimple were sometimes, says Mr. Planché, of gold tissue, or richly-embroidered silk, and were often crowned by round caps.

The diapers, too, of Ypres, in Flanders, became now celebrated, and are frequently mentioned in the romances of the period.

In the reign of Edward I. when our kings and nobles arrayed themselves in red silk damasks, crimson satins, and stoles of rich white tissue studded with gilt quatrefoils and filigree, we may be sure the ladies were not far behind. The ugliest portion of dress worn at this extravagant period was the gorget, an exaggeration of the semi-monastic wimple, which we have already described. A figure in the Sloane MS. shows us a lady embarrassed with this choking gorget, which is wrapped two or three times round the neck, hiding that beautiful portion of the body, and rising far above the ears, giving the wearer the appearance of a miserable child suffering from earache and mumps. "I have often thought in my heart," says a satirist of the day, "when I have seen a lady so closely tied up, that

her neckcloth was nailed to her chin, or that she had the pins hooked into her flesh." The same fierce denouncer of transitory folly, also alludes to the women throwing back their hoods and advancing their horns as if to wound the men.

A series of these head-dresses selected by Mr. Planché from rare instances, presents us with some extraordinary examples of folly. In that of Jeanne de Sancerre (1350), the lady resembles a Knight Templar with his helmet on, with curious side-projections that cover the ears; Jeanne de Senlis, a pretty face peers out from a sort of coronetted cupola; Donna Savelli at Rome (1315) has pins projecting from the sides of her head over which her coverchief is thrown and falls like a curtain; Can. de La Scala (1329) has her head-dress twisted into small horns over her two temples; while in another instance the gorget is strained out as if by wire, and is kept away from the face and ears. These ram's horn dresses were violently attacked by the clergy of the day, who advised their congregations whenever they met a lady so attired to shout, "Heurte, beliers," "Butt, rams." But Mr. Wright considered these satires were launched at the steeple-shaped head-dresses of a later period. Great importance is attached in ballads and romances of this period to the tight and dainty lacing of ladies. "Y laced small," is always a proof of the poet's approval. The Crusades seem to have introduced into Europe gauze (from Gaza), brunet or burnett, a fine stuff, and Indian silk; while tartan or tiretanus (the tint of Tyre), was a rich purple woollen cloth, mentioned among other places in the "Romance de la Rose."

The amiable queen Eleanor, it is said, first introduced the custom into England of using tapestry as hanging for walls; before her time it had been solely used to decorate altars. The thirteen beautiful crosses her irascible husband erected to her memory are a proof of his very poignant grief at her loss. This queen's dress is especially tasteful, for she abjured the frightful helmet of linen worn by her ladies, with its square visor and awkward muffling for the throat, and the only setting her face had were the ringlets of her own hair, clustering down from under her diadem.

The second queen of Edward I., Marguerite of France, a charitable and good woman, is known to us only from a portrait, which represents her in the dress of a royal widow, swathed in a wimple, which is pinned under her chin, and a French widow's veil. On this veil she wears the crown, while her girdle is studded with jewels.

That evil woman, Isabella of France, queen of Edward II., whom she murdered, seems to have arrived in England with a most costly outfit. Her dresses were of gold and silver stuff, velvet, and shot taffety. She had four hundred and nineteen yards of linen for the bath only, and tapestry for her own chamber lozenged in gold with the arms of France, England, and Brabant. Six of her dresses are especially mentioned, they were of green cloth from Douay. She had besides, six "beautifully marbled" and six of rose scarlet. The king's offerings at Westminster were kingly indeed. The first was a pound of gold fashioned in the likeness of a king holding a ring; the second was eight ounces of gold in the form of a pilgrim receiving the king, in allusion to the legend of St. John the Evangelist giving a ring to Edward the Confessor. An effigy of this intolerably bad woman is to be seen among the alabaster statuettes which adorn the tomb of her son, John of Eltham, in Westminster Abbey. "Her features," says Miss Strickland, "are Moorish, and greatly resemble those of her mother, the queen of Navarre. She wears a head-dress of a most singular type, it is half cowl half wimple, and she took to it during her long imprisonment at Castle Rising. It is flat on the top of the head, but stretches out very wide over the ears, disclosing two curls, and at the back of the head it stretches out like a veil, shutting in the queen's long muffled neck."

In this reign the hair was frequently, however, uncovered, and ornamented with bands of fretwork. Sometimes the coverchief is twisted into a kind of cap on the top of the head. The apron was now occasionally worn in humble life, and is called by Chaucer the barme, or lapcloth.

The splendid and victorious reign of Edward III. led to great



changes in dress. As the sumptuous banquets and tournaments given by the king brought knights and ladies more together, the costumes grew more varied and less monastic. Ladies began to imitate male dress, particularly the cote hardies, or light short tunics, which had come into fashion. The bronze figure of one of Edward III.'s daughters on the south side of Westminster Abbey, is a fine example of the fashion of Queen Philippa's court. This princess has a jewelled band round her forehead, while her hair rests against her cheeks in two straight square pleats. Her plain light gown, ungirdled, hangs in folds over her feet, and her hands are inserted in her front pockets. Long streamers called tippets reach from the upper part of her arms to her ankles in long streamers. There are buttons down the front of the cote hardie to the waist.

The ladies whom Froissart describes frequently embroidered their gowns with the armorial bearings of their families, for this was an heraldic age above all others, and they rode to shows and tournaments with pouches and daggers by their side and in parti-coloured tunics, and they affected short hoods with the liripipes or tails of them twisted round their heads. The cote hardie or jacket, borrowed from the men, was faced and bordered with fur, according to the rank of the wearer. The sleeve sometimes reached to the wrists, at other times the coat had neither sides nor sleeves, and the arm-holes, as Mr. Planché says, were "cut so large that the girdle of the kirtle worn under it is visible at the hips," as is well shown in the effigy of Blanche de la Tour, a daughter of Edward III.; a woman described in the

anti-monastic vision of Piers Plowman, has scarlet garments puffed and faced with rich furs adorned with ribands of red and gold studded with gems. Her fingers, says the poet, were all embellished with rings of gold, set with diamonds, rubies, sapphires, and Oriental amulets to prevent infection.

In a drawing of a lady of this period given by Mr. Fairholt, we see a gown covered by a long cyclas, or tight-fitting upper tunic. She carries in her hand her gloves. Her hair is fastened up in a tight net caul, and from it streams the long contoise then worn by both knight and lady. In the romance of "Sir Degrevant" an earl's daughter is dressed in a velvet gown covered with fretwork of pearls, with a sapphire in the centre of each square. Her gown is furred with ermine, and decorated with rows of enamelled buttons. A golden girdle binds her waist. Her hair towers up into a coronet of gold, bossed on each side, and she has a pointed frontal of pearls. In the romance of the "Adventures of Arthur at the Tarnewathela," a lady appears leading a knight. She wears a gown of grass green, and her girdle is of white cloth embroidered with birds. It is enriched with golden studs, and fastened by a buckle. Her hair is braided with gold wire and coloured ribbons set with jewels, and her kerchief is secured by rich bodkins. When we couple with such dresses the blazoned surcoats of the knights, their gilded and sable armour, their plumes, their bright weapons and their illuminated shields, we can gather some faint notion of the splendour of King Edward's court at Westminster, say in the year of Cressy or Poitiers.

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## THE PROPOSED REORGANISATION AND UNION OF THE PITTI, UFFIZI, AND OTHER GALLERIES AND MUSEUMS OF FLORENCE.

By JAMES JACKSON JARVES.

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OF all the galleries of Fine Arts in Europe, none linger more affectionately in the memories of Anglo-Saxon visitors than those of Florence. I say affectionately with meaning. Others may impress more by their magnitude or variety, or be more directly instructive and easier seen, because of their systematic arrangements, methods of lighting, and facility of access; but any drawbacks in these respects here are more than counterbalanced as to general effects on the mind by the atmosphere of *æsthetic cosiness*, as well as splendour and almost family arrangement, of the pictures, sculptures, and other works of Art in the Uffizi and Pitti palaces particularly. They have a domestic look, as if placed just about as one would be obliged to arrange them if collected by himself from time to time and accommodated to spare positions, or such crowded quarters as a somewhat exuberant artistic hospitality provided for them under the family-roof, regardless of expenditure, so that they were made at home and surrounded with appropriate magnificence. Especially is this family arrangement and character true of the Pitti gallery, whose richly-decorated furnished rooms and low-toned side-lights add greatly to the general aspects of their contents, and bestow on them a certain solemn mystery and redoubling of a purely æsthetic consciousness, as regards the spectator, enhancing their absolute technical merits, and subtly predisposing the mind to their fullest enjoyment. We are self-elevated, because we find ourselves in the company of the world's elect, with no obtrusive etiquette or social prejudices to come between what is best in us and them. And our enjoyment of this highest phase of socialism is not diminished by the reflection that they have thus been, in their aristocratic, hospitable, receiving-rooms, for centuries welcoming with equal zest all comers to these luxurious homes—delightful symbols of the immortality of all men, and eloquent preachers against all the barren materialisms which stultify humanity at large.

One might expatiate largely on this special particularity of

the Florentine galleries, but it is too obvious to every sensitive visitor not to have been gratefully and increasingly appreciated at each visit; emphasised as it is in the case of the chief two, the Pitti and the Uffizi, by the long covered passage filled with the thoughts and designs of the old masters in every stage of composition—a twisting and turning gallery which unites them as by an umbilical cord into a complete twinship of purpose and pleasure, as materially convenient as architecturally and psychologically appropriate. Their oneness is thus substantially effected in a true sense, whilst the variety in unity of mind and fact so essential to high Art is picturesquely and edifyingly conserved. As palpable as are these effects, I am sure I do not recall them to those who have experienced their power without evoking a thrill of satisfaction akin to what one feels in memories of those whose hearts and minds are most in harmony with our own. Once known, these galleries are always dear friends. Am I not right, therefore, in using the word affection as strikingly characteristic of the sentiment they leave in us?

But, my Art-loving friends, are you conscious that our long-familiar Art-paradise is threatened with destruction; that your children may never see and feel as you do in regard to it, and wonder what it all means when you recount your enjoyment of its hospitality? Nevertheless it is marked down for an improvement which will be the death of your particular joy in it. The present ambitious Minister of Public Instruction, Signor Bonghi, abetted by the Royal Director of the Museums of Florence, Signor A. Gotti, in the fervour of the centralising theories now so much in vogue in Italy, have planned the union of all the galleries and libraries of Florence into one vast museum, on the scale of the Louvre, to be placed in the great Medicean Palace Buontalenti, Via Cavour, with a thorough radical reorganisation, in accordance with modern methods of classification and distribution.

As the Americans are now constructing, in several of their chief cities, museums on a comprehensive scale, any problems or



experiments regarding their practical organisation have a special interest to them. Not being hampered by old-time buildings and methods, they are free to do what seems best. It cannot, therefore, but be of advantage to study the experience of the Old World. The question is a wide one, and there is much to be said on all its aspects.

There are, however, in organic principles chiefly two. First and latest, the centralising scientific system, bringing all departments of Fine Arts together under one roof, chiefly with a view to their historical and archæological arrangements, facilities for educational training, and comprehensive exhibition. For want of a better term, we may call this the scientific method, for it is eminently utilitarian in idea, and virtually based on the practice of museums of natural objects.

The second principle is the pure and simple artistic, which looks mainly to *enjoyment*, based on the æsthetic harmonies, effect and language of the objects themselves as the legitimate purpose of Fine Arts, arranging them so as to exhibit these qualities in their fullest significance, irrespective of the minor claims of any absolute technical historical manner or period. This is the true home method. We hang our pictures on our walls, or try to, so as to give each its best light and most fitting neighbourhood; to keep it among its dearest friends, where its merits are best shown. The secret of getting the best out of any art is to put it in harmony with its own being; in introducing it to society—quite as true as of man himself—the rule being to make him or it entirely *at home*.

Indirectly, a certain degree of scientific accuracy does grow out of this, because the masters most social in their interminglings, and most in *rapport* with each other, are naturally those of one time or school, ascending or descending in idea and *technique* as regularly as notes of music. Thus, æsthetic harmony, as well as particular instruction, is better attained, other things equal, by the second than the first method; which, looking solely to chronological order and material convenience, sometimes confuses, if it does not destroy, the more vital principles of Art.

I do not say that the present arrangement of the Uffizi and Pitti galleries is the best; but that the æsthetic idea so largely implied by its half-casual accommodation of circumstances and conditions not expressly created for museums, is a happy and sound one, not to be lightly set aside, however plausible the reasons for a change, for the purely scientific system so much more in keeping with the bias of our time. Profoundly viewed, the contest between these extremes is the fight for supremacy between the logical material and the spiritual or intuitive apprehension of things; and in taking our stand exclusively on one side or the other, we are accepting ideas of spirit or matter as the governing ultimatum of life, which affect its every issue, and permeate all our beliefs, pains, and pleasures. Every object of Art is an objective reality of some thought or truth, which affects our bodies and souls through their subtlest properties. Its arrangement, therefore, the estimation shown it, and society given to it, are all confessions of faith or character of the individual or people who bestow them, as it is shown singly or collectively. In the exhibition of Art of any specific kind, there is to be considered something more than its date, style, and anatomy. We must give it the best possible opportunity to be seen in the phase of ideas or character at the root of its constructive being, so that its supreme sensuous-plastic language shall most forcibly or subtly strike the imagination or the emotions as an enjoyable whole at first view, leaving to the intellect at its leisure to examine its credentials, and decide on their precise worth. The primary impression made by any gallery of Art should be markedly pleasurable as an entirety, and the surest way to secure this is to make the scientific method secondary to the æsthetic, dominated, however, by specific artistic exigencies. There is nothing truly æsthetic which is not artistic also; but much that is artistic is not necessarily æsthetic in character or construction; indeed, often otherwise, being idealisations of ugliness or viciousness.

How far the present arrangements of the Uffizi and Pitti galleries give this primary impression, each individual will decide

according to his culture and temperament: but that they are exceedingly enjoyable seems to be a universal experience. The question now is, will the removal of them from these localities, and mingling them with other collections in a new building, to form one vast museum, as desired by Signor Bonghi, be more conducive to the public enjoyment and instruction, and show them to better advantage?

There can be no question that some reform is needed. The catalogues are very faulty, and need thorough revision. Some attributions are purely apocryphal, others loosely conjectural. A considerable number of paintings, especially, in the corridors of the Uffizi could be got rid of to the advantage of those that remain, for they serve no good purpose whatever, unless to people a "Chamber of Horrors" as showing what Art should not be. Changes of position and light are needed for some important pictures, and the bringing more together of the paintings of the greatest masters by themselves. The Raphaels, Titians, Peruginos, Fra Bartolomeos, &c., need to be more exclusive, the masterpieces having special places of honour, so that each great artist could be facily compared, as it were, with himself, and yet in mass offering pleasurable contrasts with his neighbours. Where there are enough it would be advisable to give a room to one artist; if there are more than are needful to exhibit all his characteristics, the surplus might be sold or exchanged to advantage with foreign galleries. There is not in the museums of Florence a single sufficient example of Luca della Robbia, whilst the streets and churches of country-towns, where no persons go, abound in his finest works, often in buildings closed to the public. Why not select the best for the home-museums, and allow the sale of others for an Art-fund for them? So, too, with superfluous works of secondary value of a number of eminent artists of the Florentine schools, which would not be missed from their present positions, and might be advantageously replaced by works of as yet unrepresented artists of other schools. Finally, the profuse repainting and injudicious restorations of other times should be removed, and all the pictures so hung that each should be in harmony with those immediately about it; keeping schools and epochs as much as can be in consecutive artistic order, considering their æsthetic appearance as a whole. Copyists should not be allowed to block access to the best pictures, and turn the galleries into shops for the sale of their wares. These reforms would cost little, and render the Pitti and Uffizi galleries, with their historical associations, their compactness, cosiness, and general conveniences, the most enjoyable within their scope in Europe. The chief risk is fire; but in Florence this can be effectually guarded against by proper vigilance, or better, by entire prohibition. Signor Bonghi's plan of making the galleries pay their expenses by entrance fees seems to bid fair to be a success. It has just been put in operation, and already produces at the rate of three hundred thousand francs a year in Florence alone, at one franc a head; Thursday and Sunday being free, whilst artists are exempted at all times.

The proposed advantages of Signor Bonghi's scheme for the union of all the collections in one building, are the forming a more complete museum in a systematic historical sequence than they could possibly exhibit apart, which should be a worthy rival of the greatest elsewhere; a more centralised organisation and administration; a commodious edifice, of easy access, expressly fitted to its purpose; each department well accommodated and arranged, lighted and decorated; in fine, all the knowledge and experience of other museums brought to bear in making this one complete as a monument of Art, and a fresh crown of distinction to the most artistic city of the chief land of the Arts. This is an attractive programme to read, and there are materials enough at hand to realise it, provided they were not already so well accommodated. If it were a question, as in America, of creating a museum where none exist, there could be but one response—"Go ahead!" But the museums do exist so conveniently contiguous as to be in this small city almost as much practically one as are those concentrated in the miles of galleries of the Louvre; and each with an individuality of expression and impression very inviting in view of the architect-



tural monotony and staid arrangements of the Louvre's endless series of telescopic halls, whose vistas so appal and confuse at first view, indeed even discourage, the inevitable "sightseer" who, in seeing all, never sees anything. No one, except the experienced student of Art who goes straight to his object and confines himself to that, can master the Louvre. Yet the Louvre is for Paris the best organisation. But a similar museum in Florence would dwarf the city, divest it of some of its most renowned æsthetic features, and impel the average crowd of strangers, who now pleasurably linger weeks about its various galleries, to rush breathlessly through it as they do the Louvre, at one visit, feeling so relieved at having done the "sight," as not to care to repeat it. Like an audience of a crowned head, it is too big a bore to bear repetition. As it is now, one visit to the Pitti, for instance, like an introduction to a distinguished affable man, is sure to beget the desire of a closer acquaintance. Families who come to Florence for a short time are often induced, by the invitingness of the galleries, to pass the season greatly to the pecuniary benefit of the citizens. At the best, Florence is a cosmopolitan hotel, depending overmuch on the ebb and flow of the tide of travel. Should it condense its chief sights into one mammoth show, it will become more than ever one, and will need only to add "grand" to its signs to make the simile of "mine inn" complete. Therefore it does not follow that what is suitable for imperial Paris is equally good for provincial Florence.

London began with centralisation in her Academy and Museum, but now finds it expedient to divide and disperse her collections for public convenience and improved organisation, to keep apart incongruous objects, and to enable visitors to get at directly what they seek, undisturbed by conflicting attractions and inharmonious combinations. Besides, it may be presumed, where there are distinct institutions devoted to special departments, there will be a generous rivalry for management. Competitive brains will eagerly work to secure the greater efficiency in their respective offices, challenging comparisons with one another. An immense body undertaking to include everything within its executive scope is apt to grow unwieldy and intolerant, and engender a favouritism or conservatism fatal to progress, or else so to outgrow itself as to leave no room for free action. Such has become the condition of the British Museum, with no niggard support on the part of the Government, and now it must either choke or disperse its heterogeneous accumulations to make them accessible to all.

There are further various material risks from a plan akin to keeping "too many eggs in one basket," independent of the inconsistency of uniting the Fine Arts proper with the industrial-ornamental, and joining these to archives, libraries, and natural history collections in a sort of organic juxtaposition embarrassing to their separate aims, and looks all the worse when the Fine Arts portion is subjected for union's sake—a union, bear in mind, without unity—to a system which, however admirably adapted to fossils, is damaging to an æsthetic constitution. The Anglo-Saxon, with his industrious practical bias, is already overmuch inclined to make Art-museums auxiliary to a specific training in the interests of manufactures, instead of palaces of æsthetic enjoyment. In their organisation and effects thus far, the Corcoran and Metropolitan Museums of Washington and New York seem more disposed to recognise the æsthetic principle; whilst the Boston, admirable as it is in idea—acting on the notion, true or false, that every one who can learn to read and write can also learn to draw, and that drawing is best utilised in making designs for manufacturers—bases itself more particularly on the industrial-scientific basis. Doubtless it will be useful as an Academy of Design, and its museum would form an excellent appendage to a distinctly Fine Art one, as the Kensington to the National Gallery in London; but as yet it does not show any very expressive Fine-Art outlook or pretension. We can all learn to draw, without doubt; but although many may be called, few are chosen of Art, whilst all the greatest artists have come out of the deficiency rather than the abundance of academic assistance. It is well that both systems are on trial in America. As I have already observed, the example of Florence, and present discussion regarding the proposed changes in their system of museums, cannot be without interest to those who are beginning similar institutions. However strong the argument to let "well enough" alone in Florence, the impetus towards centralisation is so strong that nothing short of the enormous cost attending so radical a change, and the risks attending the removal and long closing of the galleries, are likely for the present to defeat the project. Although the average Florentine is a being of infinite patience and apathy in what relates to his best interests, strong protests already begin to be heard against uniting the galleries. Let us hope that no final decision will be taken without the fullest discussion of all the points involved.

*Florence, October, 1875.*

## SHOWERY WEATHER.

FROM THE PICTURE IN THE COLLECTION OF FREDERICK ELKINGTON, ESQ., MOSELEY HALL, BIRMINGHAM.

VICAT COLE, A.R.A., Painter.

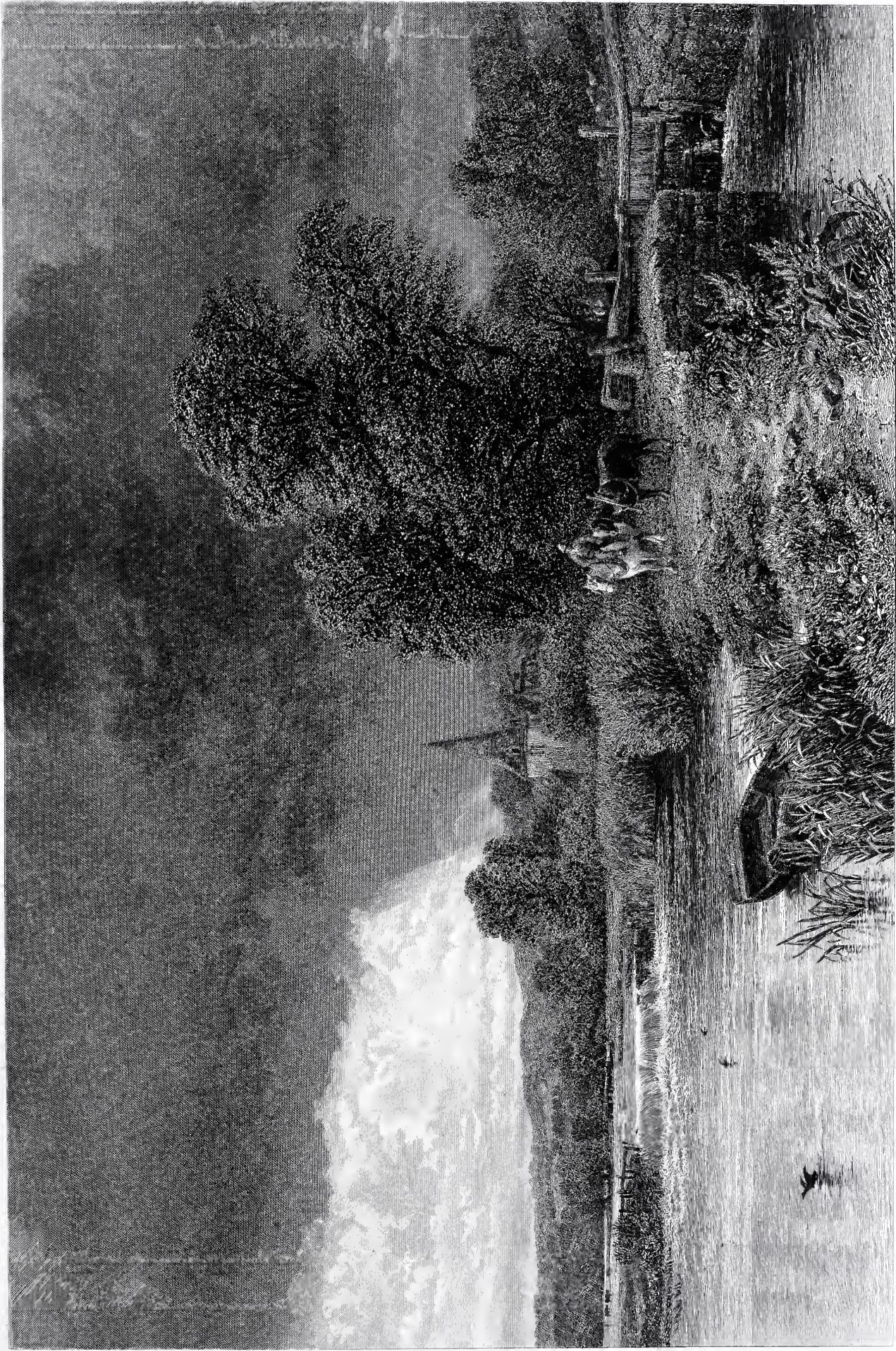
C. COUSEN, Engraver.

ONE is so accustomed to greet this popular painter in fields rich with the golden harvest and radiant in sunshine, or on luxuriant uplands moist with the glittering dew of a summer's morning, as the sun lifts the veil of mist from the earth's surface, that he is scarcely recognisable when wandering along the low river-banks beneath a sky dark with thunder-clouds and heavy with impending rain, as we find him in this picture, which, if the subject does not carry with it such pleasurable associations as do his bright-weather pictures, shows at least his close study of nature in her varied moods, and his skill in representing her under any conditions; and he is as welcome when we meet him, as here, on the lowlands of Sussex, as on the slopes of the Surrey hills, where he is so often to be found. The view was taken on the banks of the Arun; the church is that of Bury, a small village about four miles distant from Arundel, and very pleasantly situated among fertile meadows. The rain-clouds have gathered heavily over the quiet place and the fine elm-

trees seem shaken as by a mighty wind. In contrast to this dark side of the picture is the river reflecting the bit of light which the storm has not yet veiled. The treatment of the subject is very effective, and the whole is worked out with infinite care, and a feeling for the picturesque: note especially what relief is given to the dark masses by the introduction of the grey horse, a striking point in the composition, across which it carries the eye from one side to the other.

Mr. Cole is one of those landscape painters whose works are always pleasant to contemplate. Some artists appear to delight in representing nature in comparatively mean attire and in poverty-stricken aspect, but such pictures as his 'Decline of Day,' exhibited at the Academy in 1864, and his 'Sunshine Showers,' in the exhibition of 1870, with others of more recent date, show true poetry of Art, while they present to us the earth in its glory, as when the Creator pronounced a blessing upon it, and declared that all He had made "was very good."





VICAT COLE, A.R.A. PINXT

C. COUSEN, SCULPT

SHOWERY WEATHER

IN THE COLLECTION OF FREDERICK FLKINGTON, ESQ. BIRMINGHAM.







## THE FRENCH GALLERY, PALL MALL.

A COLLECTION of 186 pictures, provided they are well lighted and judiciously hung, will always afford pleasure, for the simple reason that their characteristics as to school and their qualities as to Art can be fairly noted and weighed during the ordinary length of a single visit. The French Gallery is by no means one of the largest of our exhibition-rooms, but it is one of the cosiest and best lighted in all London, and the pictures are invariably arranged with due regard to effect in respect of colour, form, and subject. The popularity of the French Gallery is vouched for by the simple fact that the present is the twenty-third annual winter exhibition. It may be as well to remind our readers that the winter exhibition differs from the one held in spring in this, that the former admits works both of British and foreign artists, while the latter confines itself entirely to pictures of the continental schools. On the present occasion we are glad to see that our own artists hold their ground fairly well as compared with their foreign brethren—a circumstance to be accounted for no doubt by the presence of such men as E. M. Ward, J. Pettie, F. Goodall, F. Holl, E. Long, and B. W. Leader.

Immediately before entering the gallery the visitor will find on the right two pictures of flowers and fruit by Madame Muraton, which we commend to notice for their vigorous brushwork, excellent grouping, and truthful representation. Following the order of the catalogue, we will, on this occasion, give precedence to the landscape painters, simply for variety's sake, and for the further reason, perhaps, that those whose business it is to notice picture galleries are too apt to dismiss, and sometimes to stifle, their merits in a paragraph.

In the present exhibition there are several distinct schools of landscape very satisfactorily represented. Here is B. W. Leader, for instance, who rejoices in what Mr. Arnold would call sweetness and light. Pellucid water, overshadowed by rich foliage, and reflecting summer skies, are what he delights to depict, and that, too, with a pencil whose truthfulness is equalled by its daintiness. We could not imagine his painting in the manner of Linnell; he would be no longer Leader to us if he did. Of the several charming pictures he has sent here, the palm, no doubt, belongs to his large work, 'Happy Summer-time' (55), that very deservedly, we think, occupies the place of honour. A river, which we can see has wound for miles along the base of wooded hills, at last sweeps broadly round before us, and clearly and serenely helps us to realise 'Happy Summer-time.' We have watched the career of Mr. Leader ever since his appearance, and are inclined to regard this as the finest work he has painted.

In contradistinction to his style of handling, we would point to a landscape by A. Windmaier. With a full free brush, he goes in for broad effect. He cares not for fine finish, and sweetness, in Mr. Leader's sense, would to him be an abomination. His 'Clearing up after a Storm' (18) hangs immediately above J. Pettie's fine work, 'The Joy of the House,' and represents some travellers walking away from the spectator over a rutty road, in whose puddles their figures are reflected. Some geese on the right come waddling towards a pool in the foreground, while in the distant left the sky clears up luminously. The sense of wetness is admirably conveyed. If we call Mr. Leader's the *sweet* manner, we should not be far wrong in repeating the expression already used, and characterising M. Windmaier's as the *rutty* manner; but see what power he gets out of his ruttiness; and herein, of course, lies the art. The Munich artists have been cultivating landscape to some considerable extent lately; and if this is a fair sample of the progress they are making, we say heartily, go on by all means.

There is another method of manipulation, which, for want of a better word, we may term the *scrubby* method. It is affected for the most part by the Scotch school, and was in existence long before the advent of Peter Graham, who is notable mainly for

having introduced, and introduced with startling effect, the fresh element of peat-burns in spate. As an example of this kind of work, we would point to the charming landscape of J. Smart, A.R.S.A., representing 'The Moor o' Letter, Loch Earn-Head' (174), with a grey pony and some Highland cattle in the foreground. The key of colour is rather low, and the manipulation has, as we have implied, a tendency to scrubbyness. But how admirably adapted is the handling to the subject. Can anything be more raspingly scrubby than a Scotch moor, or anything more *dour* in colour? Of course where the hills come forcibly into the picture there is a play of light and shadow and colour from the ever-varying, or, we ought rather to say, from the intermittent change of atmospheric conditions of which the dweller of the plains can form no adequate idea. But Mr. Smart's picture is 'The Moor o' Letter,' and anything more locally true we have not seen on canvas for some time. The cattle are true to the life, and the grey *shaltie* is as douce and wise-like as its own master.

But there is a fourth school of landscape, and it also is worthily represented on the walls of the gallery. The nomenclature of Art, as of most other things, is after all limited, especially when one wishes to be very nice in differentiating. Let us call this fourth school, then, the *dreamy*, the *suggestive*—and let our artist friends distinctly understand that our various epithets are used in simple good faith, and because they come serviceably and familiarly to hand. Of this suggestive style of landscape we discover in C. E. Johnson a worthy exponent. He has neither the finish of Mr. Leader nor the roughness of Mr. Windmaier, and he flinches at the honest fact set forth by Mr. Smart; and yet, with apparently slight means, he manages to convey to the spectator a great deal that is suggestive and poetic in nature. 'A Summer's Eve' (118), represents a shepherd coming towards a milkmaid, who awaits him on a broken-looking piece of ground that runs up towards a clump of trees, which dominates the whole. Simple enough materials; but with the aid of the coming gloamin' Mr. Johnson manages to give us one of the representative landscapes of the exhibition.

Alike suggestive in its quality of colour, although with a little more dash in the handling, is A. Schreyer's 'Wallachian Travellers Sheltering from the Storm' (17). We would commend also to notice 'O'er the Lone Sea' (159), by G. F. Tenniswood; 'Scotch Moors' (161), by H. Bright; 'After the Storm' (139), by H. Goodwin; 'Falls of the River Rojje, Ross-shire' (104), by E. Gill; and, of course, 'Early Morning on the Borders of the Desert' (81), by F. Goodall, the Academician, in which we see Arabs waiting for the mist to clear from the valley before driving the flocks to pasture, will delight many and interest all.

Among *genre* and vignette subjects we may mention, with others, the 'Riva dei Schiavoni, Venice' (4), by Clara Montalba; 'A Street in Genoa' (38), by W. Wyld; 'A Little Bit of Scandal' (41), by A. Laupheimer; and, especially, 'An Advocate of Woman's Rights' (45)—an oldish lady of severe visage and lofty head-gear, seated bolt upright in her arm-chair, perusing with determined air the newspaper. The author of this sly inuendo is A. H. Bakkerkorff. Then we have two charming "Frèrelieke" bits by P. Seignac, entitled, 'Dressing the New Doll' (60), and 'Thirsty Souls'—a little girl pouring out water for a small boy, whose "brecks" are quite a study—(66); 'Mending Nets' (95), by C. T. Garland; 'The Artist's Studio' (96), by A. Moreau; 'Sunflowers' (98), by Matilda Goodman; 'Field Flowers' (122), by L. Watt; and the 'Travelling Musician,' by H. Kauffman.

Th. Weber's 'Fishboats going out—Normandy' (71), is about the finest seapiece he has yet painted. Of the finished manner of T. S. Cooper, R.A., we have two good examples, 'Sheep on Canterbury Meadows' (101), and 'Cattle on the Meadows' (109); and, close beside, J. D. Watson's Scotch



fisher-lass 'On the Look-out' (112), a winter picture by C. T. Dépenne, which will go home to the heart of the sporting visitor. It represents four hounds 'On Duty' (113), by their master's coat, which is hung up on a wall. The painting is Parisian, which means masterly. A similar picture, in ability and subject, although miniature in size, and hung near the floor, is H. Zügel's dog seated at the gate of a sheepfold, 'Left in Charge' (13) of the flock.

Among the more important works is a finished sketch of the 'Execution of Montrose' (88), by E. M. Ward, R.A. This small *replica* the Academician executed many years ago, yet in colour it looks as fresh as if it came from his easel yesterday. Mr. F. Goodall's life-sized 'Seller of Doves' (64), is the same noble picture which was exhibited at the Royal Academy last season. Above it hangs 'Ruth and Naomi' (65), by R. Dowling, an Australian artist, we believe, of whom we would augur good things from the specimen before us. 'The Flowery Land' (105), a stately Chinese girl, in pale blue dress and parasol, standing in a luxuriant garden, is from the untiring pencil of Louise Jopling; and the classic figure of 'Lesbia' (105), standing with fingers touching listlessly the table on which her dead sparrow lies, is from the chaste pencil of James Bertrand.

The picture of the exhibition, however, is no doubt 'The Joy of the House' (19), which hangs at the opposite end of the gallery. It is by John Pettie, R.A., and represents, in his easy-chair, a worthy old gentleman in Jacobean costume, smiling,

with closed hands and grandfatherly benignity, on the brave little fellow beating the drum as he stands before him in the centre of the antique chamber. This is a finer work, in our opinion, than that he exhibited at last season's Academy. Less deft in brush-handling, but very little, if at all, inferior in tone or *chiaroscuro*, is Frank Holl's 'Doubtful Hope' (163). Seated in a surgery, we see a grave doctor pouring out some medicine for the baby which lies moribund in its sickly mother's arms. The very power with which Mr. Holl depicts this interior makes the subject all the more painful. J. Morgan is more sketchy in his picture of 'Gone' (157), a poor father and mother abandoning themselves to grief for the loss of baby; but the sentiment of the situation is very fully realised. The Polish artist, Czachorski, shows his Munich education in 'Taking the Veil' (143), a lovely young girl parting from her friends and the world before placing the *grille* between her and them for ever.

It is refreshing to turn from these sad subjects to Mr. Nicol's 'Pat before and Pat after Donnybrook' (158 and 149), and especially to E. Long's charming 'Thisbè' (153), who, seated in a tiled recess, listens delightedly through the wall to the tender lovemaking of her Pyramus. For life in its mere matter-of-fact aspect, we would commend the 'Dutch Interior' (136) of J. B. Huibers, in which we behold a sturdy Dutch mother and a still sturdier daughter in the midst of the prosaic details of their every-day existence; and for the poetry of this humble Dutch life, to 'The Happy Mother' (169) of B. J. Blommers.

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## NEW BRITISH INSTITUTION, OLD BOND STREET.

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THIS is the thirteenth Winter Exhibition of the New British Institution; and of the hundred and ninety pictures hung on its walls, some come from the easels of British, and some from the easels of foreign, artists. Among the latter will be found a few important examples of Belgian Art—to which the New British Institution has always lent its walls most freely.

On entering, we find the place of honour at the left end of the gallery nobly filled by J. H. S. De Haas, one of the greatest of living animal painters. A group of well-fed cattle, splendidly drawn and modelled, is resting, at summer-noon, under the watchful eye of a peasant-girl, on pastures which run down to the 'Seacoast of Picardy' (125). The fidelity with which the breed of the cattle is represented, the local truthfulness of the scene, and the solidity with which the whole is painted, must call forth the admiration of every one. As a poise to this, the place of honour at the other end of the gallery is occupied by as fine an example of Linnell as we have seen for a long time. It represents a hayfield under a glorious sky, with some women in the foreground busily raking, while the little ones toss up the hay playfully. It is called 'Haying and Playing' (22), and, as we have already implied, is as blithe a piece of nature, as seen through the eyes of Mr. Linnell, as one could possibly desire. Above this fine landscape hangs Van Leemputten's vigorously-painted group of sheep in a stable, along with some friendly cocks and hens: he calls it 'Winter Quarters' (20). To the left of the Linnell hangs P. Sadée's fisherwoman standing at her cottage-door in Schevening, industriously darning her husband's stockings, while she 'Watches and Waits' (17) his return. There is a Frère-like quality about the picture which is very pleasing. To the right of the Linnell hangs an equally interesting work, only in a smoother and more finished manner, by F. Meyerheim; it represents a lady-mother, in a chair covered with some richly-figured stuff, nursing her baby (26). The sentiment of the situation is handled with much delicacy and grace, as the tender action and expression of the mother visibly enough demonstrate. In this respect, however, M. Meyerheim is in a measure excelled by L. Serra in his miniature picture called 'A Vigil' (60). A girl, with cheek sunken and wan, and yet with an expression of face sublimed by religious emotion, places her lips to a picture of our Saviour illumined by a mid-

night lamp in a cold and cheerless oratory, and kisses it with saintlike devotion. We have all the breadth and power of Meissonier in this work, and yet it is on a far smaller scale than any on which he works. It may, without any exaggeration, be called the gem of the exhibition. The religious sentiment receives appropriate treatment also from the hands of A. Neuhuys: his 'Saying Grace' (39) is a little in the manner of Israels, and represents an elderly peasant-woman and her young grand-daughter bending their heads devoutly while the former asks a blessing on their humble meal. There is also present a little boy, who evidently wishes to anticipate the course of events, and does not join in the devotions of the family.

Turning for a moment to the English school, we would call attention to the 'Great Expectations' (38) of C. Calthrop, in which are two peasant-boys marching joyfully across a rushy meadow to have a day's fishing in the neighbouring stream. The landscape is full of carefully-noted fact, and proves how entirely void of mannerism Mr. Calthrop is. Here, again, is a figure-subject in quite a different style of workmanship, which he calls 'Old Letters and Dead Leaves' (72); it represents a young lady, in grey and low-toned brown dress, seated by a large chest, recalling by her occupation bygone memories. In this work we have refinement without even a trace of vulgarity, and it is this quality which makes the artist's work so satisfactory and pleasant to the spectator. Close by hangs the 'Suitor' (70) of W. F. Yeames, A.R.A., and he is a handsome youth, attired in the white satin costume of a couple of centuries back. He has come to present his lady-love with a beautiful nosegay, and stands waiting at her door accordingly: the figure is charmingly painted. Another picture equally delightful is W. Gale's 'Study at the Seaside' (84) of a sweet olive-complexioned girl, who looks winningly at you out of the frame. The figure-picture, however, which would go best with the 'Suitor' of Mr. Yeames is the 'Pára la Segnorita' (148) of Mr. Haynes Williams, in which we see a pretty Malaga maid knocking at a chamber-door and holding a silver salver, whereon lies a bouquet she is about to hand to her mistress. A. MacLean also has a well-painted 'Flower-girl' (134), who stands offering her wares in front of the iron railing of some London square.



'The Golden Wedding' (159) of F. Moormans occupies the centre of the wall facing the entrance. The happy pair are attired in a costume similar to that worn in the time of James I.; but, the scene being presumably in Holland, it belongs no doubt to a much later period. The two old folks are surrounded by hosts of their friends, and by the decorations of the apartment it is evident they mean that the rejoicings shall rise to the importance of the occasion. Above this picture hangs J. H. Sampson's 'Grey Day' (158), a seapiece of great ability and knowledge.

J. Syer has a picture in which sea and land are very pictorially combined; it is a view of 'Ducie Castle' (166), as it overlooks the village and commands a long stretch of the seashore. We would commend also J. Backhuysen's 'Rippling Lake' (180), bordered with trees and rippled by the ducks: it has a slight tendency to blackness, but is very honestly painted. G. F. Tenniswood is as weirdlike and suggestive as ever in his two

moonlight pictures (61 and 107). 'Harvest-time in Worcestershire' (11), by A. B. Collier; 'Near Goring, Berks' (167), by C. Smith; 'A Summer Ramble' (150), by C. J. Lewis; 'Stack-yard' (152), by J. L. Pickering; and especially 'The Thames at Putney' (144), by C. Lawson, are all marked in our catalogue for laudatory remark: the last-named is a work worthy of Corot. Of course such men as Vicat Cole and R. Ansdell we need only name. The former has a lovely 'Surrey Landscape' (64), and the latter a Collie watching over a sheep and her lamb (80). With the last must be associated H. H. Couderly, the delineator *par excellence* of kitten-life: see his 'Catch for one Voice' (186). Before closing, we would name approvingly and admiringly 'A Flower-Market' (45), by A. De Vriendt; 'A New Importation' (56), also in the way of flowers, by F. Debruycker; 'Antwerp Pilot at the entrance of the Scheldt' (128), by T. Weber; 'Preparing for the Festival' (114), by J. Walker; and 'Listening for the Footstep' (156), by H. J. Duwée.

## THE INTERNATIONAL EXHIBITION, PHILADELPHIA, 1876.

LOOKING from the new Sawyer Observatory at Belmont, the first building that meets the eye on the right is the United States Government Exhibition-Hall. Simple and unpretentious in architecture, the general effect is good—the form adopted being that of a Greek cross, a small cupola rising from the intersection of the four limbs. Beyond this extends the long but by no means unsightly Machinery Hall, which, when seen with its numerous open cupolas and spiracles, will form a decidedly picturesque "bit" in the Fairmount Park landscape. On a line with this, and only separated by a sunken garden laid out in a manner similar to that which at Vienna lay between the Industrial and Fine Art Halls, is the edifice which, when completed, will be the Main Building—the Industrial Hall of 1876. At present no idea can be formed of its general effect from a range of roofs and a forest of scaffolding, the monotony unbroken by the central and end towers that will give an individuality to the finished structure. Nearer the spectator, towering over a grove of trees, is the skeleton dome of the Centennial Hall, capped by its statue of Columbia in Indian guise. Lower down, sunk in the Lansdown Valley, glisten the crystal curves and walls of the Horticultural Hall.

Beyond all these, dotted about in the grounds, are irregular masses, at present inchoate, but which, rapidly assuming shape, by the time these lines appear before the reader will resolve themselves into the buildings of the various States of the Union, that of the German Empire, the Women's Pavilion, the Vienna Bakery, the Staff Offices and Workmen's Houses of the British Executive, and the "World's Ticket Office" of Messrs. Thomas Cook and Son. The States' buildings will be mainly ranged along the Belmont Drive, the first from Belmont Avenue being that of Pennsylvania, and, following in succession, Ohio, Indiana, Illinois, Michigan, Delaware, New Hampshire, Connecticut, and Massachusetts.

The building to be raised by the State of Ohio will be one of the handsomest and most permanent of the many structures in the enclosure; patriotism in Ohio having taken the practical form of supplying the stone from the various quarries in the State. New Jersey will stand apart, a distinction shared with the Hall for the State of Kansas and that of New York State. Kansas will especially prove how effectively wood can be used for temporary structures, and how, when directed by taste, economy can be linked with æsthetics.

The New York State building will stand under the crest of George's Hill, having for its immediate neighbour the quaint half-timbered Elizabethan houses now in course of construction for the British Commission. Here oriel windows, twisted chimneys, and many gables will recall quiet nooks in pleasant sunny spots in the Old Country; and the American home of the British staff will, beyond a doubt, create a sensation among those of our

American cousins, whose only idea of old English dwellings has been gleaned from the piquant pages of Washington Irving, Nathaniel Hawthorne, and Charles Dickens. Thomas Harris, architect, of Bedford Row, London, assisted by Mr. A. Thorne, of London and Chicago, has supplied the design; and the buildings have been constructed by Mr. John Rice, of Philadelphia, under the supervision of Mr. J. H. Cundall, a rising young engineer on the staff of the Commission, who did "yeoman's service" when in charge of the machinery of the British Section at Vienna.

Another building which merits more than a passing word is "The Women's Pavilion," that owes its existence to the energy of Mrs. Gillespie, the President of the "Women's Centennial Committee." This excellent lady—who must by no means be confounded with the strongminded sisterhood—by her indomitable energy collected the funds—and no small amount of dollars was needed to erect an edifice covering an acre of ground. This structure has been raised for a twofold object: "to show what has been effected in the past by the brains and hands of women, and to prove that there are higher aims and nobler ends than can be obtained by devotion to the needle."

Near to the lake Messrs. Thomas Cook and Son have erected a World's Ticket Office, the details of which it is unnecessary to explain. Many features of interest, however, will be attached—a bazaar for the display and sale of articles from the Holy Land, olive woodwork from Jerusalem and nacre carvings from Bethlehem; while a mess-tent, superintended by one of their desert *chefs*, will demonstrate to the untravelled how the great question of meals is solved in those inhospitable regions; a further attraction being provided by them in the shape of two Venetian gondolas with attendant gondoliers, which, during the season, will ply on the adjoining lake.

The international character of the exhibition may now be looked on as secure, the Tsar having issued a ukase appointing an Imperial Commission, and the King of Italy having named a Royal one to take cognisance of Italian interests in the Quaker City. His Holiness the Pope has even promised to become an exhibitor, contributing two mosaics, one being a Madonna after Raffaele. The Imperial and Royal German Commission has increased its demand for space to 77,000 square feet, and Holland raises her total to 25,000.

Among the many buildings in the Viennese Prater, in 1873, some wooden houses in the Swedish Section attracted considerable attention; the idea will, however, be extended in 1876, the Swedish Commissioner, Mr. Dannfelt, having resolved on the construction of a Swedish village, in order that his compatriots who may visit this latest edition of the World's Fair may not be dependent on the mercies of Philadelphian Bonifaces. The Chinese residents in San Francisco propose to set before the eyes of the



“foreign devil” a complete series of the handicrafts of the Flowery Land, illustrated by Chinese workmen in native shops. Japan, independently of her contributions in the main building, will exemplify the various phases of life in the Great Britain of the East by a Japanese village; and the Red man *hurtera avec les loups* in wigwams tenanted by braves, squaws, and papooses. President Lerdo, anxious to rehabilitate Mexico in the eyes of Christendom, will not only place in evidence the natural resources and individual manufactures of the Lake City, but will afford visitors an opportunity of comparing the extremes of civilisation by the presence, in the grounds, of representatives of Mexican street-life—the water carrier, the pulque vendor, flower-girl, porter, melon seller, and chocolate vendor, in their habits as they live. The various South American Republics are already vying with each other in the endeavour to make the Exhibition in the widest sense American; and the Brazils, under her enlightened Emperor, enter with spirit into the question of the fullest possible representation of the, as yet, undeveloped wealth of this great empire. Such, *en bloc*, are the Centennial prospects at the time we pen these lines; but time gallops withal in the initiation of such a display as we endeavour to chronicle, and every day furnishes its *quota* of information, and adds its chapter to an already crowded catalogue. Of the share that England *en gros*, and English Art-manufacturers *en détail*, will take, it is now our province to write. Jewelry, so to speak, will, we regret, be *à la dérobée*, the great jewellers, without exception, being unanimous in abstention; the *diï minores* who affect specialities being represented by Gibson, of Belfast, and Goggin, of Dublin, in bog-oak; Francati and Santamaria, of Hatton Garden, and Bryan, of Whitby, in Whitby jet; and Aitchison, of Edinburgh, in Highland ornaments.

Our *prestige* in the higher branches of Art metalwork will, however, be more fully maintained than even in past gatherings; and the strides towards absolute perfection in design and workmanship, will be such as to astonish all who have given but casual attention to this important branch of our island industry.

When metalwork is the theme, the first name that suggests itself is that of Elkington & Co., and the great Birmingham firm has resolved to surpass all its previous efforts. At Vienna many of the objects contributed were loans; at Philadelphia only articles to which the public may have access will be on view, and how high the standard will be is secured by the mention of the Helicon vase and the Milton shield, together with several choice specimens evolved in their *ateliers* since the pageant in the Kaiserstadt. One branch of workmanship in which the firm seem desirous to compete with the Chinese and Japanese exemplars from which they have derived their inspiration, enamels both *cloisonné* and *champlevé*, will be fully attested. Barnard, Bishop, and Barnards will provide an exhibi-

tion in themselves in specimens of wrought and cast decorative iron—the designs expressly prepared for the display—in a pavilion of Moresque architecture, which will be one of the features of the main building.

Ecclesiastical metalwork will be dealt with by Cox and Sons, and Hart, Son, Peard & Co.; the former house also presenting stained glass for church and domestic uses, and an elaborate oak suite including not merely mobile articles of furniture, but the entire end of a room, with fireplace, cornice, wall, panelling, and dado complete. Messrs. Cooper and Holt will maintain the reputation of their firm in a collection transcending their Vienna examples; Collinson and Lock propose to compete with *meubles* of mediæval design; and Shoobred & Co. will supply four complete suites modelled after Jacobean and Queen Anne originals.

Ceramic ware will be but sparsely represented; Messrs. Daniell and Son, however, cull a collection from the principal factories both of Staffordshire and Worcester, as well as displaying some of their own productions. Brown, Westhead, and Moore will contribute specimens of porcelain, maiolica, and fine earthenware in general. Doulton and Watts not only intend taking the field with an extensive array of their Fine Art pottery, but also with a reproduction of the ‘America,’ by Bell, from the Albert Memorial. The Watcombe Terra-Cotta Company will exhibit various ensamples in statuettes and vases; and Minton, Hollins, and Maw & Co. are again to the front with mosaic and encaustic tiles and *tessera*.

In textiles we can enumerate Barlow and Jones of Manchester; Richardson, Sons and Owden, of Belfast; and Pim Brothers & Co., of Dublin; Jacoby & Co., of Nottingham, in lace curtains, and Heyman and Alexander, of the same city, as being the principal exponents. But in carpets the field of selection is much more extended: Mr. John Lewis, of Halifax, proposes an elaborate exhibition of Wilton and Brussels; Tomkinson and Adam, of Kidderminster, some superb Axminsters woven in one piece; Vincent, Robinson, & Co., carpets, *sedjadés*, and rugs from Persia, India, Affghanistan, and Cashmere; and the Templetons of Glasgow, both James & Co. and J. & J. S., will supply Axminsters, Brussels, and Wiltons. Such—without either “the puff preliminary, the puff collateral, or the puff allusive,”—are the broad facts on what it is the province of this Journal to treat. We may, however, add that Marcus Ward & Co. will illustrate fully the paper industry, plain and decorative, and that our contemporaries, the *Illustrated London News* and the *Graphic*, will exhibit specimens in black and white; the former adding thereto the picture of the Ashantee campaign by Desanges, and the latter displaying in detail, *ab ovo usque ad mala*, the production of an illustrated paper.

And that—so far as we at present know—is all.

H. WILLOUGHBY SWENY.

## THE ODALISQUE.

FROM THE PICTURE IN THE COLLECTION OF ROBERT LEAKE, ESQ., ECCLES, MANCHESTER.

F. LEIGHTON, R.A., Painter.

LUMB STOCKS, R.A., Engraver.

FROM the time of Mr. Leighton's first appearance on the walls of the Royal Academy, in 1855, when he exhibited his fine picture, ‘Cimabue's celebrated Madonna carried in procession through the streets of Florence,’ to the present year, we have had a succession of paintings from his pencil which have won for him almost unqualified admiration. The Florentine procession gave him at once a name, and his subsequent works have more or less added to his high reputation, and he now stands among us almost, if not quite, unapproached in the elegance of his style and the classic character of his subjects. What better example of these qualities could be adduced than this graceful figure, an attendant of the ladies of some Eastern harem, leaning on the marble parapet of a bath or basin, and gazing wistfully on a magnificent swan, which seems to recognise her? The sculpturesque attitude she assumes is surpassingly

refined and beautiful. The expression of her face is pensive even to sadness; the thoughts of her mind probably contrasting her own condition of enforced servitude—the *odalisque* being almost invariably a slave—with the comparative freedom of the bird. The picture is remarkable for its brilliancy, the rich colouring of the girdle and of the fan of peacock's feathers contrasting most effectively with the white gauze of the girl's loose robes. Colour appears again in the head-dress and in the wings of the gaudy butterfly settled on the marble; the head and bust of the figure are brought forward by a background of luxuriant foliage, through which peep out the dome and minarets of an Oriental palace. Not the least attractive portion of this elegant composition, which was exhibited at the Academy in 1861, is the noble swan, with its soft wings forming a graceful wreath. The delicate work of Mr. Stocks's *burin* commends itself.





FREDERICK LEIGHTON, R.A. PINX<sup>t</sup>

LUMB STOCKS, R.A. SCULPT<sup>r</sup>

THE ODALISQUE.

IN THE COLLECTION OF ROBERT LEAKE, ESQ. ECCLES, MANCHESTER.

LONDON, VIRTUE & CO  
LIMITED.







## EXHIBITION OF PICTURES BY E. FRÈRE, AT MESSRS. AGNEW'S GALLERY, WATERLOO PLACE.

ENGLISH Art lovers have always joined the name of Edouard Frère with that of the other poet-painter of the peasantry, the late J. T. Millet, and so far they were perfectly right; but those who are most familiar with the works of the former, are aware that he had also a sunny side to his nature, and that he could depict joy as well as sorrow. The confirmation of this statement is to be found in the charming collection now exhibited by the Messrs. Agnew, who last season gave the London public a similar treat, but one not half so ample or satisfying as the present. That public is now in a position to form its own unbiassed judgment of the merits of this artist. His tenderness, his touch, his skilful use of grey, and his fine gradation of colour generally, may all be studied here to perfection. We have no space to go into detailed criticism, and if we had, it would scarcely be required in the case of an artist so well known.

The collection consists of a hundred and twenty-one original sketches and studies in oil, and fairly represents the career of the artist over a period extending to nearly a quarter of a century. We see, for instance, in the 'Country Doctor's Boy' (8) leaning his hand against a tree-trunk; 'Autumn' (114), a peasant leaning on a rake in an orchard-like field; and 'Sunset at Piscop' (5), a bare field with some scrubby trees to the right; all of which were painted in 1853, unmistakable indications of

the quarter in which his strength would lie. For vigorous treatment of light and shade we would point to 'Youth and Age' (1), painted in 1863; 'Preparing for the Old Man's Return' (30), painted in 1874; and 'A Cottage Interior—Preparing for Dinner' (11), executed also in 1874: the De Hoogish quality is brought out in this last picture with startling effect. We notice that 'Sunset at Piscop' has absolutely no detail in it whatever, but this is rather an exceptional case with M. Frère; he can be as Dutchlike in this respect as any one: witness the drying clothes and other domestic features in the interior which he calls 'The Pet of the Cottage' (34), painted in 1868. In the 'Lake of Thun' (68), is an exquisite example of how he loses his outline in the distance; and for fine gradation of colour we would point to 'An Exterior and an Interior at Royat' (111 and 112). In 'Alone' (37), an old woman leaning over a fire cooking, something is suggestive of Rembrandt, while the 'Roadway at Ecouen' (103) reminds us of Gainsborough. Broken greys in 'The Old Mill at Monaco' (117), wonderfully subtle effects in the 'Wet Sands at Boulogne' (117), bits of refreshing positive colour in 'Where are you Going?' (97), and the skilful management of white in 'The China-mender' (54), are all things the visitor will delight in finding out for himself, and dwelling on with ever-increasing pleasure and instruction.

## WATER-COLOUR PICTURES AT MR. McLEAN'S GALLERY, HAYMARKET.

OF the drawings brought together in this collection may be mentioned, among others, two important works by J. Blommers, the Belgian artist. The first, 'The Misfortune' (7), represents a child fixed in a wheeled baby-chair leaning over, deplorably, after his toy-horse, which has tumbled down; and the second, 'Happy Moments' (27), a mother holding up, laughingly, her baby to the pigeon-cage. There are also 'The Young Mother' (6), by L. Artz, a pupil of Israels; 'The Pet Lamb' (20) and 'The Flower-seller' (47), two charming works by F. W. Topham; 'The Fruit-seller' (14), by E. Lundgren; 'Hop-pickers' (32), by W. Small; 'Cup and Ball' (34), by E. K. Johnson; 'Cornfield in Surrey' (52), by J. W. Whymper; and a wonderfully-truthful representation of 'A Wet Day' (91), by Samuel Bough, R.S.A. This artist is but little known in

London, and we mean not to be laudatory when we say that his work comes fully up to the high reputation he bears in the North. We have examples also of several deceased masters of renown, such as G. J. Pinwell, Samuel Prout, W. Hunt, Copley Fielding, J. T. Millet, and others. Among the notable landscapes will be found 'On the Sussex Downs' (76), by H. G. Hine; 'Off Arran' (77), by James Orrock; 'The Timber Waggon' (126), by George Dodgson; and 'Sunset on the Thames' (133), by C. J. Lewis. There are figure-pictures, moreover, by such men as H. Herkomer, Josef Israels, and Philip Windt; but the picture of the exhibition is, no doubt, Rosa Bonheur's 'Cattle' (71) coming towards the spectator in the forest of Fontainebleau, with rain-clouds clearing off. The drawings throughout, in short, are all of high quality, and will well repay a visit.

## MINOR TOPICS.

ROYAL SCOTTISH ACADEMY.—Mr. W. F. Vallance has been elected an Associate of the Academy, in the room of Mr. S. Bough, advanced to the rank of Academician. Both artists are landscape painters. The annual report refers to the success of the exhibition of last year, both as regards visitors and the sales of pictures; in the latter case the proceeds show an increase over every preceding season. The award of prizes to the students of the Academy has been made, and with the following result:—For the best drawing from the life, Mr. J. L. Wingate; for the second best, Mr. John White; for the best painting from the life, Mr. Robert M'Gregor; for the second best, Mr. John White; for anatomical drawing, Mr. Thomas Wilson. The Keith prize, for the most meritorious student, had been divided between Mr. J. Lorimer and Mr. A. M. M'Donald. The Stuart

prize had been awarded to Mr. John Taylor for a basso-relievo, and the prize offered last year by Mr. Barclay for the best rapid sketching from the model in the life-school had been awarded to Mr. J. Lorimer.

"MR. P. CUNLIFFE OWEN, C.B., having resigned the Executive Commissionership of the British section of the Philadelphian International Exhibition, Colonel Herbert Sandford, R.A., and Professor Archer have been appointed joint Executive Commissioners." [As regards this public announcement, we are not as yet in possession of facts. It has certainly taken the public by surprise, to say the least.]

SOCIETY OF BRITISH ARTISTS.—The following artists have joined this institution as Honorary Members:—Messrs. T. Faed,



R.A., W. P. Frith, R.A., P. H. Calderon, R.A., Sir John Gilbert, A.R.A., Messrs. W. L. Wyllie, and C. S. Lidderdale.

**THE MARINE PICTURE GALLERY.**—There have been added to this gallery several new pictures since we last noticed it. Among these may be mentioned 'The North Sea—Blowing Fresh' (3), by C. F. Sørensen; the 'Gulf of Naples' (52), by W. Melby; 'Wreck on a Lea Shore in the Baltic' (57), by C. Neumann; and four very interesting pictures by C. Rasmussen, representing Spring, Summer, Autumn, and Winter, in Greenland. For correct ideas of arctic scenery we could scarcely go to a more authoritative quarter than to the Marine Picture Gallery, New Bond Street.

**"AN OLD STORY."**—Of this illustrated book, reviewed in the *Art Journal* for October, the first edition, of 10,000, was exhausted within a month of its issue; a new edition has therefore been published. Other authors will thus be encouraged to elevate temperance literature by the production of better books.

**A STATUE OF CROMWELL.**—At last there is in the England he ruled, a statue of the great Protector, and a national reproach has been removed. Mrs. Heywood, the wife of an alderman of Manchester, and formerly the widow of Mr. Goadsby, another alderman of the mighty city, has paid the cost of its production and erection. It was publicly inaugurated late in November. The statue is the work of Matthew Noble: the accomplished artist had an enviable task, and the result has been eminently satisfactory. Mrs. Heywood is not the only person who describes it as a "work of true genius." It is nine feet high, and stands near the cathedral, "on the spot where the first man was killed during the Parliamentary War."

**THE GOLD MEDAL OF MERIT** annually given by the King of Holland to some distinguished artist of the Dutch school, was recently adjudged to H. Kocckkoeck, sen., the marine painter, whose works are well known among us.

**THE BURLINGTON FINE ARTS CLUB** is doing its work well. There is now on exhibition in Savile Row a marvellous collection of the productions of Japan, to which we can do no more this month than make reference. The admission is free on presentation of cards.

**A BOOK OF MEMOIRS OF FEMALE ARTISTS** is about to be published: it will be a long list if it include all the women whose names are famous in all parts of the world. If it be illustrated by portraits, birthplaces, burial-places, and so forth, there would be a grand addition to the interest of its contents. The author is Miss Ellen Clayton; she has already earned a reputation, and has, we understand, received large and valuable aids to enable her worthily to discharge her important task: we have no doubt the book will be thoroughly well done.

**THE PRINCE LEOPOLD.**—It is very pleasing to record the fact that this estimable young prince is taking a deep interest in Art, treading worthily in the steps of his honoured and estimable father, as indeed do all the members, male and female, of the Royal family—thus rendering loyalty a source of happiness as well as a solemn duty. His Royal Highness, in distributing prizes to students in the Science and Art School at Oxford, delivered a long address, manifesting a deep knowledge of the subject, and an earnest desire to aid a cause so essentially promoted by his revered father. We might with advantage give a column of his sensible, and indeed eloquent speech, but this month it is impossible.

**HIS HIGHNESS THE MAHARAJAH OF JOHORE.**—Few of the native rulers of the East patronise British Art, but his Highness of Johore, in the Malay Peninsula, some time since commissioned Mr. Tavernor Knott, of Edinburgh, to paint two portraits of himself. These have been sent out to Singapore, and one adorns the walls of Government House, the other hangs on the walls of the council chamber. Mr. Knott is engaged painting a full-length portrait of her Majesty for his Highness.

**THERE** is now on view at the office of Mr. Nicholls, 33, Essex Street, Strand, a line engraving of the moon at full, two feet in diameter, which was executed two hundred and twenty years

ago by an Italian artist, from a telescopic view by Cassini, the great astronomer who succeeded Galileo. This engraving has been seen by her Majesty, the late Prince Albert, the authorities of the British Museum, and the Astronomical Society, who have compared it with Delarue's photographs of the moon of the present date, and find it agrees with his in almost every particular.

**DORÉ'S PICTURE 'HOMELESS.'**—In describing this painting, which was engraved in the number of the *Art Journal* for November last, it was erroneously spoken of as a picture of small size: we have been asked to correct this statement, as Mr. Saddler, who engraved it, informs us that the figures in it are nearly lifesize.

**THE STUDIO OF THE LATE MR. J. BIRNIE PHILIP** will, as reported by the *Builder*, be placed under the management of Signor Fucigna, Mr. Philip's chief assistant modeller, who will carry on the business for the benefit of the deceased sculptor's widow: several works left unfinished at the death of Mr. Philip will thus be completed. Signor Fucigna is stated to be a sculptor of considerable ability.

**A LARGE picture** by Mr. Fowles, a clever local painter of marine views, has been presented by Mr. Vivian A. Webber, of Ryde, in the Isle of Wight, to the workmen of that town. It represents 'The Sinking of the *Royal George* at Spithead, in the year 1782.' At the request of the recipients of the gift, the Town Council has permitted the picture to be placed in the large room of the Town-hall, where it now hangs.

**IN** a collection of pictures recently sold at Birmingham belonging to Mr. Abraham Andrews, of Perry Bar, near that place, were no fewer than twenty works by Mr. H. Dawson, senior, the marine painter, which realised more than £6,900, averaging about £345 each. The highest prices were given for 'The Keeper's Pool, Sutton Park—Sunset,' £677; and 'Waiting for the Tide off the Isle of Wight,' £1,086. Evidently this clever artist's pictures are rising in public estimation.

**ART SCHOOLS' COMPETITION.**—In the year 1874 the St. Martin's School of Art Sketching Club challenged the various metropolitan schools to join in a competition of original works of various kinds; the challenge was accepted only by the students of the Lambeth school, and the result was reported at the time in our columns. In the autumn of last year another competition took place, when the students of the South Kensington Female School entered the arena with the St. Martin's and the Lambeth Schools; and the aggregate number of sketches submitted for examination exceeded 130, special subjects being given for each department of Art. The adjudicators, Sir John Gilbert, A.R.A., Messrs. Poynter, A.R.A., and Yeames, A.R.A., made the following awards:—Figures, Mr. Bone (Lambeth); Animals, Mr. Stevens (Lambeth); Models, Mrs. Sharpe (South Kensington). In landscape, the works of two competitors, Mr. Gandy (Lambeth) and Mr. Schäfer (St. Martin's) were deemed so equal in merit, that the judges, being unable to decide between them, liberally gave an extra prize out of their own purses, so that each of these two students shared alike. In each and all of the branches the prize was £3. The award of honour for the best aggregate amount of work was given to the Lambeth School. It seems a pity that other schools do not join in these competitions, which are calculated to do much good.

**THE POCKET-BOOKS AND DIARIES OF MESSRS. DELARUE** keep their ground: we can state nothing else in the way of recommendation, and have been saying as much during nearly a quarter of a century, having been all that time, nearly every day, reminded of their value. Well and strongly bound, neatly and clearly printed, with much needed knowledge briefly communicated, each book is exactly that which all persons continually require; without which, indeed, they would be utterly lost in the labyrinth of daily life.

**BETHNAL GREEN MUSEUM.**—Arrangements are being made by the Art Department for an exhibition of a collection, on loan, of Japanese objects of interest, formed, we understand, by a gentleman who had great facilities for the acquisition of these works. It is expected to be opened early in the year.



## ART-PUBLICATIONS.

WINDSOR CASTLE.—It is a privilege to review a book so perfect as this: admirable in all respects.\* Obviously no cost has been spared to render justice to the grandest of the Royal palaces of England. "Regal Windsor" has been pictured and described a hundred times in a hundred volumes; but, until now, no one of them has been worthy the theme that has excited many authors and artists. The book under notice is all that can be wished: it is in truth a Regal book, one in which we may suppose Her Majesty has taken deep interest, for it is published under her direct sanction, and it is known that much of her confidence was given to Mr. Woodward while he lived. It is certainly produced at great cost. There can be no expectation that it will, in a commercial sense, pay; for such paper, such printing, and such binding cannot be brought together without an expenditure that no publisher would undertake. Such a publication is intended only for the rich; but there are no doubt many by whom it will be coveted who are able and will be willing to buy it. It will occupy a foremost and honourable position in aristocratic and national libraries. A volume so entirely excellent has rarely been, and very rarely will be, sent forth from the British press. A brief but comprehensive history of the Castle introduces the reader to twenty-two admirable photographs. They are of large size; sufficiently large to render justice to the several minor objects of furniture in the various interiors. The first five photographs are of exterior views: with these the public is sufficiently familiar. There are few artists who have not placed on canvas some part of Windsor Castle; and if photographs be desired there are a thousand to be had. Not so with the state apartments, still less so with the private apartments, the whole of which are here pictured.

We have said enough to lure the reader into inquiry concerning this gorgeous book: it would be easy to enlarge our brief comments into half-a-dozen pages, but that is needless. It is pleasant to know that the glorious castle has, at length, received justice from Art and Letters.

MODERN researches are gradually unfolding to us the histories of the great painters of old, enlarging our knowledge of them, and, in some instances, presenting them in a clearer and more satisfactory light than that in which they appear in the records of early biographers. The latest contribution to the Art literature of this kind is a life of Antonio Allegri, commonly known as Correggio, from the place of his birth: † it is from the pen of Dr. Julius Meyer, and originally appeared in the German language, but has been translated into English by Miss Spencer, Mrs. Heaton undertaking the duty of editor, one for which her own writings eminently fit her. Correggio has always stood forth as one of the great luminaries of Italian Art in the sixteenth century; his works—far more limited in number, according to Dr. Meyer, than they are assumed to be by those who consider they possess genuine examples—have always been held in admiration for beauty of form, graceful composition, purity of expression, soberness of colouring rendered brilliant by an almost magical display of *chiaroscuro*, as in his picture of 'Danae,' in the Borghese Palace in Rome, and a marvellous power of foreshortening the human figure.

The record of Correggio's life, as set forth in this volume, is that of a man of high genius, and almost self-taught, pursuing his vocation quietly and unostentatiously, caring little for popular applause, modest in the estimation of his own abilities, indifferent to the accumulation of wealth, and living, as Vasari says

of him, "in the manner of a good Christian;" and "what higher praise," adds Mrs. Heaton, "can be bestowed upon any man?" The tradition so long believed that Correggio lived in poverty, and died of fever brought on by his carrying home from a considerable distance a sum of money paid in coppers for some work he had executed in Parma, was contradicted by previous writers some time since, and Dr. Meyer confirms the statements of his predecessors.

This is a book we would gladly introduce to our readers at far greater length than the brief space here given, of necessity, to it; we hope many may judge of it for themselves: it is attractively sent forth to the world, and is embellished with excellent photographs of several of the painter's most notable works, conspicuously those he executed in the churches, &c., of Parma.

THE Marquis of Lorne is a worthy addition to England's long list of "royal and noble authors." He publishes a very charming poem,\* touching and teaching in story, graceful, and often forcible in style, and meriting a very high place among the best of the compositions the minor poets have presented to us. He need claim no indulgence from critics because of the high place he occupies among the aristocracy of the kingdom, though that is something: he is cordially welcomed into the brotherhood of poets; but if the book had been written by John Smith or Tom Jones, it would have been greeted as a production far above mediocrity; indeed, there are portions of it that few of the living poets have surpassed, in easy and eloquent verse, graphic description, and sometimes deep and impressive thought. We regret we cannot this month give to the book the space to which it is entitled; we must be content to hail its appearance as a right good sign of the times, rejoicing that the young nobleman is treading in the steps of his accomplished father, the Duke of Argyll. It is, however, only just that we make reference to the four beautiful designs (wood engravings) by which the volume is illustrated. It is understood that they are from the pencil of the royal lady who is his wife, and who has been some time known as an artist of very great ability. The frontispiece—"Orles"—is delicious; a sweeter landscape has seldom been drawn, and it is, of course, admirably engraved.

ELEVEN engraved pictures by Callcott and ten by Eastlake form two very beautiful volumes. † They are all line-engravings of the highest character, from the best artists of our time, and are consequently acquisitions of great value to the general public as well as to all art lovers. The biographies in both are well done. Few writers on art are more thoroughly conversant with the subject than Mr. Dafforne: he has devoted the whole of a long life to its study, and communicates acquired knowledge gracefully as well as with impressive earnestness. He is a sound yet generous critic, and no one can see with purer feeling the excellences of what is veritably excellent. He has done ample justice to the character as well as to the genius of Sir Augustus Callcott. We may say as much, or nearly as much, with reference to the production of Mr. Monkhouse, a less experienced judge we imagine, but one who has entered into his theme with enthusiastic admiration and an earnest desire to portray his hero at his best—and he had a good subject to write about. Eastlake was a courteous and accomplished gentleman, a ripe scholar (more especially in all matters that concerned art), a man of the purest character and of unstained honour, and, moreover, an artist of very great capabilities, who deservedly ranks among the very foremost of the British school. It is a wise work to issue in a

\* "Windsor Castle: Picturesque and Descriptive." The text by the late B. B. Woodward, F.S.A., Her Majesty's Librarian at Windsor. A series of photographic views, taken by Her Majesty's most gracious permission. Published by E. Moxon, Son, & Co.

† "Antonio Allegri da Correggio." From the German of Dr. Julius Meyer, Director of the Royal Gallery, Berlin. Edited, and with an Introduction, by Mrs. Charles Heaton, Author of "The History of the Life of Albrecht Dürer," &c. Published by Macmillan & Co.

\* "A Tale of the Riviera: Guido and Lita." By the Right Hon. the Marquis of Lorne. Published by Macmillan & Co.

† "Pictures by Sir A. W. Callcott, R.A." With descriptions and a biographical sketch of the painter. By James Dafforne.—"Pictures by Sir Charles Eastlake, P.R.A." With a biographical and critical sketch of the artist. By W. Cosmo Monkhouse. Published by Virtue & Co., Limited.



popular and attractive form the leading productions of these great men. We wonder whether any one will give a thought to the labour whereby they were brought together out of the various galleries in which they are scattered, to place them in the hands of engravers, and so make them useful and impressive teachers while they delight the public.

"HISTORICAL AND LEGENDARY BALLADS AND SONGS"\* needs explanatory notes, which the author has not given. He modestly accords the merit and value of the beautifully got-up book to the artists by whom he has been assisted. That is very far from the truth, although a more perfect set of engravings, with regard to both design and execution, has never been contained in a single volume; and they number eighty, of large size and exquisite finish. But the volume is the result of a quarter of a century of labour, and the illustrations have been supplied gradually; and indeed, several of the artists who drew them—including Walker and Pinwell—have left earth since the accomplished author commenced the task, to which he has "devoted the pleasantest and the sunniest hours of the last twenty-five years." It is admirable work that which the author has done, and will add largely to his already established fame. This month it is impossible for us to review it worthily; we shall recur to it at a not distant period, and probably give one or two of the many admirable illustrations.

We doubt if the "Old Christmas" of Washington Irving is not, after all, the best of the Christmas books. "Age cannot wither it;" it is as fresh to-day as it was fifty years ago, when it was written. There are few readers to whom the charming book is not familiar. It has here received more than justice from the pencil of an accomplished artist.† One can, without any force of fancy, conceive the delight of the author if he could see what Art has done for this the chiefest of his "sketches;" upwards of a hundred woodcuts illustrate one hundred and sixty pages: they are chiefly small vignettes, exquisitely designed and engraved with an amount of taste and skill wherein no wood-engraver excels Mr. J. D. Cooper. But the artist is a profound scholar; every theme he pictures he has carefully studied; the smallest "bit" is full of point and character; the costumes are instructive studies; the fun excites to laughter, but is never coarse, while the drawing is singularly good—indeed, perfect. A more charming volume the season will not produce; we doubt if it can be surpassed in Art. But there are other classic books, such as "The Vicar of Wakefield," of which the world never tires, that may be subjected to this master hand and mind.

WHEN, in the early part of the year 1861, Ernst Rietschel rested for ever from his labours, the German school of sculpture lost one of its most distinguished professors; his works, at Dresden and Leipzig especially, are an honour both to him and his country. In the *Art Journal* of 1852 is an engraving from a beautiful little bas-relief by him, called 'Protecting Angels;' the print was accompanied by a brief sketch of the sculptor's life and works up to that period, from the pen of the late Mrs. Jameson; but we learn far more both of the artist and the man from a little book originally published in Germany, but which has been translated into English, and makes its appearance here.‡ It consists of two parts; one Rietschel's own autobiography, the other being an abridged account of the sculptor's life and works by his friend Herr Oppermann. Rietschel's story of his life is simply and most modestly written, and the narrative was undertaken, as he says, because "I think that there are many things in my life which may be profitable to my children," and, he might have added, to others also, even to grown-up children, for it shows his earnestness in the pursuit of his art, his simple character, and his reverence for everything and every-

body entitled to the appellation of "good." Herr Oppermann's view of the sculptor and his works is quite in harmony with the subject. We welcome Mrs. Sturge's translation of both narratives, for both are interesting and instructive, even to those outside the world of Art.

MR. WALTER CRANE has given us a very remarkable book;\* it is very difficult to be funny without being coarse, to be satirical without being vulgar; yet the excellent and able artist has here succeeded in producing a work redolent of humour from beginning to end without the slightest taint that may offend the most fastidious critic. The humour is broad, no doubt, but the satire is broad, touching the world and all that is in it, but in no case is it personal or in the least offensive. It is long since we have seen a volume so admirably calculated to amuse the fireside assemblies during the dull evenings of winter. Mrs. Mundi gives a ball, to which all humankind, all nationalities, all peoples, potentates, and powers, including Lord Sol and Lady Luna, and Fire, Air, Earth, and Water, and the four quarters of the globe, are invited guests. The rhymes that accompany the pictures are not worthy of them; they are unnecessarily mean. To make them grand or highflown would have been a mistake, but they need not have been doggerel.

It was a good idea to give us a birthday book of passages from Shakespeare.† It is only requisite to say of it that it is a very elegant volume, and contains many hundred quotations opposite to three hundred and sixty-five pages with blanks, on which to inscribe dates of birthdays. But the elegant book receives additional value from several excellent photographs, being copies from well-known pictures by great painters.

"SKETCHES FROM NATURE." Many of our readers are no doubt acquainted with the excellent work of the late Mr. Aaron Penley.‡ We have described it heretofore. This is a new edition; a very attractive as well as a very useful volume, indispensable to all learners, and of much service to advanced practitioners in the art. Mr. Penley, who died in 1870, painted well and worked well; information is conveyed so as to be easily taken; lessons are made pleasant as well as profitable; there seems to be neither too much nor too little; it is indeed impossible for a teacher to be a better guide. The graceful volume is largely illustrated by chromolithographs, which bear out, illustrate, and explain, the instructive lectures of the artist-author.

A MORE interesting or more valuable book has rarely been issued than that which is supplied by Mr. J. W. Benson—the result of profound knowledge and great experience.§ He has long been a collector of watches and timepieces of all ages and countries, and he deals with the interesting subject as only a practical professor could—profusely illustrating the several matters connected with it, and engraving many of the most remarkable of the productions of remote periods, such as the death's-head watch of Mary Queen of Scots, the famous cathedral clock of Wells, and the clock of St. Dunstan's Church, which years ago was such an attractive object on the city side of Temple Bar. The theme is exhausted in this excellent volume; there is no explanatory fact left untold. Though by no means a large book, it is singularly full, while the style is luminous, condensed, yet comprehensive, and exhibits much skill in authorship. Such is the advantage the public gains when a writer is thoroughly familiar with every portion of the subject on which he writes.

[We are compelled not only to abridge our notices of published Art books, but to postpone reviews of a large number that yet remain on our table; especially we regret to leave over those for the young, the publications of Messrs. Groombridge, Marcus Ward, Griffith and Farran, and others.]

\* "Historical and Legendary Ballads and Songs." By Walter Thornbury. Illustrated by J. Whistler, F. Walker, Poynter, J. Tenniel, W. Small, F. Sandys, G. J. Pinwell, T. Morton, M. J. Lawless, &c. Published by Chatto and Windus.

† "Old Christmas." From the Sketchbook of Washington Irving. Illustrated by R. Caldecott. Published by Macmillan & Co.

‡ "Ernst Rietschel, the Sculptor, and the Lessons of his Life." An Autobiography and Memoir, by Andreas Oppermann. Translated from the German, with the Author's sanction, by Mrs. G. Sturge, Translator of "Ulrich von Hutten," &c. Published by Hodder and Stoughton.

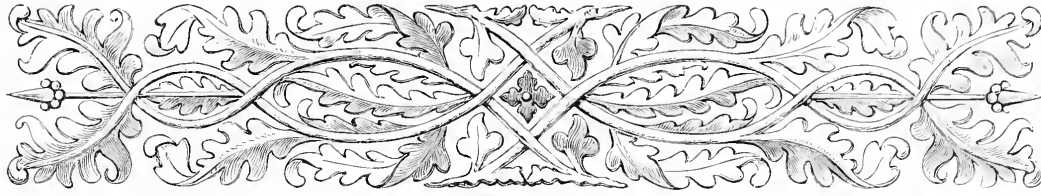
\* "Mrs. Mundi at Home." Lines and Outlines by Walter Crome. Published by Marcus Ward & Co.

† "The Shakespeare Birthday Book." Published by Hatchards.

‡ "Sketches from Nature in Water Colours." By Aaron Penley. Published by Cassell, Petter, and Galpin.

§ "Time and Timetellers." By J. W. Benson. Published by H. Hardwicke.



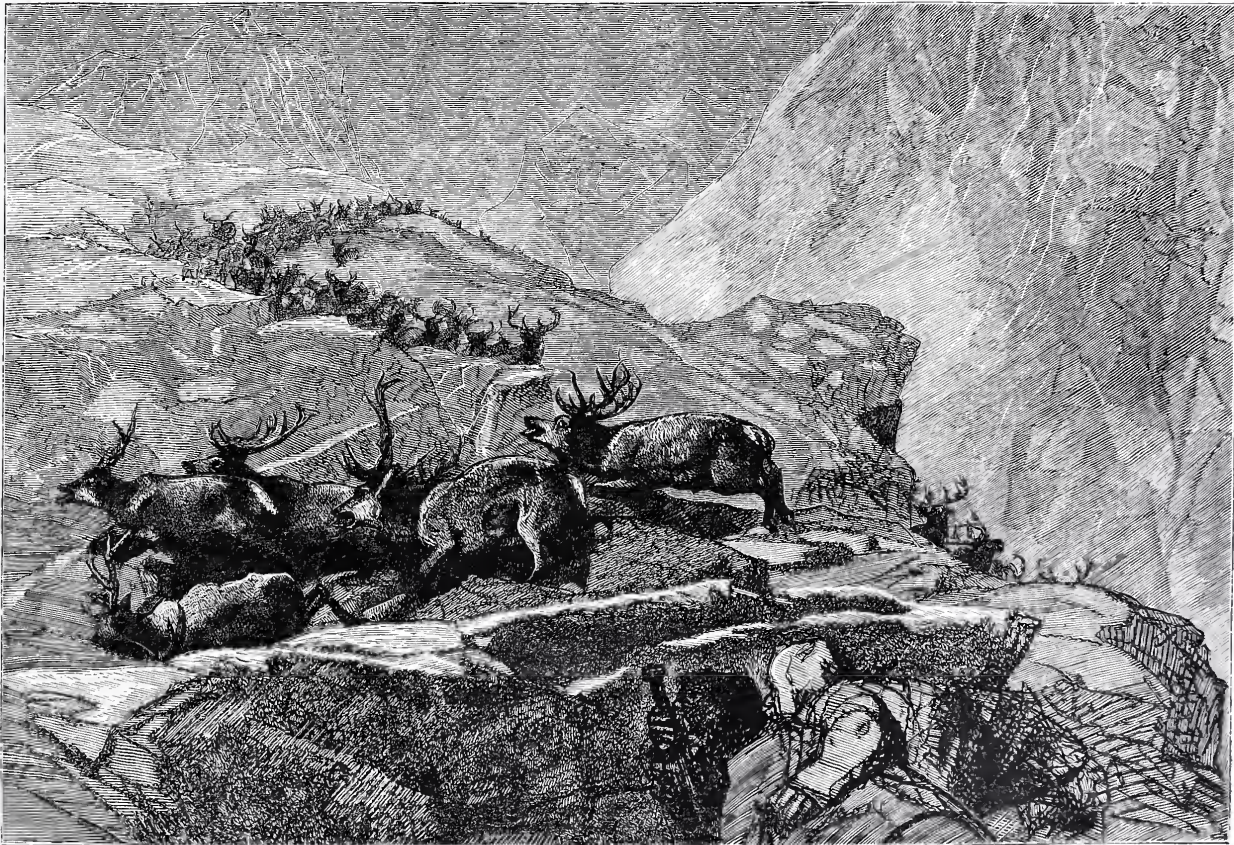


## STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.



LANDSEER was eighteen years of age when we meet with his first sketch of a deer, which was in all probability made from some of the animals in Windsor or Greenwich Park, for it does not appear that he went to Scotland till about four or five years afterwards, namely, in 1825, when he executed a sketch of a dead stag and deerhound, drawn from animals he saw when deer-stalking one day. From that date scarcely a year passed without some picture or other of deer, treated most variedly. In 1847 he sent to the Academy a large painting entitled 'A Drive of Deer—Glen Orchay:' it was a commission from the Marquis of Breadalbane, who presented it to the Prince Consort; it now belongs to the Queen, and is hung at Osborne. The fine engraving of this famous picture, by Mr. T. Landseer, is, we understand, the largest plate ever executed from any work by

Sir Edwin. From the number of deer introduced into the composition, Glen Orchay—or, as it is more commonly written, Glenorchy—must afford fine sport to the "stalker." It is in Argyleshire, and the range of hills amid which it is situated is a portion of the Southern Grampians, a carriage road leading over the range between Benloighe and Benour from Glen Tay to Glenorchy. The whole county, indeed, is more or less mountainous, and presents features far more pleasing to the sportsman and to the lover of the picturesque than it does to the agriculturist and the social economist. The original sketch for the 'Drive' has been kindly lent to us by its owner, and is engraved on this page: it was sold at the artist's sale for the sum of 385 guineas, and is executed in black chalk, a tint of brown crayon being used for the deer. The sketch and the finished painting differ: the two figures are not alike in both, though they are placed in the same corner; and in the painting



*A Drive of Deer—Glen Orchay.—Lent by H. W. F. Bolckow, Esq., M.P., Marton Hall, Middlesbrough.*

we do not find the long line of animals which in the sketch are seen hurrying along over the hills in the middle distance, and almost as far as the eye can reach. This most masterly drawing is about two feet wide.

The 'Farm Team' is from a small pencil drawing of an early date, and was probably sketched at the farm of Mr. W. W. Simpson, for whom the young artist, then about sixteen years of

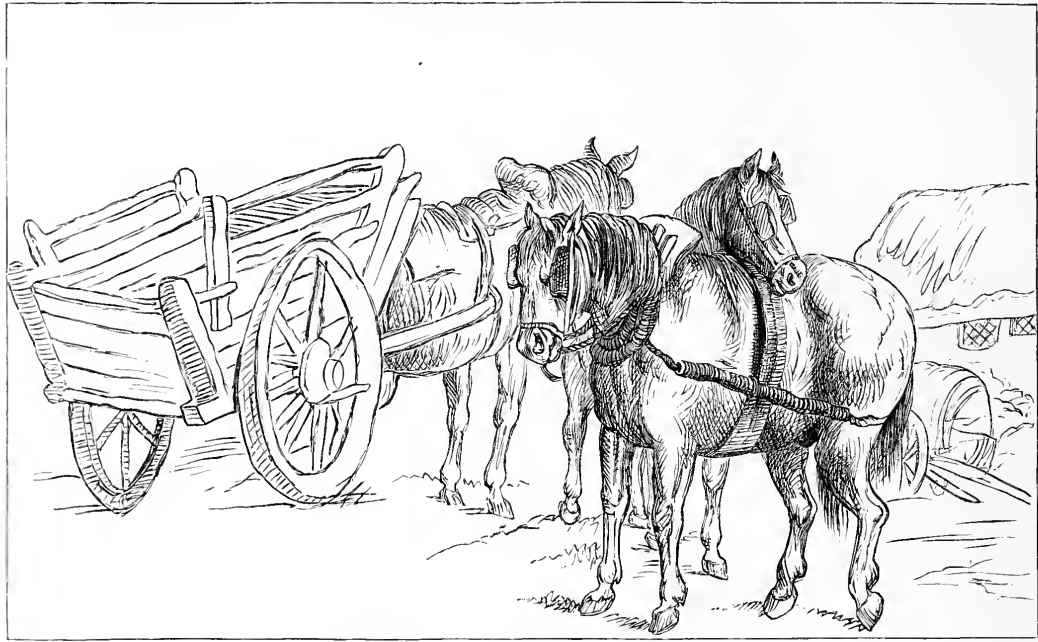
FEBRUARY, 1876.

age, made several drawings of animals belonging to that gentleman. The next engraving, 'At Rest,' is also from a sketch in pencil, to which we would assign the date of 1826 or 1827, from the number of similar drawings Landseer made in those years, when he visited Scotland—many of which drawings are still in existence. The action of the nearer stag has been the subject of discussion: one who has studied much the works of the artist



is of opinion that the animal has been wounded, and is in agony of suffering; we cannot so read it, but consider that both

animals are quietly resting, the one licking itself, the other looking on: the presence of a companion by the side of a dying



*A Farm Team (1818).—Lent by George Gurney, Esq., Eastbourne.*

animal, one which had probably just been shot, negatives the opinion first stated: besides, the position of the forelegs is



*At Rest (1826-7).—Lent by Messrs. Agnew, Waterloo Place.*

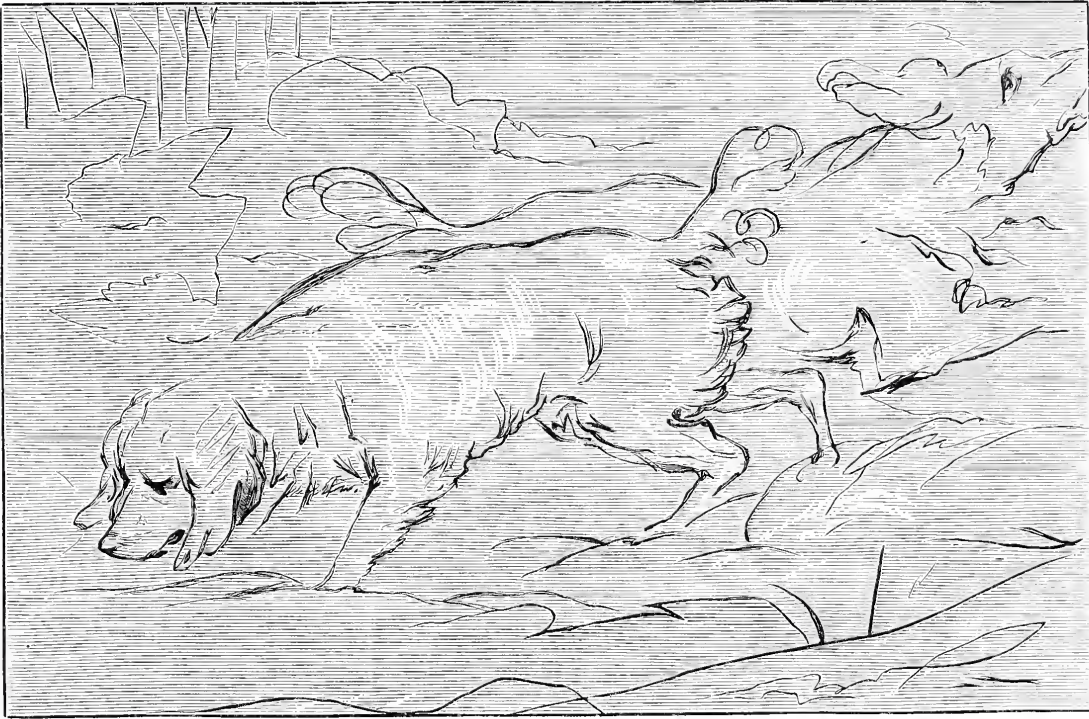
scarcely that of a stag whose lifeblood was ebbing out. The spirited sketch of 'Setter-dogs' is the property of a gentleman,

Mr. C. J. Lewis, whose name is so familiarly associated with a large number of etchings from the works of Landseer.



In the possession of Messrs. Henry Graves & Co. is an etched print engraved by Landseer himself at the age of eight: it is of

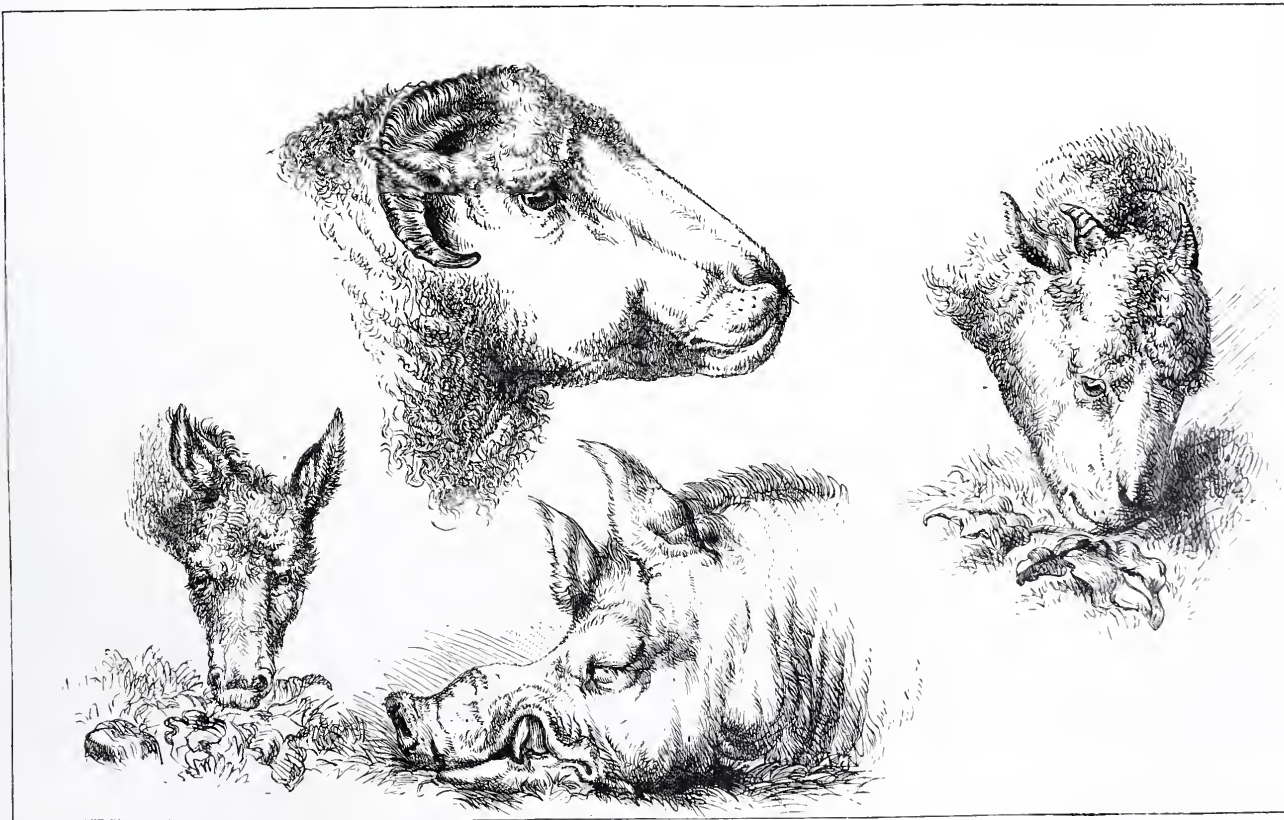
marvellous power for so young an artist, and was evidently made from the sketch, 'Studies in a Farmyard,' placed at our disposal



*Setter-Dogs* (1819).—Lent by C. J. Lewis, Esq.

by Mr. Gurney, which is engraved here: the group of heads is identically the same in the etching and the sketch, and in every line and touch, so as to leave no doubt of the origin of the former.

There is in existence an etching, by Mrs. Thomas Landseer—it is dated 1823—of a cat drawn by Sir Edwin in 1809, when he was only seven years of age: and inasmuch as there is no



*Studies in a Farmyard* (1810).—Lent by George Gurney, Esq., Eastbourne.

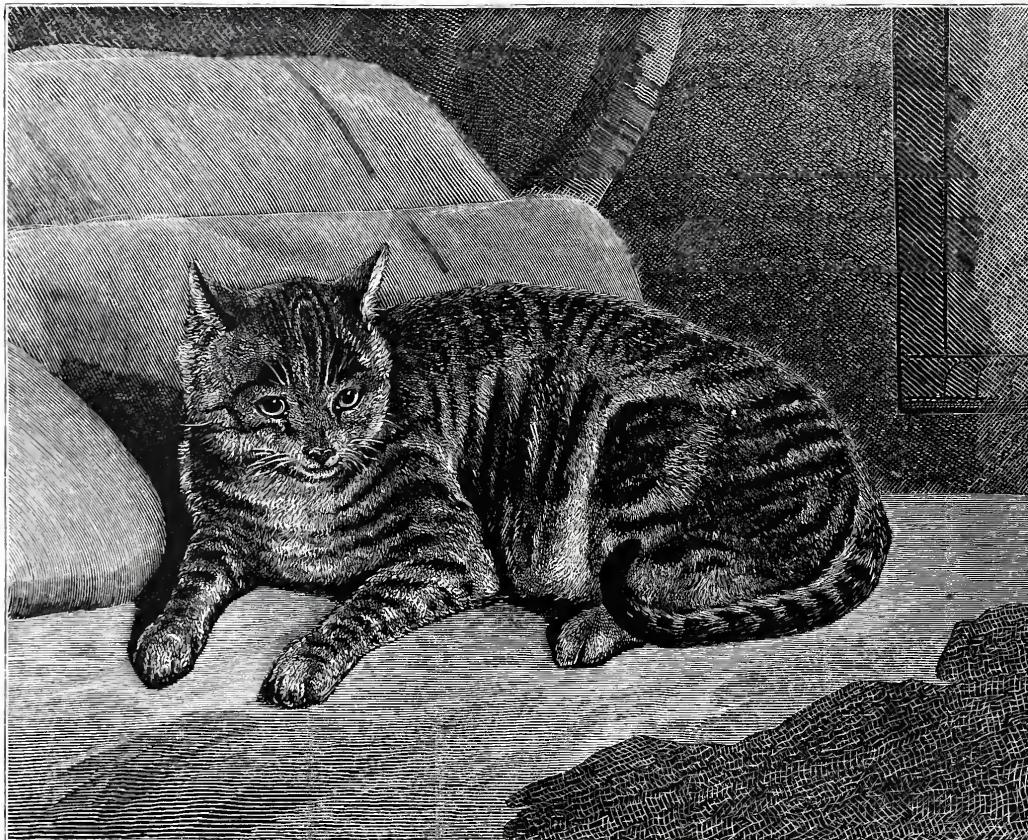
instance, within our knowledge, of Landseer drawing or painting the animal except in conjunction with others, and that but very

rarely, it is only fair to presume the cat engraved here is of about the same date. It is taken from an oil picture—possibly



the first he ever attempted, for it has all the appearance of very juvenile handiwork. The attitude of the animal, which has taken possession of a couch of some kind, is natural, though rather stiff: a red curtain behind the pillows is the only bit of positive colour in the picture, but it is of considerable value.

We can find no record of Landseer visiting Wales at any time, nor, with the exception of the landscape engraved on this page, do we remember to have seen among his works anything which would lead to a different conclusion. Llyn-y-Dinas, or, as it is sometimes written, Lyn-y-ddinas, is a beautiful little lake



*Quite at Home* (1813).—Lent by Joseph Clark, Esq., Emperor's Gate, South Kensington.

not very far from the famous Pass of Llanberis, in Carnarvonshire, and this view of it is taken from a highly-finished water-colour drawing, the dimensions of which are very little beyond that of the print. Its owner may feel proud of possessing such a

gem from the hand of the great animal painter. The whole locality whence the view was taken abounds with most picturesque subjects: in the neighbourhood Richard Wilson made some of his finest sketches, which he subsequently worked up



*Llyn-y-Dinas* (1842).—Lent by Joseph Clark, Esq., Emperor's Gate, South Kensington.

into pictures that have made his name famous. Llyn-y-Dinas is reached from another small lake, Llyn Gwynant, by a road running through a narrow wooded valley: at different points on this road the traveller obtains fine views of the peaked summit of Snowdon. Passing along the north margin of Llyn-y-Dinas,

and after leaving it, the road is formed immediately beneath a remarkable isolated rock called "Dinas Emrys;" or "The Fort of Merlin," the scene of many wonderful traditions respecting the famous bard and prophet, which have given birth to many stories and poems well known in English literature. J. D.









M. ANGELO BUONARROTI.

ENGRAVED BY A. FRANCOIS, FROM THE PORTRAIT BY THE ARTIST.



## THE HOLY FAMILIES BY MICHAEL ANGELO IN THE SISTINE CHAPEL.



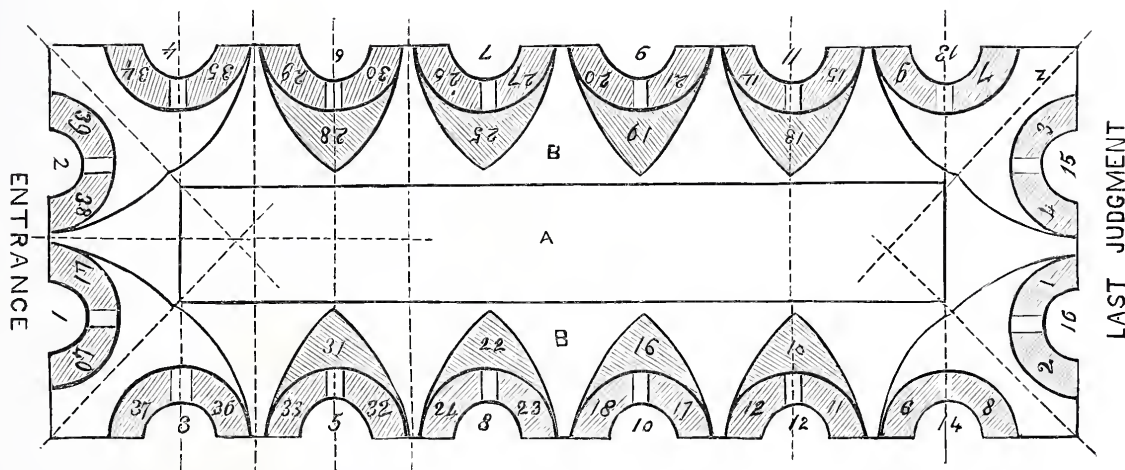
COMMEMORATIONS of great men are, as a rule, always of interest, and must serve more than one useful purpose. But even great men are apt, as time flies, to pass out of the world's memory, things present absorbing all thoughts. A commemoration calls renewed attention to them and to their doings. Michael Angelo

Buonarroti suffers with others, and is, perchance, but now and then brought into present and active remembrance. Let the dead bury their dead is certainly the world's maxim. Michael Angelo's birthtime and doings in this world have been but just commemorated, in a way which can hardly have missed the notice of the most superficial. And it has at least made his special work more than ever a subject of, if not general, at least of artistic interest. It is this that may make a few thoughts—the result of some painstaking and long looking at—on his great work, the ceiling of the Capella Sistina, Rome, acceptable at the present moment.

The subject, in many ways, is a vast one, and it would take many pages to do full justice to it, even supposing it possible to do that. We propose at present to do no more than to explain, in few words and by help of the accompanying plan, the peculiar arrangement of the series of Holy Families, as they have been termed, which help to tell the story which it was the purpose of the great poet-painter to illustrate on the Sistine ceiling. The accounts hitherto given of this work have been but meagre.

It will be well first to define generally the divisions into which the whole ceiling is portioned out; it is quite necessary that this analysis should be made, and the result of it clearly and constantly kept in mind. Hitherto the ceiling has been looked at as a whole, and as altogether descriptive of the story told on it. But it is not so: a vast number of the gigantic forms depicted on it have nothing whatever in the most remote way to do with the story or idea, but are simply *accessorial* and strictly architectural, and might have been left out, and would have been so had the work been but a series of illustrative framed pictures. But the whole ceiling was regarded by Michael Angelo as a decorative work; the architecture of it, and the accessorial architectural sculpture, if we may use the term, as a consequent and necessary part of that decoration. This will be better seen as we go on.

The first division, then, of the ceiling, after the bare architectural forms, is the series of paintings in panels that run down the *centre* of it, but on which we do not at present touch; they represent, or illustrate, together the Genesis of Creation and the Fall of Man. The great architectural sculpturesque figures are also here. The next division, not here spoken of, are the whole series of Hebrew Prophets and Pagan Sibyls, twelve in number, which run all round the ceiling, and fill the spaces between the pointed arches in which are the Holy Families; the lunettes in the angles of the ceiling completing the work, looked at generally. The architectural forms, *e.g.* the mouldings, are all *painted* in, not raised from the surface.



These architectural forms must not be neglected in the survey of the ceiling.

The Holy Families, or the series of family-groups, of which the numbers in the annexed engraving\* indicate the names, are representative of those families from Abraham to Joseph, the husband of Mary, through whom Christ in his humanity came. These groups, or families, are disposed in groups, or sets, of three, over each window of the chapel, as indicated in the woodcut. The reader should here refer to the first chapter of Saint Matthew's Gospel for the consecutive names and list of these families, and then compare it with the arrangement here indicated by the figures. It will then be seen how curiously Michael Angelo went to work, and how he moved about across and across the ceiling as each group came into his thoughts to be represented. Nos. 1, 2, 3, to 16, indicate this singular arrangement of the subjects. One would have thought it better to have

begun, and then gone on regularly and systematically round the ceiling; but Michael, as will be seen, thought otherwise, and he compels you to cross and recross again and again the chapel floor to see these Holy Families consecutively and in their due order. It will be observed that, beginning with the two groups, Joseph the foster-father of Christ, and Jacob his father (Figs. 41 and 40), fill the lunettes over the window in the wall of the chapel above the entrance-door. The next group, Nathan and Eleazar, (Figs. 39 and 38) fill the lunettes over the companion window; while over, and midway between them both, is the huge figure of the Prophet Zacharias. Now comes the third group, or set of families, Eliud and Achim (Figs. 37 and 36), on the right hand side wall of the chapel as you enter, and over a window, as before, the round arches representing, in the woodcut, the heads of these windows, and figured from 1 to 16.

We now have to cross the chapel to come to the next twin groups, Sadoc and Azor (Figs. 35 and 34), over window No. 4. It will be observed that there are no pointed-arch forms over either of the last four named windows, consequent on their being placed in the angle of the building, the construction of the ceiling pre-

\* The letter A indicates the long central panel above referred to; B B the spaces filled by the prophets and sibyls; L the four lunettes in the corners of the ceiling. The dotted lines are constructional, and indicate the architectural work. This last, which is noteworthy, we hope to return to.



venting it. But in the next series of Family groups (No. 5), three in number, and also over the head of a window, there is this pointed arch, giving a lunette or triangular arched space for a Family. These three following Families are—Eliakim, Abiud, Zorobabel; see St. Matthew, chap. i. (Figs. 33, 32, and 31 in the woodcut plan). The necessary architectural forms are here most happily taken advantage of, or rather contrived to hold these groups; the *names* of them, by the way, being written by Michael himself, on square panels, placed between the two lower groups, so that there can be no doubt about what the painter meant, strange as it all is, when you come to see into it. Michael Angelo was indeed a wonderful man in very many ways, though not quite in the way the world has hitherto supposed. He was not a little fond of involved and puzzling arrangements and forms, and of taking the last first and the first last. If he were alive now he would have nothing to do! that is certain.

For the next three groups we must once more cross the chapel to No. 6 window. These groups are named Josias, Jechonias, Salathiel; Josias being, as we must conclude, the Family filling the triangular space above—that name being written first on the list in the panel below it. We now pass, without crossing the chapel, to the next adjoining window (No. 7), the groups represented being Ezekias, Manasses, Amon (Figs. 25, 26, and 27). Again, across the chapel, we come to window No. 8, with its three groups—Ozias, Joatham, Achaz (Figs. 22, 23, and 24)—in their order of genealogy backward from Joseph. It may be here noticed that Fig. 25 has not been autotyped separately by M. A. Braun. No. 9, across the chapel again—Joram, Josaphat, Asa (Figs. 19, 20, and 21). Each one of these magnificent compositions are enough to found the fortune, artistically, of any draughtsman; indeed, it seems a vain thing to pause on any one of these compositions. We reserve our thoughts on them, only now intent on indicating plan and arrangement. No. 10, immediately opposite and on the other wall, has, oddly enough, whether from intentional omission or not, but two *named* groups, Abia and Roboam, the third group being without name. In regular order it ought to have been Jesse, the father of David, King of Israel. The reason may have been that the painter wished to group together the great families of Jesse, David, and Solomon, as indeed he has done in the wall opposite—for we again cross the chapel—No. 11, and separately Figs. 13, 14, 15—and find together these

three families. No. 12 is opposite, and on its panels are seen Salmon, Booz, and Obed (Figs. 10, 11, 12). Again crossing the chapel, we find Naason (Fig. 9) and a nameless figure: this should have been, taking the names in chronological order, Aminadab (Fig. 6 or 8); but this family is on the opposite wall, together with a figure without name. Why Michael ended thus it would be difficult to say. Three Holy Families, according to the list in St. Matthew, have been left out altogether—Aram, Esrom, and Phares; while the families of Judas and Jacob, and those of Isaac and Abraham, are also omitted—the spaces on the *end* wall where they would have found place being taken up by the upper parts of the great picture of the 'Last Judgment' (Figs. 1, 2, 3 and 4 in the plan).

Thus, in this strange-enough way, have we a series of groups, and often but single figures, representative and illustrative of the "Holy Families" spoken of in Scripture story. In the historical books of the Bible many allusions to them may be found, and short histories of each Family. Michael's work consisted in the calling into visible remembrance each one of them in a way peculiar to himself, and we see them as in a dream. They are all gigantic, the men are giants, and the women "moulds of generation," as they have been not a little happily termed; not in any way ladies and gentlemen, but men and women and children—children worthy of such parentage. If you look long enough at them, i.e. at the figures on the ceiling itself, or at the autotypes of them by M. Adolphe Braun, the Michaellesque manner in them seems almost to disappear, and these children of Anak reveal themselves as nature's own types of humanity—nude or blanket-clothed, it is the same. Refinement in human existence would seem to obscure or destroy this simple *humanity*; but in very rough and humble life it may often be yet seen: the woman is the *mother* of the sucking child, and the rude man the simple father of it. The mental eye of Michael saw into the inherent greatness of this, and when Pope Julius asked for some "gilding," the great draughtsman refused to add it. He said, "Holy father, there is enough; they will not bear gilding!"

C. BRUCE ALLEN.

[The portrait of the great artist, from a picture by himself, which is here introduced, may not be considered an inappropriate supplement to Mr. Allen's remarks on one of Michael Angelo's noblest works.—ED. A. ƒ.]

## THE HISTORY OF THE ART OF BOOKBINDING.\*

BY MARY A. TOOKE.

ALL through the Middle Ages the artists of Arabia had practised bookbinding with great success. At the period of the Crusades, Arabian bindings excelled all others in the brilliancy and delicacy of their hues. The binders had long understood how to prepare skins, to dye them, to stamp and to gild them, to cover them with rich and varied design. The crusaders brought back specimens to influence the Art in Europe. The beautiful covers of these Arabian books were known as *alc*, from a fancied resemblance which they bore to birds' wings having brilliant plumage.

Among the German bindings of about this period, is one of very charming design. Its decoration is *simple* black enamel on gilt metal; but the design is most beautiful, the flowers are gracefully drawn, and true to nature. Here are the tiger-lily and carnation, and here "The sunflower, shining fair rays round with gold its disk of seed."

A binding of the thirteenth century, engraved and stamped, represents the mystic hunt of the unicorn. Angels blowing horns rush through the clouds; in the foreground sits the Virgin, in

whose lap the sacred beast takes refuge. Just before the commencement of the fourteenth century books became much more numerous: histories, romances and poems were added to the literature of the day, previously confined, with few exceptions, to sacred writings and works on theology and classics. These books of recreation and amusement required suitable bindings of a gayer, lighter character, than works read only by monks and scholars. Ladies of rank and taste wished for books that were pleasant to the eye, smooth to the touch, and easy to carry. If vellum was used it was of a far finer kind than before; velvet and woollen fabrics were employed, still, however, stretched over wooden boards; pasteboard was not substituted for at least two centuries after.

During the fourteenth and fifteenth centuries the history of binding can best be followed by means of inventories of Art-treasures and libraries, royal archives and accounts of expenditure. Two great libraries belonging to the Dukes of Burgundy and Orleans were very rich in specimens of binding. They exist no longer; part of the books were destroyed, part may be seen scattered among the principal public collections.

The Duke of Burgundy had in his possession a prayer-book,

\* Continued from page 7.



"Heures de la croix," this was bound in velvet, embroidered with fifty-eight large pearls; also a psalter very gorgeously bound, and having, as a precaution against dog's ears and thumb marks, a little silver instrument for turning over the leaves. He had, too, a book on the game of chess, called "Moralité des Hommes sur le Jeu des Eschiers," in green silk, with red and white embroidered flowers. These delicate covers required over-coats, to take care of them; and, accordingly, little pockets of silk or velvet, also embroidered, were occasionally provided, or sometimes they were wooden. In the "Musée des Souverains," a prayer-book of St. Louis is described as in its "chemise" of sandalwood, and by this term the coverings were generally known. The Duke of Burgundy paid to a bookseller in 1386 a sum equalling 114 francs for binding eight books in grained leather. In 1398 to Emelot de Rubert, an embroiderer, "50 sols tournois," for cutting out and working in gold and silk two covers in green cloth, working fifteen markers, and four pair of silk and gold straps. These sets were designed for a breviary and a book of hours.

Then came the invention of printing, the money-value of books became much less, the books themselves were smaller in size. Two new elements, quickness and cheapness were introduced into the Art of binding. Bookbinders made no name however, they were employed by booksellers who kept a regular workshop for them. The booksellers placed their own names in their editions, followed by the title of "libraire-relieur." Boards, clasps, and nails were almost laid aside; silk and woollen fabrics used very seldom; leather and parchment were with few exceptions the materials in use. The Duke of Orleans had a book of hours, bound in white leather. In the fifteenth century German binders still made use of knobs and clasps of metal to their leather binding; clasps were usually plain, but in early-decorated bindings, where clasps were made use of, the general design of the border was carried out in the clasp. Joseph Scaliger, born 1540, mentions in his "Scaligeriana" that his grandmother possessed a psalter printed at Dordrecht, and bound in a wooden cover two fingers thick: this thickness contained "une petite armoire," in which lay a silver crucifix.

Gilding leather in rich and delicate patterns was introduced through the encouragement of the great Italian families at the latter end of the fifteenth century. The art quickly spread wherever bookbinding was practised. In the collection of the Earl of Gosford (exhibited in the loan collection of the South Kensington Museum), is one of the earliest specimens of Venetian binding before the invention of gilding leather; it is of brown calf with "gauffré" edges, and an elaborate geometrical pattern.

In considering the steps achieved and the perfection arrived at at the commencement of the seventeenth century, we must recognise two great causes. One is the introduction of morocco stamped leather, brought by Venetian navigators from the East, the other the impetus given to the Art by amateurs.

War was the means of imbuing Frenchmen with the love and appreciation of binding. The wars of Charles VIII. and Louis XII., and their expeditions into Italy and Germany, brought binders and specimens of binding into Paris.

Before the battle of Pavia (1525) Jean Grolier was treasurer of war, and Intendant of the Milanese. He was a great collector of books, and to the love of books naturally followed the love of bindings. Possessing taste, wealth, and a true perception of what good binding ought to be, he bestowed time and care in pursuit of its perfection, until his death at Lyons, where he had taken up his residence in 1565.

His bindings are well known to all who have bestowed attention on the Art of binding. Executed under his careful and exacting supervision, they are remarkable for the perfection of their morocco, the harmony of their tints, and the unsurpassed delicacy of their gold tooling. There is a stiffness in their backs which in modern times has not been looked upon with favour. Grolier's books are not only valued by collectors for their binding, but because, being intimate with the family of Aldus and other great printers and publishers, he procured special copies printed on vellum or large paper.

Aldo Manuzio set up his first printing-press in Venice in 1488.

He probably had binding executed under his own eye, and his "Virgil," published 1505, was decorated with a beautiful cameo in the centre, and the binding was of green morocco.

We are now approaching the great century of bookbinding—the sixteenth century.

France received and perfected the Art from Italy, and the grand old heavy covers were made no more; though late in the fifteenth century we find a velvet binding to a book of hours enclosed in an iron case of perforated scrollwork.

In 1492, "Josephus" was bound in Florence for Leo X. in red morocco, with his arms on both sides.

The Cardinal Maioli was another collector of books and lover of binding; his bindings were some of the first to be imitated by foreign binders. On Grolier's books we find that charming inscription to the effect that his books were bound for Grolier and his friends. He meant others to participate in the enjoyment he derived from his books and their artistic covers, and provided a source of pleasure to future generations, who, as they learn to appreciate these beautiful works may surely feel themselves included in the welcome, "J. Grolier et amicorum." Grolier's motto "Portio mea Domine" is to be found on many of his bindings, and sometimes another, "Æque difficulter," which he took when his enemies accused him falsely of robbery, and he was indicated by the father of De Thou the historian. Grolier had his leather specially brought from the Levant, and employed a band of binders for his own books. The most usual pattern is in dark brown and gold tooling, the latter not used in profusion, the border an interlaced geometrical pattern of inlaid leathers, with the motto in the centre of the book in gold roman letters. There are varieties of this, and the style is copied by several of our modern binders. Some good examples of Grolier binding are to be seen in the British Museum, and M. Libri gives fac-similes and outlines of many of his books. In the British Museum is one remarkably ugly design of a Grecian portico in gold lines on light brown leather. Grolier seldom employed vellum.

The names of the artists employed by Grolier, Maioli and others, to make designs for bindings, are unknown. First-rate engravers were employed throughout this century, not only in France and Italy, but in the principal countries of Europe. The passion for bindings was at its height. Kings and princes, popes and cardinals, poets and historians, had their special binders; their mottoes and arms were engraved on their books. The lovers of Art, the seekers after luxury or refinement, filled their libraries with beautiful and delicately-bound books; religious men and women sought, as in mediæval ages, to do honour to their books of devotion; even men of simple and self-denying habits, such as St. Charles Borromeo and Pius V., loved to have their books beautifully bound. Grolier's bindings remain to us as examples of taste, refinement and knowledge carefully bestowed in the furtherance of Art.

Maioli adopted the friendly fashion set by Grolier, and placed "T. Maioli et amicorum" upon his bindings. The Slade collection, in the British Museum, contains several specimens, of which the conception is very charming. For instance, citron morocco of a rich, harmonious tint, a border in delicate gold tooling, the design of myrtle-twigs and butterflies intermixed with daisies. Some of his bindings are in olive morocco. A binding of black morocco is decorated effectively with gold scrollwork, filled in with inlaid red and white morocco.

The bindings of the Court of France during the sixteenth and early part of the seventeenth centuries were characterised by quiet colouring and graceful designs. No cost nor pains were spared; clever binders were eagerly sought after. The pattern of tooling generally covered the sides of the book, sometimes in a diaper design, with the spaces filled with some small ornament, such as a bee or a flower.

Diana of Poitiers had a collection of well-bound books in her library. They were usually engraved with a bow and crescent; sometimes they have an arrow rising from a tomb, with the motto, "Sola vivit in illo." A crown, a fleur-de-lys, and an H is the device of books supposed to have been given her by the king. Her library was considered perfection at that period. The custom of placing mottoes on books was very



prevalent. There is a book printed by Aldus, bound in a fine Italian olive binding, with the device of a serpent entwining a key, and the motto, "Silicet es, superis labor est." This book is mentioned in Dibdin's "Decameron;" but it is not known to whom it belonged. Philip II. of Spain placed "the hand-in-hand" upon his books.

The books of Francis I. of France were mostly executed in blind tooling. Catherine de Medici had a staff of court-binders, who all strove to outdo one another in the bindings they prepared expressly for her use. Henry III. inherited his mother's tastes, with the addition of an unpleasant singularity of his own. He had a book bound for the order of Penitents, and horrible enough was the design. Death's heads decorated that dismal book, cross-bones and dropping tears. The literary tastes of Margaret of Valois naturally led her to appreciate binding; she took a true and practical interest in the Art. Her books were exquisite in design and workmanship. A work entitled "Annæ Senecæ Tragediæ," was bound in olive-green morocco, elaborately tooled with golden daisies; on the centre of the obverse, three fleurs-de-lys; on the reverse, a lily and monticule, with the motto, "Expectata non eludet," a binding worthy of Marguerite des Marguerites. This book was in the collection lent by the Earl of Gosford to the South Kensington Museum. The books of Francis I. were decorated with the salamander, and other crests and badges. Many beautiful bindings were executed for Louis XIII., Louis XIV., and their Courts, although the art had already begun to decline in Europe. Anne of Austria, "La Grande Mademoiselle," Madame de Maintenon, were patronesses of the art. Le Gascon was the most celebrated binder of this period. The bindings are distinguished by a simplicity of design. Great pains were taken to provide good materials. In a treaty with the empire of Morocco, Colbert specially stipulates that a certain number of real Morocco skins be yearly supplied to the Court of France, for the purpose of binding books destined for the Bibliothèque Royale.

The historian De Thou was a great friend to bookbinding, and seems to have followed the best examples of the period. His wife, Marie de Thou, died after fourteen years' happiness with her husband, and there is a tribute to her loved memory in an old classical book, bound in rich crimson morocco, bordered by a wreath of twining stems, and bearing bunches of beautiful berries. On the back of the book are the initials of Marie, interlaced with those of De Thou. His books were usually bound in deep-toned red, yellow, and green morocco; but a black and red dye have in many cases corroded the leather. De Thou died in 1617.

Among early French binders who began to make names for themselves are Padeloup, Desseuil; Ruette, binder to Louis XIV.; Gascon, and Enguerrand; all of them men of excellent taste and manipulation. Padeloup employed a dotted gold tooling, which looked like lace on the sides of his books. In the Earl of Gosford's collection is a work of Padeloup's—red morocco inlaid with colour. A book, belonging to Henri of Navarre, is still lovely in pale blue morocco, with the royal arms in gold. The royal French library contained a binding of green morocco, surrounded by a border of acorns and daisies.

In the Slade Collection is a beautiful specimen by Desseuil—brown morocco, inlaid with coloured leathers.

We are not very rich in English bindings of this period, although Henry VIII. caused the papers relating to his chapel to be magnificently bound.

A set of books belonging to the same period is kept in the muniment-room of the Abbey. The binding is not of a very interesting character. The books are massive—the covers are of velvet, which has grown rough, hard, and colourless with age—and have the Tudor roses and arms of the Abbey in gilt metal. Velvet is not a satisfactory material combined with metal ornament, and the effect is poor. The interest of a visit to these books is increased by a very dusty climb up steep turret-stairs, which lead to the muniment-room. Its walls are lined with parchments, and the books are kept in ironbound chests. The seals of the documents contained in these books hang from between the leaves, in stamped tin cases, which clash and twist

together. The loan exhibition at South Kensington contained some splendid books of penalties for the non-performance of indentures between Henry VII. and the abbot and monks of Westminster, for the celebration for ever of religious services for the good of the king's soul and for all Christian souls. They are bound in rich crimson forel, studded with silver roundels, arms, badges, and colours of Tudor liveries. The seals are hung by coloured silken cords, in the manner mentioned above, only in richer cases. These books were lent by the Dean and Chapter of St. Paul's. In the British Museum is a copy of "Xenophon" that belonged to Edward VI. It is ornamented with Tudor roses, the workmanship is very fine, and probably French. Holbein occasionally designed bookcovers; but they do not seem to have been very remarkable.

In 1538, Grafton printed the "Great Bible," finished during the next year. The first edition consisted of 2,500 copies. It soon passed through seven editions. During the reign of Henry VIII., stamping leather in gold was first introduced into England.

A copy of "Herodotus," published by Jean Petit, Paris, 1510. was exhibited in Ironmongers' Hall, 1861. The binding consisted of oak boards covered with leather, the sides of which are impressed with devices. On the obverse are the arms of Henry VIII., and shields bearing the cross of St. George, and the arms of the City; on the reverse cover is the Tudor rose, supported by two angels. At the base, the pomegranate of Spain, and the sun and moon in the upper corners. There is a scroll surrounding the rose, which bears the motto—

"Hec · rosa · virtutis · de · celo · missa · sereno ·  
Eternu · florens · regia · sceptru · feret · "

which has been rendered—

"This virtue's rose, from Heaven serene sent down,  
Should, ever blooming, bear the Royal Crown."

The "rose" referred to is Katharine of Arragon, married, 1509, to Henry VIII.

John Reynes was royal bookbinder to Henry VII. and Henry VIII. Several of Henry VIII.'s bindings are to be seen at the British Museum, one in the stamped English binding of the period. Queen Elizabeth had many well-bound books, and was particularly fond of embroidered covers. Some of these she executed herself, in silks and gold thread, on satin or velvet. She presented embroidered Bibles and devotional books to her friends. Embroidery might form an important and artistic branch of bookbinding, and it is a matter of regret that it is not more often employed in the present day. The nuns of Little Gidding, famous for their needlework, bound an English Psalter in embroidery, 1642. It was to be seen in 1861, in its leather box, lined with silk, in good preservation, and belonged to the collection of the late George Offer. The first book privately printed in England was bound in embroidered velvet for Queen Elizabeth, presented to her by Archbishop Parker.

The "Worshipful Company of Broderers" possesses a New Testament in black letter. It was published 1565. It is bound in an embroidered cover, evidently a restoration of the original. On one side, in raised letters, is inscribed, "This Testament was new bound and embroydered in the year of our Lord 1704." A Bible, printed 1642, is bound in pink satin, embroidered with gold and silver thread. It is now in the British Museum.

A rare pattern of English binding is to be seen in the British Museum; it covers another presentation copy to Queen Elizabeth. The binding is of brown calf, the centre and blocks inlaid with white morocco or kid. The pattern is stamped with trophies of musical instruments, outlined with gold; this design is not very beautiful nor appropriate. The royal arms are in the centre. This book is "The Gospels of the Fower Evangelists." It is a Saxon translation from the Latin, and the third publication in Anglo-Saxon literature. Foxe, the martyrologist, presented this to Queen Elizabeth. The printer, and probably the binder, was John Daye. The book is well bound in stout boards, which, in this respect, differ from those usually employed at the period.

(To be continued.)



## JAPANESE ART.\*

By SIR RUTHERFORD ALCOCK, K.C.B., D.C.L.



It would be impossible to give any adequate view of the characteristics of Japanese Art, or indeed of the claims of the Japanese to take a place in the history of Art as the creators of a school of decorative Art totally independent of foreign influences, without devoting some attention to their power in delineating not only

the familiar scenes of daily life and natural objects, but their conceptions of the supernatural, and a purely visionary world. Into this, it will be seen, they carry their love of the grotesque, and the same spirit of exaggerated expression constantly noticeable in their pictures of national life and customs. They seem to have wonderful dreams and visions of another world, and possess a whole mythology of gnomes and spirits, showing an inexhaustible vein of *bizarre* invention, to feed which they lay under contribution the whole field of nature—animal, vegetable, and mineral. It is only when they throw

themselves wholly into grotesques and the land of visions that this side of their character and its irresistible tendencies can be fairly appreciated or understood. There seems then to be no limit to the extravagance of their invention, or the fertility of their imagination. A grave procession of grasshoppers carrying a fantastic *norimon* (a kind of sedan-chair used by Japanese dignitaries) forms one of the subjects. In it is seen a King Grasshopper; the different insignia of rank are carried aloft, as used to be the custom when the Tycoon or any Damio moved out; and all are given with a serio-comic air of burlesque worthy of *Charivari* or *Punch*. Another shows a procession of foxes, animals that play an important part in the popular mythology, treated with the same farcical gravity. Mr. Alt, of Woburn Park, among many other admirable illustrations of Japanese work and Art, has a large picture of one of these grasshopper processions, burlesquing, with something of a political and satirical meaning, the ordinary Damio's pro-



Fig. 1.

gresses through the country. It is painted on silk with a degree of care and elaborate skill, showing that they deemed it worthy of their best artistic power.

If it be desired to form a correct judgment as to the amount of fancy and imaginative power which the Japanese display in their artistic work, we must go to the collections of mystic figures and illustrations of their superstitions, including their de-

monology. Many of the latter series represent human figures, with wings and clawlike feet, and often a proboscis-like elongation of the nasal organ, with which they play all kinds of games and tricks. Fig. 1 may serve as examples.

We shall come to other illustrations of these wild fancies in metal and in ivory, for they never seem tired of producing them in every possible form and material. Fig. 2 is some vision of a water-sprite or aerial visitant, who is throwing the spectator into wild excitement by her apparition.

\* Continued from page 335, vol. 1875.



Fig. 3 is something of a similar kind, but differently treated. It represents, I believe, a tomb, at which a husband has been praying, and the spirit of his wife appears to console him for her loss, and prove her satisfaction at such evidence of constancy.

Fig. 4 is the same subject reversed. Here it is the wife that



Fig. 2.

is constant, and the departed husband visits his disconsolate widow.

The next (Fig. 5) introduces us to something less benevolent. A pilgrim husband, it may be, visiting the tomb of a lost wife, finds her over his head, and in anything but an amiable mood.



Fig. 3.

She has a most diabolic leer, and her hands look very like claws ready to tear his flesh.

The subject is evidently a popular one, for there are a great number of variations introduced in its treatment. The last I shall present (Fig. 6) gives a beatific vision, it may be of a spirit-wife

or the Queen of Heaven, to whom adoration is being offered by the worshipper below.



Fig. 4.

As we proceed we come upon whole pages of supernatural



Fig. 5.

beings, wood and air nymphs, or sprites, such as have never



entered into the conception of Western brains. Of these Figs. 7 and 8 may be taken as specimens.

Fig. 9 is some other supernatural being coming out of a



Fig. 6.

cobweb, and looking on at two players over a chessboard: all are drawn with great force and expression.

In Fig. 10 will be found a very clever illustration, showing how

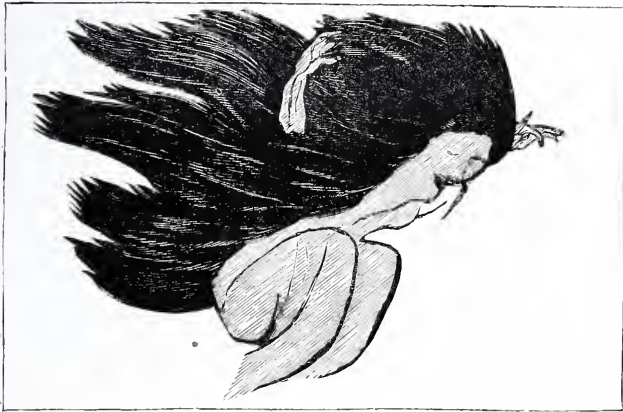


Fig. 7.

the artist has succeeded in giving the effect of a dream or vision. To the right are the spectators, drawn in colour and firm line; to the left faint figures in outline, wonderfully drawn, and diminishing in the distance both in force and size.



Fig. 8.

Two other examples of dreamland, or opium-inspired visions, must close this series. Fig. 11 shows the recumbent body of a

maiden below, while her head, with a long spiral attachment, is floating above, enjoying the pipe, under the influence of which the body is lying prostrate and asleep. Fig. 12 is somewhat similar, only the smoker is a man, and in a sitting posture seems to have been seized with a sudden desire to visit a neighbour who is performing on a musical instrument, and is regarding this apparition of a head without its body with something of surprise, if not of dissatisfaction. The grotesque and absurd



Fig. 9.

effect of the whole is heightened by the performer's outer garment being hung over the spinal, or elongated spinal cord, as though it were a convenient clothes-line.

In these volumes there is also a remarkable diversity of styles, independent of the relative degrees of graphic power and mere artistic ability, some representing popular scenes in a natural way; but, as a rule, Japanese artists seem to have an irresistible desire for exaggerated action in all their figures.

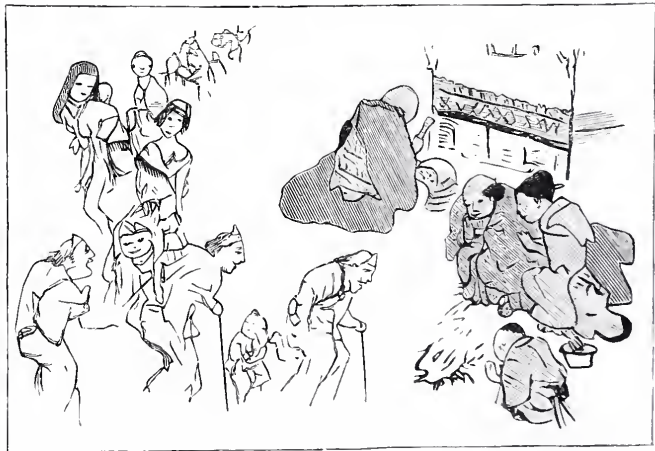


Fig. 10.

Fig. 13 represents a game at football, in which the action, attitude, and expression of every figure in the group are all perfect in their way. Next is one figure only (Fig. 15), and drawn without ever taking the pencil off, in a single line, the colour of the flesh and the blue of the jacket helping to make a picture out of the simplest elements.

This is taken from a series of single-line sketches, aided with a touch or two of colour, reducing each object to its



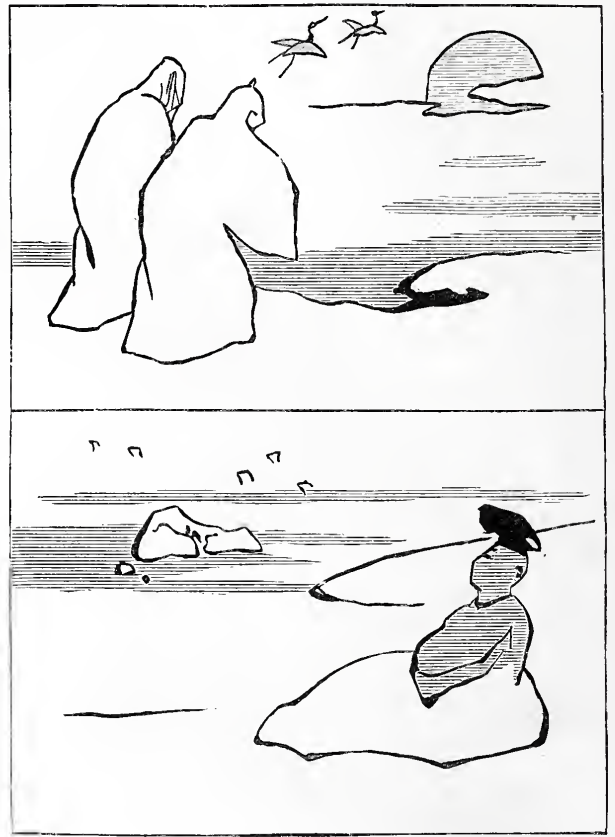
simplest expression. Three men towing, their garments blue, hats straw, and a little flesh-tint on the legs; the whole subject very well depicted, makes another picture. Next a landscape

for such they are. Among the single-line drawings, as they are called, is one which must not be left out (see Fig. 14), for it is both a picture and a story, told in fewer lines than has been



Fig. 11.

treated in the same manner; the rain, sky, and water dashed on with a little indigo and a free brush; the hills tinted with a little warm colour.



Figs. 14 and 15

hitherto thought possible. An aged couple are paying their worship to the rising sun, while two storks are taking their flight in the distance. Each of the three objects, the figures,



Fig. 12.



Fig. 13.

But it is impossible to reproduce in these pages all the examples which crowd upon one in these popular picture-books—

storks, and sun, being emblems of immortality, the whole is allegoric, yet has a pointed and instructive meaning.



## THE DUDLEY GALLERY WINTER EXHIBITION.

THE Dudley Gallery has hanging space for about four hundred and fifty pictures, and the number sent in was fourteen hundred and fifty. Among the thousand thus turned away there were many works, we understand, worthy of the line; but as there was no room for them there, the hanging committee were quite right in choosing the least of two evils, and in turning away pictures to whose merits they were unable to do justice.

In the present collection there is no work of merit supreme enough to attract special attention. Painters of recognised reputation have been content to allow their talents to shed a subdued light from canvases of limited dimensions, and to maintain their connection with the gallery by sending such scraps as came most readily to hand. E. M. Ward, R.A., for instance, sends quite a small canvas, but then it is very adequately filled. He calls it 'Polly's Dessert' (184); and the dessert consists in some delicious-looking strawberries, with which a sweet young girl in dark velvet dress and muslin slip, or pinafore, is feeding the dainty bird. It need scarcely be added that the picture is admirably painted. G. F. Watts, R.A., contributes a small study of a helpless and meaningless-looking lady, and names it 'The days that are no more' (80); and a small sketch—probably the original one of a large picture painted some years ago—representing the body of a female lying under a dark arch of Waterloo Bridge, entitled 'Found Drowned' (211). There is a sense of awe in the gloom which envelops the figure, and the mystery of death clings round the impressive form. "The Bridge of Sighs" sentiment is as tellingly conveyed here on canvas as it was by Hood in verse, and few people would be able to gaze on the picture for a minute or two without being almost emotionally impressed. Before Mr. Watts's other contribution the visitor runs no such risk. Alma-Tadema's 'Breezy Day in August' (420), hanging on the screen, is limited enough in size, but large enough in merit. It represents a bright green field and fleecy clouds, and is just such a bit of fresh, hearty English landscape as one comes across in an autumn day's ramble. Val Prinsep gives a similar glimpse, and in this case the scene is in 'The Isle of Wight' (16), and represents two children coming towards us in a green field overshadowed with trees, through which we catch a peep of the blue sea beyond. J. E. Hodgson, A.R.A., has sent the interior of an eastern 'Armourer's Shop' (68), in which we see a customer showing a scimitar to the proprietor; and W. F. Yeames, A.R.A., contributes a dark-eyed, healthy-looking Spanish girl, who sits with a copper vessel in her lap: he gives it the appropriate name of 'La Calderaja' (113). Both these pictures are mainly remarkable for their sound, honest painting. Another A.R.A., G. D. Leslie, holds the place of honour in the far end of the gallery with one of his comely classic maidens seated gracefully by a marble fountain, with a natural wood or copse beyond; and this charming picture is flanked by two of J. A. McN. Whistler's defiantly-enigmatical 'Nocturnes' (160 and 170). The one "in blue and gold" represents, as in a glass darkly—indeed, both pictures are glazed, as if they were water-colours—a deep slate-blue sky above darker slate-blue water. We know that in the distance there are the habitations of men, for we see reflected in the said dark slate-blue water dots of gaslight. This row of dots means the "gold," no doubt, and the flickering sparks of what we suppose to be an expiring skyrocket means also the gold in the other 'Nocturne,' said to be "in black and gold." Now as the black and the blue in both cases are very black and very blue, and the "gold" fills an infinitesimally small space in both, these dark surfaces are to the glass of the frame what quicksilver is to a mirror, and the visitor standing opposite these pictures is startled to see the reflected figures of himself and others passing and repassing like troubled ghosts in the mysterious gloom of the 'Nocturnes.' Mr. Whistler can do other and better work than this, and we would put it to him in all seriousness whether it is worth his

while to devote, and we fear waste, his life in the vain endeavour to educate a backward and perverse age which does not believe in 'Nocturnes,' and will have none of his teaching.

The coming generation of artists, or rather let us say, the Academicians that are to be, are in considerable force on the present occasion. The 'Upland Fold' (9)—a girl folding sheep on the side of a cottage-crowned hill—is apparently dashed in with a rapid brush; but P. R. Morris has been careful to carry his work far enough to suggest abundantly all he wants. His seapiece on the opposite side of the room is wonderfully luminous, and the waves are good enough to have been painted on the spot. He calls it 'Old Ocean's Waif' (316), the waif being a Union Jack, which a couple of children are dragging ashore. Is there any covert allusion to late naval matters in this? Carl Bauerle's 'In Memoriam' (20), a lady's face bending tenderly over a dead child, is placed near the floor, but it certainly deserves a much better place. Percy Macquoid is palpably progressing in his art, as his 'Gathering Seaweed in Brittany' (23), and 'Drying Onion-heads' (149) plainly testify. In the former we see three men with a rude cart, to which two bullocks and an old grey horse are yoked, busy gathering the seaweed in the early morning; while in the other we see a Brittany girl standing passively in a rustic doorway, as if watching the onion-heads spread out before her on sheets and matting. This idea of seaweed gathering is carried much further by Albert Goodwin in his large canvas of 'Seaweed Harvest' (259), which hangs very properly in the place of honour on the right hand wall. We see women gathering the dark seaweed among low-lying rocks, whose prevailing brown tone is relieved here and there by the emerald green of that slimy, threadlike weed with which haunters of a rocky coast are so familiar. The aerial perspective here is excellent, and the cloud composition in pleasing harmony with the scene beneath. Frank E. Cox has fallen upon a very good idea in his old woman with her staff walking under the wall of the old churchyard. The artist calls it 'In the Shadow' (248): the picture would not have suffered, we think, had the artist worked on it a little more. Miss Kate Thompson's 'Quiet Corner, Kempton Park, Sunbury' (39), in which an artist is discovered sketching under a tree, is a very desirable little picture, and the sketcher may feel proud at having had his likeness taken by such a capable artist.

H. Macallum's two fishing-boats 'Rowing to the Breeze' (50), is a good example of what he can do in this walk—a walk to which C. Napier Hemy has taken a decided fancy lately, if one might judge from his capital picture of 'Landing Fish' (219). Mr. Macallum, however, would, we suspect, prefer being judged by his very sunny picture of 'Eight Bells' (86), in which we see a sailor-boy at the helm. This, like T. Graham's 'Shepherd and his Lass' (40), has a fine, breezy, open-air effect, which is pleasing to every one. F. Walton is equally happy in his 'Springtime' (67), in which we see well-fed cattle in the strawyard that lies between us and the red-brick mansion, to which a tree-crowned slope forms an appropriate background. We would also mention with approval the 'Postilion's Wooing' (42) by W. D. Sadler, a 'Young tree' in blossom (32) by A. Stokes, and 'The Kingfishers' Haunt' (52) by E. A. Waterlow.

Leon Lhermitte is perhaps one of the most pronounced of the young artists exhibiting in the present gallery, and the one who goes most directly to his end. His 'Cloth Market at Landerneau, Bretagne' (61), is full of moving, lifelike figures, and although low in key, and here and there a little black, is by no means destitute of colour. It is unquestionably one of the pictures of the exhibition. H. Fantin is another foreigner whose works possess the quality of force in no ordinary degree. His flowers, of course, require no commendation at our hands now, and we hope he is satisfied with the magnificent prices he is getting for them. Three or four years were not too long to wait, we should think, for a money increase of a thousand per



cent. We mention his name at present with the view of calling attention more emphatically to the wild flowers (331) of G. F. Munn, a young American artist of whom, judging from his present work, we entertain the highest hopes. When we say that his meadow-sweets, roses, and other wild flowers, suffer not a whit from being within easy eyeshot of Fantin's vigorously-painted 'Asters' (338), what higher praise can we bestow on the artist?

J. Macbeth's 'Highland Spring' (85), 'The Scottish Martyr' (62) by J. W. Waterhouse, in which the artist has given a very sweet rendering of the face of Margaret Wilson—the steadfast unto death—are both of them important works. Valentine W. Bromley's 'Maiden Meditation' (104), a lady in grey-striped dress, sitting at the foot of a great beech, gazing into the pool which it overshadows, is rather low in key, but very harmonious throughout, and, as regards the face of the maiden, full of sweet expression. We would also note with approval 'Lily and her Butterflies' (141), by E. H. Fahey; 'A Lonely Farm' (130), by Madame M. Cazin; and 'Moonlight' (147), by J. D. Watson. This last, so full of suggestive colour, the visitor would do well to compare with the 'Nocturnes' of Mr. Whistler, and judge for himself which kind of painting is most suggestive. Mr. Watson has also in the gallery 'After Sunset' (228), and 'The Cowherd' (281), each admirable in its way.

Tristram J. Ellis, in 'Her Majesty's Mail' (185)—a Highland girl pushing vigorously along a snow-covered road which runs upwards by the side of a larch-clad hill—shows considerable advance on anything he has yet done. The subject is happily chosen, and the gleam of sunshine falling across the white road

is introduced with heightening effect. Another young artist who is bound to come to the front is J. C. Dollman, whose 'Duck and Green Peas' (114), a brood of ducklings round a white plate of freshly-shelled peas, is charmingly painted; and so is his 'How d'ye do?' (181), a little kitten staring inquiringly at a Jack-in-the-box. Sir Henry Thompson, in his 'Grey Day, Kempton Park' (180), is very appreciative, and not without that manipulative dexterity which conveys his knowledge of nature to the spectator; but on the present occasion we would rather have 'Kempton Park,' numbered 39 in the catalogue.

And this reminds us that the ladies are in considerable force in the gallery. There are Madame M. Cazin's 'Fishing Village' (257), Alice Thornycroft's 'Child's Head' (303) and, especially her 'Study of a Head' (318); Jessie Macgregor's 'Garden of Tiger Lilies' (313), Eva Ward's finely-painted group of 'Field Flowers' (403) in a tumbler, Helen Thornycroft's no less vigorously painted 'Roses' (365) in a blue-figured China jar, several works by Mrs. Jopling, 'Une Nicoise' (136) by Rebecca Solomon, 'A Cottage Door' (123) by Mrs. F. Fildes, a charming little bit of a child kneeling before a shrine (286) by Mrs. Edward Hopkins, 'Beside the Still Waters' (134) by Hannah H. Hopkins, and 'A Golden Hour' by Mrs. Staples. These and such artists as W. H. Hopkins—his Norfolk cob is splendidly painted—Heywood Hardy, R. Dowling, C. A. Smith, Joseph Knight, Henry Moore; and E. W. Russell, whose 'Into the Silent Land' (277), an old man and child walking into a mist-covered wood, we admire very much, we can only for the present name; and it is gratifying to know that they can afford to wait till we meet them again.

## THE SOCIETY OF FRENCH ARTISTS, NEW BOND STREET.

BESIDES the many sketches and studies of the human figure by J. A. M. Whistler, which adorn the screen, and the two sculpture-portraits of Mrs. Wynne and J. E. Boehm, by Jules Dalou—who, for the sake of English Art, we hope is now permanently settled among us—the present collection consists of a hundred and twenty-four pictures. Among the many names with which we are familiar in this gallery the one which strikes us as coming most boldly to the front is that of Madame Cazin. Eight pictures are the sum of her contributions to the gallery, and of these there is not one we would wish away. 'A Pond in Picardy' (8), reflecting red-tiled houses and trees, is charming for its tone, as 'Low Tide' (53) with lots of black boats left aground on the level sands, is for its truth. She has also several picturesque village landscapes, in which she shows facility of brushwork and close study of nature; but the picture on which she has shown greatest strength and daring is 'A Storm on the Coast of France' (117). Of course all such subjects are but impressions, or rather recollections of impressions, and if the tinge of her storm-cloud, which rolls away seawards from the village, is correct, we should be inclined to think the rest perfectly true to nature.

H. Fantin, whose flowers we have frequently lauded, and whose reputation in England was first made on the walls of this gallery, appears to harp for ever on one string. However well a bunch of flowers may be painted, if it comes to be repeated scores of times with the slightest possible variation, it partakes more of the character of manufacture than of art, and must ultimately be appraised at manufacturing prices. We should like, however, for his own sake, as well as for that of Art, that he gave up this facile process of producing bunches of flowers by the score, and turned his undoubted talents to the creation of something implying the expenditure of a modicum of thought, however slight.

On entering the gallery the picture facing us is F. Roybet's 'Le Buveur' (37), a cavalier of dimensions approaching life-size, in white ruff and white figured dress, seated with a goblet

in his hand—remarkable for its vigorous handling, and the nice feeling for various shades of white. There is nothing in the man's aspect, which is rather grim, to suggest the name of Buveur; and this leads to the idea that the name was made for the picture, and not the picture for the purpose of carrying out some preconceived and well-defined notion of the painter. This interchange and play of various whites comes out also in the small picture of the 'Musketeer' (4), on the opposite wall; and the more brilliant and varied use of pigments which is manifested in the fair young 'Page' (21) who, in figured pale buff trimmed with lemon yellow, handles a richly inlaid arquebus, by a table on which are piled a helmet, metal *plaques*, and other "properties," relieved by cloths of brilliant green and crimson, fails to give the satisfaction it ought, for the simple reason that the artist appears to have employed his gifts for the mere sake of display. For all this there is no denying the vigour of Roybet's brush, or the dazzle of his colour. This reminds us of the 'Carpet Bazaar' (1) which hangs over the door, and on that account may possibly be unnoticed by the visitor. A swarthy negro holds up a carpet richly figured and coloured for the inspection of a probable buyer. Here also there is much *bravura* use of pigment, but the artist makes it very properly subservient to the incident he depicts. In this respect G. Clairin has followed the example of his friend, the patriot painter Regnault, who was doubtless one of the greatest colourists in Europe.

We are glad to see some eight or nine excellent examples of the late J. B. C. Corot. 'View from the Cliffs at Dieppe' (2) is very small and very slight, but in treatment it is very large, and to artists very instructive. We look down upon the jetty, or pier, which runs out into the sea, the gentle ripple of which is fringing the sands. The grey tone of this picture is delicious. 'A Tanner's Yard' (49) is low in key, and suggestive of Frère; while in 'The Lake of Nemi' (57) we have Corot at his best. The lake, which is overhung with trees, and in which sunny clouds mirror themselves, is full of water-weeds and sedges, and away to the left are some villas on the heights. For the sake, we



suppose, of lending interest to the landscape, M. Corot has introduced a nude figure getting out of the water; but no bather would venture into such a treacherous pool as is here. Before he swam a dozen strokes he would be hopelessly entangled in the weeds.

L. Lhermitte is a name that has been coming frequently before us of late in this gallery, and, in spite of a certain tendency to blackness, we are able to associate with it much that is highly artistic and praiseworthy. 'Sheep Washing' (29) shows a fine stretch of green upland reaching right across the country for a background, and in front we have the sheep hurdled off towards the water. The tone here is excellent, only the background strikes us as possessing too much of the straight formality of a railway embankment. In 'The Cathedral of Morlaix' (47) we admire the nice relation of the church-going folks to the street-architecture surrounding them. On the first floor will be found a large work, by the same painter, representing a church interior, to a shrine in which we see peasant women, in dark dresses and picturesque white caps, approaching devoutly. The relation here also between the figures and the space enclosing them is admirable, while the picture is painted throughout with much well-restrained force. Another artist of ability who introduces figures into his work is G. Bellenger. His

women 'Thrashing Corn in Brittany' (39) is admirably studied as to form and action; and his 'Women Washing at Morlaix' (75), at the bottom of a narrow lane leading by steps down to the waterside, is perhaps still more delightful.

'The Portrait' (58), by A. Stevens, an artist of power and repute, is remarkable for its slightness, questionable drawing, and unquestionable ugliness. Of J. L. Gérôme's lovely little sketch for his famous work, 'Une Almée' (44), it is unnecessary to speak, as it has plainly enough a tongue of its own; nor need we say anything of 'Christopher Plantin, the Antwerp Printer' (19), by the late Baron H. Leys; nor of Daubigny, nor of Jules Breton. V. Huguet's 'Arabs' (67) watering some horses in a rocky pool is full of spirit, and reminds us of E. Fromentin, whose 'Horses Bathing' is numbered 7 in the catalogue. E. Duez is another artist claiming notice: his lady's 'Visit to a Sculptor' (55) is bold and effective both in colour and design; the lady's black dress and light blue mantilla tell out well against the pervading grey tone of the sculptor's studio. Duez's fisherwomen 'Waiting for the Fishing-boats at Etretat' (5) is a small sketch, which has all the outdoor look of having been done on the spot. There is nothing very striking in the exhibition as a whole, but the visitor will find much at the same time that is exceedingly interesting.

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## OBITUARY.

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### JAMES FRANCIS DANBY.

THE late Francis Danby, A.R.A., who died in 1861, left two sons, James Francis and Thomas, both of whom, following the profession of the father, became excellent landscape painters. The death of the elder of the two, James, occurred suddenly on the 22nd of October last, at the age of fifty-nine: he was born at Bristol. His works were seen almost annually in the exhibition of the Royal Academy, where they were often very conspicuous by brilliant representations of sunrise or sunset, after the manner of his father. His coast scenes are, as a rule, his best works, for in these he found the most favourable opportunities for the display of those peculiar effects of atmosphere he delighted in giving to his pictures. Mr. Danby had just been elected a Member of the British Artists' Society, to whose gallery he was a valuable contributor for many years.

### ARTHUR BOYD HOUGHTON.

It is not a little strange that within a period of six months death should have taken away from us three artists in the very prime of their lives, who began their career almost about the same time and in the same manner, and whose art has been characterised throughout by a similarity of feeling and expressive style: Frederick Walker, A.R.A., George J. Pinwell, and Arthur B. Houghton, who died on the 23rd of November last, were, it may be said, disciples of the same school. Each of these artists made his mark by drawing on the wood before he became known to the public as a painter; and each in due time was elected into the Society of Water-Colour Painters.

Neither in subject nor in manner of treatment are Mr. Houghton's paintings, generally, of a character to attract the attention of the many, though his genius is not for a moment to be disputed. Affecting much the mediæval style, he carried it out to an extent that gave his works a peculiarity which, to most eyes, was far from agreeable; then, too, his subjects often made no appeal to one's feelings and sympathy, as, for example, his two pictures exhibited last year from the "Arabian Nights," 'The Enchanted Horse' and 'The Transformation of King Beder.' Writing in 1871, which was the year of Mr. Houghton's admission into the Water-Colour Society, we said, in reference to his works then in the gallery: "The new-comers"—there were six elected as Associates—"deserve hearty welcome: far from immaculate in manner, they are fresh in the flush of youth, warm

in colour as wayward in conception. A. B. Houghton bounds into the Gallery as one of the manly yet uncouth Indian chiefs he loves to paint. 'Hiawatha and Minehaha' is weird in imagination; the colour is hot as the action is wild. 'In Captivity' obtains, as it deserves, a place of honour. These captive Jews by the waters of Babylon are deeply impressive. Mr. Houghton displays that audacity which is the prerogative of genius. In manipulation he is absolutely reckless in the use of opaque pigments. We regard with utmost curiosity his future development." This future it can scarcely be said he ever reached: the few pictures he subsequently exhibited showed no signs of diminished daring, nor of much approach to a different and more generally acceptable style. In the earlier part of his career he exhibited several oil pictures at the Royal Academy; for example, in 1861, 'A Fisher,' and 'There' the Sands;' in 1864, 'The Mystery of Folded Sleep;' in 1866, 'Mending the Jack-in-the-Box;' others followed in succession down to 1870, from which year he appears to have confined his labours to water colours.

Mr. Houghton died at the age of thirty-nine; he was the fourth son of the late Captain Houghton of the Indian navy.

### MRS. MARY HARRISON.

The decease of this venerable lady on the 26th of November last, adds another name to the list of water-colour artists we have lost during the last year. Mrs. Harrison was one of the original Members of the New Society of Water-Colour Painters, which adopted a few years since the title of the Institute; and her charming flowerpieces and fruitpieces were for a long series of years among the "pleasant things" of the gallery in Pall Mall. Among a large family of children for whom, through the invalid condition of their father, she was compelled to provide, was one, George Harrison, a promising landscape painter, and an Associate of the Old Water-Colour Society; he died in 1846. Mrs. Harrison was born at Liverpool in 1788, and she died within five days of completing her 88th year, literally "in harness;" for she had just sent off some pictures for the Winter Exhibition when she quietly passed away, without, it may be said, any illness foreshadowing a fatal result.

### GEORGE BOLTON MOORE.

The death of this artist, in the seventieth year of his age, occurred in the month of November last. In seasons long gone



by Mr. Moore occasionally exhibited pictures, chiefly of foreign scenery, at the Royal Academy; his last work hung there, 'Monument of Lord Norris, Westminster Abbey,' was in 1859. For some time Mr. Moore was engaged, we believe, as teacher of Drawing in the Military Academy, Woolwich, and at University College, London. Two useful educational treatises of which he was the author, "Perspective, its Principles and Practice," published in 1850, and "The Principles of Colour applied to Decorative Art," in the year following, were favourably noticed in our pages at the respective dates of their appearance.

#### MISS ADELAIDE A. MAGUIRE.

We regret to notice the death, at the early age of twenty-three years, of Adelaide Agnes, daughter of the well-known artist, T. H. Maguire. Although so young, Miss Maguire had already gained a position in Art which was of great promise for the future. She was a member of the Society of Lady Artists, and had exhibited at the Royal Academy and other London Exhibitions. Her work was remarkable for delicacy and refinement in feeling, choice of subject, and execution; and she was especially happy in depicting child-life with its affections and gentle humour. Her health had long been slowly failing, but up to the last her industry was unwearied, and she had been working on her last drawing till within a few hours of her death, which occurred very suddenly on the 10th November last. Of a singularly cheerful and amiable disposition, she was a general favourite among all who knew her.

A little book for children, written and illustrated by herself, was favourably noticed in our columns on its appearance.

#### ALBERT JACQUEMART.

The death of M. Albert Jacquemart, towards the close of last year, is a serious loss to Art in general, mostly so to ceramic art, which he had made his special study. He was born at Paris in 1808, and early entered the *Ecole des Beaux Arts*, where he devoted himself to drawing; and his fine anatomical studies exhibit an accuracy of expression and precision of drawing which have descended to his son, M. Jules Jacquemart. Entomology, botany, and conchology were his first studies, and in 1841 he published the "Langage des Fleurs," and other botanical works. It was not till 1861 that M. Jacquemart put forth, in conjunction with M. le Blant, his "Histoire Artistique Industrielle et Commer-

ciale de la Porcelaine," and in 1873 his "Histoire de la Céramique;" the latter being the three volumes of the "Merveilles de la Céramique" enlarged and rewritten. His habit of classifying natural products by orders and families, led M. Jacquemart to introduce the same system in the study of ceramics, and though some of his Oriental classifications have been considered open to criticism, yet M. Jacquemart has produced the most useful, complete, and learned dissertations upon the art which have yet appeared, and his works are textbooks on the subject.

M. Jacquemart lately retired from the Ministère des Finances, in which he had worked since 1826, to give himself wholly to his favourite studies, and took an active part in the organisation of the several Exhibitions of the Champs Elysée, the retrospective of 1865, that of "travail" of 1867, Oriental of 1869, and the Oriental section of the Museum of Costume. With great simplicity of character and singularly-retiring modesty, M. Jacquemart never sought the place to which his learning entitled him, and when latterly Government made some recognition of his long and persevering labours, the distinction may be said to have been "thrust upon him," rather than of his own seeking.

#### PAUL LAUTERS.

The Belgian papers announce the death of this artist, after a long illness, in the month of last November, at the age of sixty-nine. M. Lauters was one of the most distinguished landscape painters in water colours in Belgium, and held one of the professorships in the *Académie des Beaux Arts* of Brussels. His works (among which must be classed some oil-pictures) are characterised more by a refined feeling for nature and delicate representation, than by brilliant colouring and force of manipulation. In the Brussels water-colour exhibition of the last year were several of his pictures, good examples of his pencil, though executed under much bodily suffering. M. Lauters contributed two landscapes to our International Exhibition of 1862,—'A View in the Pyrenees,' and 'A View in the Forest of Mariemont.' The decoration of a *Chevalier de l'Ordre de Leopold* was conferred on him some time since.

#### ALEXANDRE MARIE COLIN.

The death of this painter, who for the last quarter of a century filled the post of Professor of Drawing at the *Ecole Polytechnique*, Paris, occurred towards the close of November last, at the age of seventy-seven.

## A FEAST OF CHERRIES.

FROM THE PICTURE IN THE POSSESSION OF LEWIS POCOCK, ESQ., F.S.A.

BIRKET FOSTER, Painter.

T. BROWN, Engraver.

WE have always associated Mr. Birket Foster and the late David Cox together, as representative artists of genuine English rural scenes, though there is such a wide difference in their style and manner and in the subjects of their respective pencils; for while the latter made his figures subordinate to the landscape, the former, as a rule, gives the most importance to his figures, the landscape portion of his composition being the setting in which his rustic groups are enshrined; and very beautiful setting it is, characterised by a thorough feeling for the picturesque in all the varied aspects of nature. The popularity of his pictures, both in oils and water-colours—we prefer the latter vastly—cannot be matter of surprise, for they always leave a most agreeable impression on the mind: he takes little, if any, notice of grown-up people, having but small sympathy with their rural occupations or amusements; but he delights in the young, and loves to represent them in their various sports and recreations—gathering primroses by the woodside, making coronals of wild flowers, romping in the hayfields, nutting, blackberry gathering, swinging on the branches of trees, building sand castles on the seashore, or launching tiny boats on tiny lakes

left by the receding tide. Out of such materials he constructs his winsome representations of juvenile life.

But in the picture engraved here we have a group of young girls about to engage in a more serious occupation than any of those just named: seated on the bank of turf which skirts a garden path, they are about to dispose of a dish of cherries, probably gathered in an adjoining orchard—and, by the way, there is scarcely a prettier sight of its kind than a Kentish cherry orchard when the fruit, red, black, and white, is fully ripe, and, in a prolific season, seems to be as plentiful as the leaves of the trees. The maidens are all intent on the work they have to do, and each appears to be making a choice of the most inviting cherries from the general stock; one of the girls, with a little excusable affectation of manner, holds out her selection for the notice of her companions. The composition of the quartette is easy and natural, and as we look at them commencing their "feast," it is only natural to desire for them that "good digestion may wait on appetite." In the flower-border opposite the girls are some fine white lilies: did the artist introduce them as emblems of the purity of his young friends?





T. BROWN. SCULPT.

BIRKET FOSTER. FINX.

A FEAST OF CHERRIES.

FROM THE PICTURE IN THE POSSESSION OF LEWIS FOCOCK, ESQ. F. S. A.







## THE STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

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

BY S. C. HALL, F.S.A., AND LLEWELLYNN JEWITT, F.S.A.

## BELVOIR CASTLE.



NE of the most majestic in character, commanding in situation, picturesque in surroundings, and striking in its arrangements, of all the "Stately Homes" it has been our province to describe, is the grand old seat of His Grace the Duke of Rutland, Belvoir Castle. Standing on an eminence in the midst of an undulating

country, the one object on which the eye rests from whichever side it is approached, the castle commands uninterrupted views ranging over three separate counties, and embracing within its ken such a variety of plain and water, wood and valley, hill and meadow, as no other "Home" can boast. Situated nearly at the junction of the three counties of Leicester, Nottingham, and Lincoln, the panoramic view obtained from the castle combines the characteristics of each, and its extent ranges over an area of fifty or sixty miles in diameter—being on one side bounded by Lincoln Minster (which is, in a clear atmosphere, distinctly visible) and the hills beyond, although thirty miles off "as the crow flies." Its immediate neighbourhood, the lovely and fertile "vale of Belvoir," the theme of poet and prose writer, and the delight of the painter and lover of nature, lies immediately below, while beyond are miles of lovely country, gloriously diversified with wood and water, and studded at intervals with hamlets, villages, and homesteads, which add greatly to the beauty of the scene.

A marked and peculiar character of Belvoir, and one of its greatest charms, is that it stands in the midst of this open country, not within the confines of its own park. There is no enclosed park; and park-palings, lodges, bolts, bars, and locks are unknown. The Duke, in this noble mansion, rests in the midst of his immense estates and draws no cordon around him. The roads, right up to the very castle, are open and free to all, and restriction is unknown. For miles in extent, and from every side, the public may wander on foot, or ride or drive, through the estate and up to the very doors, unmolested, and untrammelled by fear of porters, or deterred by appliances of state or ceremony. The stronghold of the De Todenis, the Albinis, the Espes, the De Ros, and the Manners, thus nestles securely in

the very heart of the country, as does its noble owner—the descendant and representative of this long line of illustrious men—in the hearts of his tenantry, his friends, and all who have the privilege of knowing him.

The history of Belvoir Castle dates back to very early times, and is invested with more than ordinary interest. Leaving the question as to its site having originally been a Celtic stronghold taken possession of and formed into a station, or something of the kind, by the Romans, to be discussed elsewhere; it is sufficient for our present purpose to say that at the Norman conquest Belvoir, with some fourscore manors, was given by William the Conqueror to his faithful standard-bearer, Robert de Toden, who here built a castle, and founded a monastery. This monastery was established in 1077, and was endowed with large estates; its founder, Robert de Toden, agreeing to give to it for ever a tenth part of all the lands he might acquire by the help of God or the grant of the king. Robert de Toden died in 1088, and, with his wife, who had predeceased him, was buried in the priory at Belvoir which he had founded. He was succeeded by his son William, who took the surname of De Albin Brito, by whom the grants to the Priory were confirmed and increased, and he obtained for the monks a grant of a fair for eight days in the year on the feast of St. John the Baptist. He, too, was buried at Belvoir, and was succeeded by his son, William de Albin, or Meschines (also buried here), who in turn was succeeded by his son, the third William de Albin, whose name in connection with King John and Magna Charta is matter of history. During his imprisonment at Corfe Castle by his unforgiving king, Belvoir Castle was, at the summons of the sovereign, surrendered into his hands. Under Henry III. Albin, being reinstated in favour, had a chief command at the battle of Lincoln, and took part in most of the stirring events of the period. Besides adding to the endowments of Belvoir Priory, he founded the Hospital of Our Lady at Newstead, for the health of the souls of himself and his two wives, and there his body was buried in 1236, while his heart was placed under the wall opposite the high-altar at Belvoir. He was succeeded by his son, the fourth William de Albin, who left no male issue, but, by his wife Albreda Biset, had an only child, a daughter Isabel, who married Robert de Ros, Lord of Hamlake, fifth in regular descent from Peter de Ros, who, by marriage with Adeline, daughter of Walter Espes, became the inheritor of two princely fortunes. Thus by the marriage of Isabel de Albin with Robert de Ros the estates of Espes, Ros, and Albin became united.

This Robert de Ros, after his accession to the Belvoir estates, obtained a grant of free warren and a weekly market there from Henry III. Later on, as one of the insurgent barons, he was imprisoned and fined. In 1267 he raised a new embattled and fortified wall at Belvoir Castle. He died in 1285; his body being buried at Kirkham, his bowels before the high-altar at Belvoir, and his heart at Croxton Abbey. His widow, Isabel, died in 1301, and was buried at Newstead. He was succeeded by his son, William de Ros, who became an unsuccessful competitor for the crown of Scotland, founding his claim on his descent from his great-grandmother Isabel, daughter to William the Lion, king of Scotland. By his marriage with Matilda de Vaux he added to the family estates and ecclesiastical patronage; and on his death in 1317 was succeeded by his son, William de



Ros, who was created Lord Ros of Werke; became Baron Ros of Hamlake, Werke, Hamlake and Trusbut; was summoned to Parliament second Edward II. to sixteenth Edward III.; was made Lord High Admiral, and one of the commoners to treat for peace with Robert Bruce. He died in 1342, and was succeeded by his son William de Ros, who, after a busy military life, fighting against the Scots, at the siege of Calais, and against the Saracens, died on his way to the Holy Land, and was buried abroad.

Dying without issue he was succeeded by his brother Thomas de Ros, who in turn was followed by his son, John de Ros, who also died childless, and was succeeded by his brother, William de Ros. The next in succession was John de Ros, son of the last-named, who came to the title and estates when only seventeen years of age, and dying without issue, had for successor his brother, Thomas de Ros, married to Eleanor, daughter of Richard de Beauchamp, Earl of Warwick, by whom he had three sons, of whom his successor, Thomas, Lord Ros, was the eldest.

This nobleman, Baron Ros of Hamlake, Trusbut, and Belvoir,

married Philippa, eldest daughter of John de Tiptoft, by whom he had issue one son and four daughters. For his fidelity to the House of Lancaster in the Wars of the Roses, he was, with his adherents, attainted in Parliament in 1461, and is said by Rapin to have been beheaded. His estates were confiscated, and given to various adherents of the House of York; Lord Hastings receiving Belvoir and its members. By him Belvoir Castle was utterly despoiled; he carried away the lead from the roofs to Ashby-de-la-Zouch, to use in his own castle there, and rendered the place no better than a ruin.

The next in succession, Edmund Lord Ros, was by Henry VII. (who had united the rival houses) restored to his father's state and dignity; the attainder was removed; and the Belvoir and other estates returned to him. He died in 1508, at his house at Enfield,—in the church at which place is a noble monument erected to his memory,—without issue, and his estates were divided between his sisters and co-heiresses, viz. Eleanor, married to Sir Robert Manners, Knight; and Isabel married to Sir Thomas Lovel. Belvoir, with Hamlake in Yorkshire, and Orston in Nottinghamshire, being the portion of the elder



*Belvoir Castle from the Grantham Road.*

sister, Eleanor, thus passed into the hands of the family of Manners, in whom it has remained in unbroken succession to the present hour.

This Sir Robert Manners, who, as we have said, acquired Belvoir through his marriage with the heiress of the last Lord de Ros, was succeeded by his son, Sir George Manners, who, in 1487, in right of his mother, assumed the title of Lord Ros, and was lineal heir to the baronies of Riveaulx, Trusbut, and Belvoir. He married Anne, only daughter and heiress of Sir Thomas St. Leger, by his wife Anne, daughter of Richard, Duke of York, and sister to King Edward IV., and widow of the Duke of Exeter. By this lady, who brought Royal blood into the family, Sir George Manners had a numerous family.

Having, however, already given a detailed genealogical account of the noble family of Manners in our description of Haddon Hall in these pages\* it is not necessary to repeat it here. It will be sufficient for our present purpose to say that the son of Sir George Manners, besides being summoned to Parliament as Baron Ros of Hamlake (and Baron Trusbut, Riveaulx, and Belvoir) was in 1526 created Earl of Rutland, and in con-

sideration of his Royal descent, had a grant of an augmentation to his arms—in chief, quarterly, first and fourth, *azure*, two fleurs-de-lis, *or*; second and third, *gules*, a lion passant guardant, *or*; that his great grandson the sixth earl, had a special patent confirming him as Lord Ros of Hamlake; and that his great-great-grandson, the ninth Earl of Rutland, who had been summoned to Parliament during his father's lifetime as Baron Manners of Haddon, was created Marquess of Granby and Duke of Rutland in 1703.

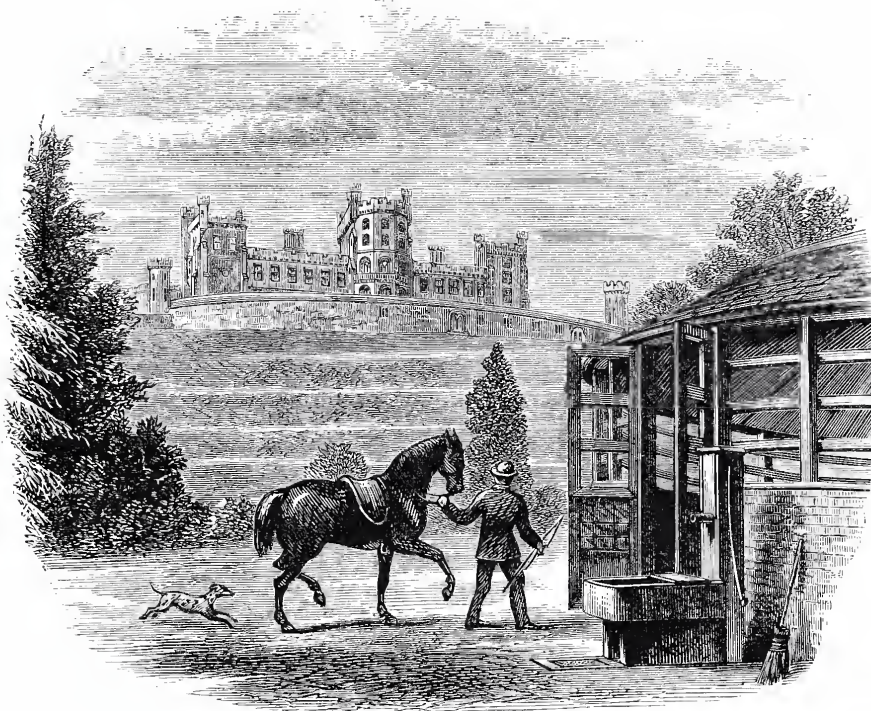
The present noble head of the House of Manners, His Grace Charles Cecil John Manners, the sixth Duke of Rutland, Marquess of Granby, fourteenth Earl of Rutland, Baron Manners of Haddon, Baron Ros of Hamlake, Baron Trusbut, Riveaulx, and Belvoir, K.G., &c. &c., is the "king of Belvoir," as he may not inaptly be called, for his is a regal residence, and he reigns in the hearts of the people around him; therefore, the direct descendant and representative in unbroken succession of the grand old standard-bearer of William the Conqueror, Robert de Todenj, and of the families of De Albini, Espec, De Ros, and Manners, and by equally direct descent, has royal blood coursing through his veins. His Grace is one of the most liberal-minded,

\* *Art Journal*, 1871, p. 9, &c.



kindly and generous of our nobles, and one of the best and most considerate landlords. His Grace is not married, the heir to his titles, estates, and revenues being his brother, Lord John

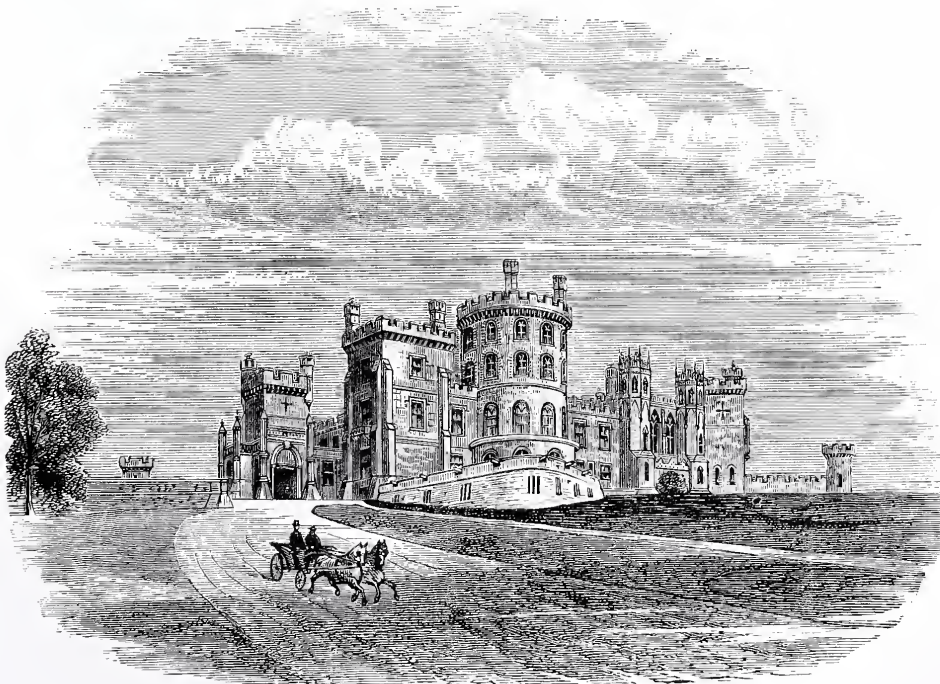
Manners, the eminent statesman and man of letters, who is a worthy representative of the long and illustrious line, from which he has sprung.



*Belvoir Castle from the Stables, showing the Covered Exercise-ground.*

The Castle, as it now stands, is an erection of the present century, built upon Norman foundations. The first castle was built, it appears, by Robert de Todei, standard-bearer to William the Conqueror, and was considerably extended by his successors. In 1461, or thereabouts, it was greatly injured (on the attainder of

its noble owner) by the Lord Hastings to whom it had been granted by the king. "The timber of the roof being" by him "despoiled of the lead, with which it was covered, rotted away; and the soil between the walls at the last grew full of elders, in which state the castle remained till it was partially rebuilt by the first



*Belvoir Castle from the North-west.*

Earl of Rutland, and completed by the second." On the dissolution of the monasteries, many of the monuments of the Albini and Ros families were, by order of the first Earl, removed from Belvoir Priory, to Bottesford Church, and others were also

removed to the same place from Croxton Abbey. He commenced the rebuilding of the castle, which was completed by his son in 1555, "making it a nobler structure than it was before."

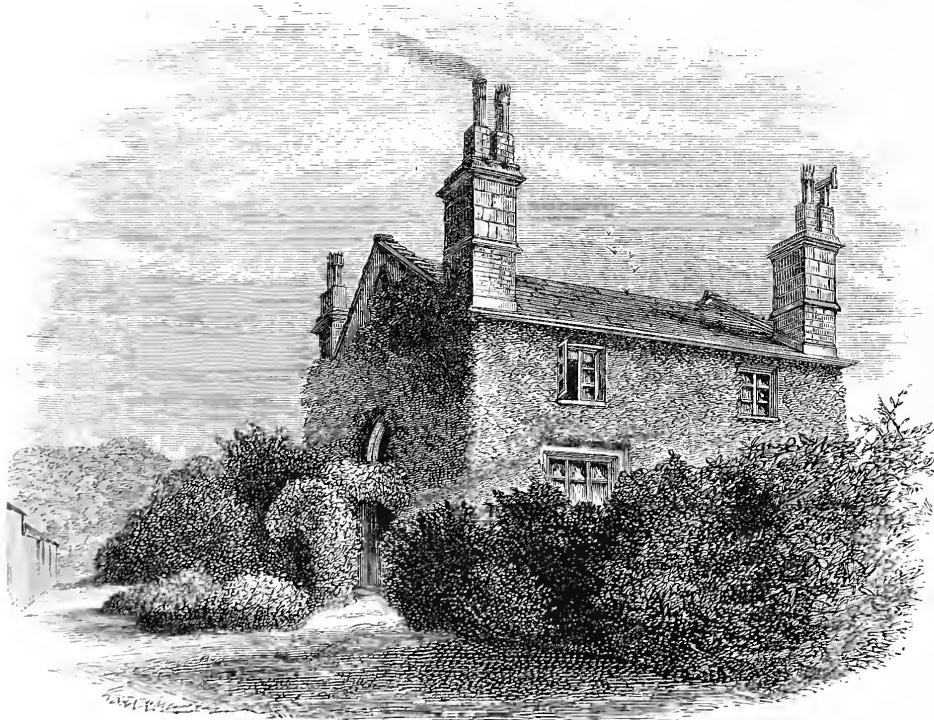


In 1619 the singular trial of an old woman, named Joan Flower, of Belvoir, and her two daughters, Margaret and Philippa, for sorcery, and causing the deaths of the two sons of the Earl of Rutland took place, and resulted in the execution of the two younger "witches," the old "monstrous malicious woman," or "devil incarnate," as she was styled, having died as she was being taken to gaol; and the destruction of their cat, "Rutterkin."

In the civil wars Belvoir Castle was taken by the Royalist party in 1642, and placed under command of Colonel Lucas. In 1645 the king himself was there. In the same year Prince Rupert and Prince Maurice were at Belvoir. Soon afterwards Belvoir was besieged by the Parliamentarians; the outworks and stables, which had been fortified, were taken by storm; the entire village of Belvoir was demolished; and on the 3rd of February, 1646, the castle with its appurtenances was, in pursuance of terms of capitulation, surrendered to the Parliament, who immediately appointed Captain Markham as its governor. Shortly afterwards the castle was disgarrisoned and restored to its owner, the Earl of Rutland. In 1649 the Council of State

reported "their resolution for demolishing the castle; which the Earl of Rutland was content with," and it was accordingly demolished, the earl receiving a miserable pittance by way of compensation, and taking up his residence at Haddon Hall. About 1662 the Earl appears to have commenced the rebuilding of the castle, which was completed in 1668. In 1801 the then Duke of Rutland, father of the present Duke, who had, during his minority, conceived the idea of re-building and extending the castle, began to carry out his design by pulling down the south and west fronts next to the courtyard, and continued rebuilding under Wyatt till 1816, by which time the south-west and south-east parts were completed, and the grand staircase and picture gallery in the north-west front were nearly finished. In that year a fire broke out in the castle, by which the north-east and north-west fronts were entirely destroyed. In 1817 those parts were commenced rebuilding, the architect being the Rev. Sir John Thoroton, of Bottesford, to whose good taste and that of the Duke and his amiable Duchess, is due the majestic character of the building.

The principal apartments of the castle are, by kind permission



*Belvoir Castle: Head Gardener's Cottage.*

of the Duke, shown to visitors, and the surrounding grounds are literally, as we have before said, open to all, "without let or hindrance."

Passing up the steep ascent from near the cosy inn (on, or closely adjoining to, the site of the old Priory) the visitor, if on foot, wends his way along the path among magnificent forest trees, and up a flight of stone steps to the basement storey of the castle where, in the solid masonry from which the superstructure rises, are the workshops of the artisan retainers of the family; and hence, by a rising pathway to the bastion, mounted with cannon, which gives an air of baronial importance to the place. If the visitor ride or drive, the ascent is somewhat more circuitous, but the carriage-way leads to the same point—the Grand Entrance to the Castle.

The Grand Entrance, which is shown to the left of our general view from the north-west, opens from an advanced groined porch, into which carriages drive from one side and out

at the other; massive doors enclosing them while visitors alight. Over the doors are armorial bearings of the family and its alliances. From the porch the entrance doorway opens into the groined entrance passage, or corridor, decorated with stands of arms, banners, and military trophies, which leads to the Guard Room or Great Hall of the mansion. This noble room, which has a groined ceiling, and a mosaic floor of black and white marble and Nottinghamshire freestone, bears in recesses and arcades on its walls groups of arms and armour, trophies of war and other appropriate decorations, and in two glazed recesses a number of relics of the great Marquess of Granby, and of his brilliant military achievements, and his well-earned decorations. Besides many other objects of peculiar interest in this room are two tables made from remarkable deposits, of eleven years' formation, in the wooden water-pipes of the Blithe Mine in Derbyshire, and a model of the old castle.

*(To be continued.)*



## TRADITIONS OF CHRISTIAN ART.\*

BY THE REV. EDWARD L. CUTTS, B.A.

## CHAPTER IV.

## MEDIÆVAL MSS. AND SCULPTURES.



WHEN we come to the twelfth and following centuries, we find our best literary illustrations of the subject of the Adoration of the Three Kings in the contemporary dramatic offices and mystery-plays.

The Passion-play at Oberammergau has done much to enable us in this day to understand these ancient religious dramatic representations, and to remove prejudices against them. We are all agreed that a great picture of a scriptural subject enables ordinary minds to realise the scene better than any amount of oral description of it; and we all use pictures for educational purposes. A *tableau* composed of living persons would help to a still more vivid realisation; and, if we put the persons into dramatic action, will enable us to represent the successive scenes of a history; and if we put appropriate words into the actors' mouths, the representation becomes the most complete and striking possible. The obstacle we should expect to arise to the realisation of this dramatic mode of putting sacred scenes before the eyes of the people would be the difficulty of procuring actors who would look the characters with sufficient dignity, and act the parts without degrading the idea. The Oberammergau play has shown us that this is possible; that even for the most sacred persons can be found representatives who do not shock a refined taste, and that the most solemn events can be dramatised in a way to satisfy a reverent mind, and even to awe a careless one.

At Oberammergau the actors were the peasantry of a Tyrolese village. In the middle ages the actors were the clergy, aided by such laymen as they found it desirable to enlist in their service. There could be little difficulty in finding fitting actors for such a mystery as that of the Nativity. At the monastery of St. Blaise they performed a Play of the Three Kings which had a great reputation, and the parts of the kings were usually played by representatives of the noblest families in the neighbourhood, as by the Count of Lupfen, the Count of Furstenberg, &c. No doubt the traditional artistic representations formed the models according to which the manager dressed and grouped his characters; and the play, in turn, would supply hints to the artist for his next picture.

Migne's "Dictionnaire des Mystères" says the subject of the Three Kings was the subject of dramatic representations of one kind or other from the ninth century † down to modern times. M. Moleon discovered traces of a special office—"the Office of the Star"—in their honour, at various places along the road by which their relics were transported from Milan to Cologne in 1162, viz. at Soleure, Fribourg, and Besançon.

This office must not be confounded with the mystery-play. It had some dramatic features, but formed a part of the divine

service, and was rendered by the clergy in church in their official vestments. The play might sometimes be performed in church, but if so, it was merely that it was permitted to be held in the nave, much as an oratorio is in modern times allowed to be performed in the nave of a cathedral. It was also frequently performed out of doors, and the performers probably seldom, if ever, included any of the higher orders of the clergy. Two varieties of this Office of the Star are published in the "Dictionnaire des Mystères." One, which is contained in the ancient office-books of the diocese of Rouen, is as follows:—

*On the day of the Epiphany, after Tierce, three canons of the first stalls, habited in copes and crowns, and whose names are on the board,\* arrive from three sides before the altar, with their train, clothed in tunics and amices, and loaded with presents.*

*He of the three kings who is in the middle, and who comes from the east side of the church, points out the star with his staff:—*

THE FIRST KING. The star is wondrous brilliant.

THE SECOND KING (*who comes from the right side*). It shows us that the King of Kings is born.

THE THIRD KING (*who comes from the left*). The ancient prophecies have announced his coming.

THE THREE KINGS (*assembled before the altar, embracing one another, and singing together*). Let us go, let us seek Him, to offer Him presents, gold and frankincense and myrrh.

At the end the Cantor intones the response, *Magi veniunt, &c.*, and the procession begins its progress.

It is not difficult to imagine the striking and dramatic effect of this performance. Suppose the first king a treble, the second a tenor, and the third a bass, each chants a short recitative; then they meet before the altar and sing a trio; and then the whole choir bursts forth in chorus, as they begin to file out of their stalls and to form in procession, and proceed down the church. With this suggestion we can imagine the remainder of the office:—

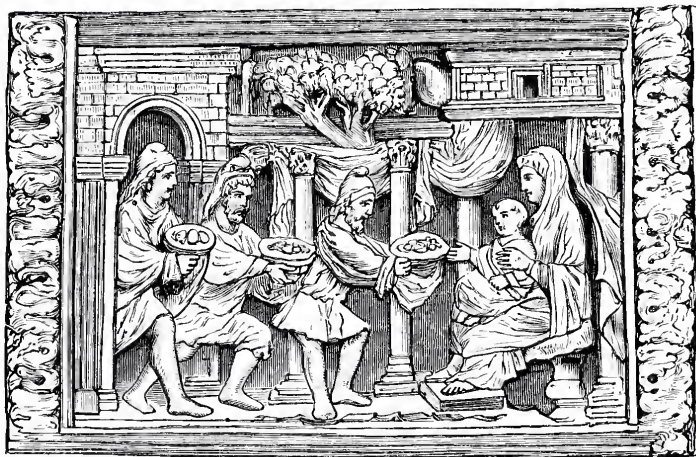


Fig. 1.—From an Ivory Bookcover from Metz: Eleventh Century.

*If necessary—i.e. if the distance to be traversed by the procession makes it necessary—the second response is said, Interrogabat magos, &c. The procession having arrived in the nave (vaisseau) of the church, halts; but as soon as it has begun to enter the nave candles are lighted, placed in the middle of a crown before the altar, to represent the Star. The Magi point out to one another the star; they go immediately towards the image of St. Mary, placed upon the altar of the cross, and sing thus:—*

THE THREE KINGS. This star, seen in the east, moves again shining before us. This is the star which announces Him who is born, and of whom Balaam said, A star shall come out of Jacob, and a man of Israel shall rise, and He shall break under Him all the pride of the stranger nations, and all the earth shall be in his power.

(At these words two canons of the first rank, in dalmatics, standing on each side of the altar, shall ask gently:—)

TWO OF THE FIRST RANK OF STALLS. Who are these who, under the guidance of a star, come to us, speaking a strange language?

THE MAGI (*answering*). We whom you see, we are the kings of Tarsus, and of Arabia, and of Saba. We bear presents to Christ the

\* Continued from page 301, vol. 1875.

† An office of the Magi of the eleventh century is preserved in a MS. of the Munich Library (No. 6264 A., fol. 1).

\* A tablet on which was inscribed the names of those to whom the various duties of the divine service were assigned for the day or week.



King, to the Lord who is born; we come, guided by a star, to worship Him.

THE TWO (CANONS) IN DALMATICS (*opening the curtain*) [and no doubt disclosing to view an image of the Virgin and Child]. Behold the Child: behold Him whom you seek; hasten to worship Him, for He is the Redeemer of the world.

THE KINGS (*prostrating themselves together on the earth, and saluting the Child*). Hail, Prince of the world!

A MAN OF THEIR TRAIN (*taking the gold*). O King, take this gold (*and he offers it*).

THE SECOND KING (*offering the incense*). O thou who art very God, receive this incense.

THE THIRD (*offering the myrrh, which is the symbol of the tomb*). [No words in the text.]

(*Meanwhile they make the offertory from the clergy and people, after reserving two parts of it for the two Canons. The Magi are in prayer, and make believe to sleep. Suddenly a child in the pulpit, habited in an albe, and with an amice on his head, representing an angel, says this to them:—*)

THE ANGEL. All the prophecies are accomplished. Depart by another way, in order that ye may not betray so great a King, and receive punishment.

(*In the end the kings retire by the side of the church where the baptismal font is; they withdraw the choir by the left side; the procession follows them as usual on Sundays; the Cantor begins, if necessary, the response, Tria sunt munera, and Salutis, &c.\* The Kings leave the choir, and there are chanted Kyrie, fons bonitatis, Alleluia, Sanctus, and the Agnus.*)

The church of Limoges repeated annually, in its rites for the Day of the Kings, a similar office, which the ancient ordinals of the diocese have preserved, and which Martene has quoted from manuscripts dating at the least from the fourteenth century. ("De Antiq. Eccles. Descriptura," Lyon, 1706, p. 114; and "De Ant. Eccles. Ritibus," Antwerp, 1736, vol. iii. col. 124.) It is as follows:—

(*After the chant of the offertory, and before its presentation, THREE OF THE SERVANTS OF THE CHOIR, habited in silk, with gold crowns on their heads, carrying in their hands gilt ciboria, or some other precious vases, represent THE THREE KINGS coming to adore the Lord. They enter by the principal gate of the choir, and advance majestically, singing this Prose:—*)

O day precious, glorious, and famous! day of the annunciation of Christ who is born! of grace upon earth and glory in the heavens! A sign spreads the news of the birth in the eastern regions; the kings of the East hasten, guided by a star; three kings hasten and worship God in the stable. Three kings do homage to one, and the offering is threefold!

THE FIRST (*elevating the ciborium*). Gold in the first place.

THE SECOND. Incense in the second place.

THE THIRD. Myrrh is the third present.

(*Afterwards, standing in the middle of the choir*) ONE OF THEM raises his hand to point out the star which precedes them—it is suspended by a cord—and he chants more loudly: Behold the sign of the great King.

ALL THREE (*go towards the great-altar singing*):—Let us go; let us seek Him; let us offer him presents, gold, and frankincense, and myrrh.

(*They go to the offertory and place their precious vases upon the altar.*) Then behind the great-altar a CHILD, in place of the angel who speaks to the kings, intones this verse:—I bring you news from heaven; Christ is born; He is born in Judea in Bethlehem, according to the ancient prophecies, the Lord of the universe!

(*At this voice the kings are seized with wonder and admiration: they return by the gate which leads to the sacristy, singing the anthem, In Bethlehem natus est rex cælorum.*)

It seems to have been the custom of the kings of mediæval Christendom—it certainly was of the English monarchs—to appear in their robes at the Epiphany feast, and at the preceding service to make a special offering at the altar. It was intended to be a recognition that those Eastern kings of Tarsus and the Isles, of Arabia and Saba, were the firstfruits of the

\* These are portions of a service which may be found in "Parva cæleste Palmatum." Col. Agrippa, 1764. It begins "Sancti tres reges," &c.

"V. Tria sunt munera.

"R. Que obtulerunt Magi Domino."

OREMUS.

Deus qui tres majos, &c.

Gentiles, and a fulfilment of the remainder of the prophecy. "All kings shall fall down before Him, all nations shall do Him service." Even to this day at the Royal Chapel of St. James's, in the divine service on the Feast of the Epiphany, an offering of gold and spices is made on behalf of her Majesty, in pursuance of the ancient custom.

In the beginning of the eighteenth century De Moleon found the figurative office of the Three Kings used at Orleans, at Jarzeau, at Angers, and at Clermont. At Orleans, a MS. Breviary of the fourteenth century speaks, at the day of the Epiphany, of the three mysteries of the Adoration of the Magi, of the Baptism of Christ, and of the Miracle at Cana. At Clermont, at the midnight mass, the *Pastourelle* is still performed by five priests, and one who concludes the ceremony; the words are almost the same as those said at Rouen. Muratori ("Antiq. Ital. Med.," ævi xii. 1017) mentions an Office of the Star which still continued to be used at Epiphany in the convents of the Preaching Friars of Milan.

Of the miracle-play of "Herod; or, the Adoration of the Magi," we are fortunate enough to have a version so early as the twelfth century. It is among the collection of ten miracle-plays in a thirteenth century MS. which formerly belonged to the monastery of St. Benoit sur Loire, and is now in the National Library at Paris.\* It is written in Latin hexameters, and is not without considerable merit. Unlike the Office of the Magi, which was introduced as a part of the Divine Service, this was a play, performed by actors dressed in appropriate costumes; not chanted at a service, but spoken in dialogue.

The play is too long to be given *in extenso*, but it is of so great interest as an illustration of our subject that we shall give a sketch of the plot, and sufficient extracts from it to serve as specimens of its language. We have before had to consider the chronology of the visit of the Magi, and have seen that Scripture does not determine it, and that both the two theories were held by divines, and appear in works of Art from very early times downwards. We find the same diversity of opinion in these dramatic representations of the event. The Office of the Star is consistent with the earlier tradition, which does not introduce anything to indicate that the visit was at the time of the Nativity. In the play, on the other hand, the visit is assumed to be at the time of the Nativity, and the shepherds are introduced into the plot.

From the "stage directions," it is clear that the play was intended to be performed in church.

*Herod and the other persons being ready, then an ANGEL shall appear in heaven with a multitude, at sight of whom the shepherds are terrified; he shall salute them, the others at present keeping silence:—*

Fear not ye, behold I bring you good tidings of great joy, &c.; and this shall be a sign to you, ye shall find the Child wrapped in swaddling-clothes and lying in a manger, in the midst between two animals.

*And suddenly the WHOLE MULTITUDE shall say with the ANGEL:—* Glory to God in the highest, and on earth peace to men of good-will.† Alleluia! Alleluia!

*Then at last rising up, they [the shepherds] shall sing among themselves, Let us go, &c., and so proceed to the manger, which shall be prepared at the gates of the monastery:—*

Let us go even to Bethlehem and see this Word which is made, which the Lord has made and has shown unto us.

*Then TWO WOMEN, keepers of the manger, shall question the shepherds, saying:—Whom seek ye, shepherds, say?*

THE SHEPHERDS shall answer:—

The Saviour Christ the Lord,

The Child wrapped in swaddling-clothes,

According to the saying of the angel.

THE WOMEN. Behold the Child with Mary his mother, of whom long since the prophet Isaiah, foretelling, said, Behold a Virgin shall conceive, and bear a son.

*Then the SHEPHERDS shall approach and adore the Infant, saying:—* Hail! King of the world!

*Then rising, they shall invite the people standing round to adore the Child, saying to the crowds about them:—Come ye! come ye! Let us adore the Lord, for He is our Saviour.*

\* It has been published in England by Mr. T. Wright, "Early Mysteries," &c.

† The play begins like the second part of Handel's *Messiah*.



*Meantime the Magi, each advancing from his corner, as if from his region, come together before the altar, or to the rising of the star, and as they approach the FIRST shall say:—*The star shines with wondrous splendour.

THE SECOND. Which the prophet formerly foretold.

*Then, standing side by side, the one on the RIGHT shall say to the MIDDLE, Peace to thee, brother; and he shall answer, And peace be to thee; and they shall embrace. So also the MIDDLE to the LEFT, and so the LEFT to the RIGHT. Then they shall point out to one another the star:—*Behold the star! behold the star! behold the star!

*The star going before them, they shall follow it, saying:—*Let us go therefore and seek Him, offering to Him gifts, gold and frankincense and myrrh, as the Scripture has taught us. All kings shall worship Him, all nations shall do Him service.

*Crossing to the door of the choir, they ask the bystanders:—*Tell us, O citizens of Jerusalem, where is the desire of the nations; where is He who is born King of the Jews, whom, led by heavenly signs, we are come to worship?

*Herod shall send a SQUIRE to them, who shall say [in hexameters]:—*

What news or what cause has impelled you

To try unknown ways? Whither do ye journey?

What is your race, your country? Do ye bring peace or war?

MAGI [in Leonine rhymes]:—

Chaldæans are we; we bring peace;

We seek the King of Kings,

Whose birth a star indicates,

Which shines with greater brightness than the rest.

THE SQUIRE shall return and salute the King, and say on bended knees:—May the King live for ever!

HEROD. Peace be to thee.

SQUIRE. My lord, there are here three unknown men, coming from the East, seeking some new-born King.

*Then Herod shall send his Orators and Interpreters to the Magi, saying, &c.*

*When the Magi are at length brought before Herod, he asks them [in a hexameter]:—*

HEROD. Say, what is the cause of your journey, who are ye, whence come ye?

MAGI [in hexameters]. A King is the cause of our journey; we are kings from Arabia;

Hither we come seeking a King of kings,

Whom a Jewish Virgin has borne and nourishes.

HEROD. By what sign are ye taught that the King whom ye seek is born?

MAGI. Confessing Him to reign,

With mystic gifts we come

From a distant land to adore,

Worshipping the Triune God with threefold gifts.

*Then they shall show the gifts; the FIRST shall say:—*Gold for the King.

THE SECOND. Incense for the GOD.

THE THIRD. Myrrh for the mortal man.

*Then Herod shall bid those who sit on his left, to bring the Scribes.*

Herod asks them if there is anything concerning this Child in their Book. Then the SCRIBES turn over the Book for a long time, and at length find a place, and pointing it out with the finger, give the Book to the unbelieving king, and say:—

O king, we see

By the writings of the prophets

That Christ shall be born in Bethlehem, a city of Juda,

The Prophet David thus foretelling.

CHORUS. O Bethlehem, thou art not the least among the cities, &c.

*Then Herod, in a rage, flings the Book from him, and his son, hearing the noise, comes to pacify his father, and stands saluting him:—*

FILIUS. Hail, renowned father!

Hail, illustrious king!

Who reigneth everywhere,

Wielding a royal sceptre.

HEROD. O well-beloved son,

Worthy of praise;

Thou praisest royal dignity,

And sharest it thyself.

A King is born stronger

And more potent than we,

I fear lest He drive us

From the throne and land.

*Then the SON, speaking aside, offers to defend him, saying:—*

Against this Knight,

Against this new-born Child,

O father, command this thy son

To undertake the contest.

*Then at length HEROD should dismiss the Magi, that they may seek the Child, and return to the king and bring him word.*

HEROD. Go and diligently seek the Child,

And when ye have found Him, bring me word again,

That I may come and worship Him.

*The Magi go out, and then the star, which has not yet been visible to Herod, precedes them; they point it out to one another, and proceed; Herod and his son, seeing it, threaten it with their swords.*

*Meantime the SHEPHERDS, returning from the manger, come, rejoicing and singing as they go:—*

O King of heaven!

*To whom the MAGI:—*Whom have ye seen?

THE SHEPHERDS. According as it was told us by an angel concerning this Child, we found Him wrapped in swaddling-clothes, and lying in a manger in the midst between two animals.

*The Shepherds having departed, the MAGI proceed after the star to the manger, singing:—*

The heaven and earth and the broad sea

Are not able to comprehend him.

Born of a Virgin's womb,

Laid in a cradle,

Whom the prophecy foretold;

The ox and ass stand by.

A bright star has risen

To pay homage to the Lord,

Who Balaam foretold

Should be born of the Jewish race.

Hac nostrorum oculos fulguranti lumine perstrinxit lucida,  
This shining star has struck the eyes of our people with its splendid light,  
Et nos ipsos provide ducens ad currabilia resplendens fulgida.  
Et nos ipsos provide ducens ad currabilia resplendens fulgida.  
Providently leading us also to the cradle shining bright.

*And then the NURSES address the Magi:—*

Who are these who, led by a star,

Bring us things untold?

MAGI. We whom ye see are the kings of Tarsis, and Arabia, and Saba, bringing gifts to the new-born Christ, the King, whom, led by a star, we are come to worship.

*The NURSES show the Child:—*

Behold the Child whom ye seek. Hasten and adore, for He is the redemption of the world.

MAGI. Hail! King of the world!

Hail! GOD of gods!

Hail! Salvation of the dead!

*Then the Magi, advancing, worship the Child, and make their offerings. The FIRST says:—*Take, O King, this gold, the sign of a king.

THE SECOND. Take this myrrh, the sign of burial.

THE THIRD. Take this incense, thou very GOD.

*This being done, the Magi lie down and sleep there before the manger. An ANGEL, appearing above, warns them in a dream to return to their own country by another way. The ANGEL says:—*All things are fulfilled which were written by the prophets. Return by another way; be not the betrayers of so great a King, that ye be not punished.

THE MAGI (*awaking*). Thanks be to GOD! Let us arise, warned by the angelic vision, and, returning another way, let us conceal from Herod what we have seen concerning the Child.

*Then the MAGI, departing by another way, unseen by Herod, sing:—*  
O wonderful dealing! Creator of all.

*Then, coming into the choir, let them sing:—*

Rejoice, brethren,

Gaudete, fratres,

Christ is born for us,

Christus nobis natus est,

GOD is made man.

Deus homo factus est.

*The CANTOR shall begin, Te Deum, &c.*

Another play, of much later date, is contained in the MS. of the Chester Whitsun Plays. Mr. T. Wright—a very competent authority—attributes them to the end of the fourteenth or beginning of the fifteenth century, and they were played from time to time at Whitsuntide by the trade guilds of the city, down to a period subsequent to the Reformation. We give a very brief sketch of the plot for the sake of comparison with the above.

The opening of the play introduces the Three Kings at once on the stage, referring to Balaam's prophecy, and praying for



further guidance. In answer to their prayers the star appears. In the stage directions we find that an angel carries the star, and addresses the kings:—

ANGELLUS. Rise up, you kinges three,  
And come anon after me  
Into the land of Judeye,  
As fast as you can hie;  
The Childe ye seeke their shall ye see,  
Borne all of a mayden freye,  
That Kinge of heaven and yeirth shalbe,  
And all mankinde for-bye.

The kings proceed; they lose sight of the star, and are distressed. They meet a messenger who brings them to Herod. Conversation ensues between Herod and the kings. He sends for his clerk, or doctor, and asks about the prophecies. The doctor points out the various prophecies which relate to the subject. Herod blusters that no king shall expel him. Bids the kings go and find the Child and return. The star reappears, they follow it, and it stands over a stable; and there are allusions to the ox and ass, which show that the scene of the Adoration is assumed to be at the time and in the place of the Nativity. They offer, and Christ blesses them, addressing a few words to them. Mary and Joseph also both address them. The angel warns them, and they depart.

The "Oblacio Magorum" of the Towneley MS. whose date is about Henry VI. or Edward IV., makes Herod a coarse, blustering tyrant, whose speeches may be the origin of Shakespeare's proverbial expression about out-Heroding Herod. He sends messengers to bring strangers to him who do not obey him and believe on Mahomed. The kings enter one by one, and meeting accidentally, make one another's acquaintance, and finding they are on the same quest, proceed together. They see the star, which precedes them. The messenger brings Herod word of the journey of the kings and its motive. He sends for them. Sends for his counsellors and doctors to declare where the Child shall be born. The kings, dismissed by Herod, come to Bethlehem. The only passage we need quote as an example of the play is from the offerings of the kings:—

PRIMUS REX. Haylle be thou, maker of all kyn thyng,  
That bott of all our baylle may bryng;  
In tokyn that thou art oure kyng,  
And shalbe ay,  
Resayf this gold to myn offering,  
Prince, I the pray.

SECUNDUS REX. Haille, overcomer of kyng and of knyght,  
That fourmed fysh, and fowylle in flyght,  
For thou art Godes Son most of myght,  
And alle weldand;  
I bring the rekyls, as is right,  
To myn offerand.\*

TERCIUS REX. Haylle, Kyng in kythe, cowrand on kne,  
Haylle, oone-fold GOD in persons thre,  
In tokyn that thou dede shalbe,  
By kyndly skylle,  
To thy graving this myr of me  
Resave the tyllle.

*Mary addresses them. They sleep. The Angel warns them, and they set out on their return another way.*

Painting and sculpture, and mosaics and glass, ivory carving and miniature painting, have supplied us with our earlier examples; we draw upon metal-work for our two next illustrations.

A bronze *cul de lampe*, of perhaps the eleventh century, is engraved in Cahier's "Characteristiques des Saints," at p. 142. In this work of metal we have the same traditional design as in the works of painting, sculpture, mosaic, and ivory carving.

\* An old French mystery, printed in 4to., black letter, at Paris, without date, entitled "Le Mystere de la Conception Nativite Marriage et Annunciation de la benoiste Vierge Marie, avec la Nativite de Jesu Crist et son enfance," contains a lengthy version of the Adoration of the Three Kings. There is a later edition of the work in the British Museum. A still later and still more prolix play, "Des Trois Rois," is contained in the French collection of mysteries collected by M. Jubinal, vol. ii.

The Virgin sits on the left, with the Child on her knee; the Magi are habited in tunic and Phrygian cap; the first kneels and presents his offering on a circular dish, the others stand.

A bronze *corona lucis* in the cathedral of Aix la Chapelle, probably of the twelfth century, is ornamented with little medallions, on which Scripture subjects are represented with very considerable elegance of design. One represents our subject. The Virgin is seated on the right; the Child stands on her knee, his right hand blessing; the three kings are crowned; the first genuflects, and offers a small circular object in the fold of his mantle; the second holds a box with a cover; the third is only just seen behind; the star is represented overhead. It is engraved in Cahier's "Characteristiques des Saints."

It happens that our next example shows that this incident had taken root among the Art traditions of the subject. It is from the Soltikoff reliquary, carved in ivory, in the South Kensington Museum, a work of Rhenish Byzantine style of the twelfth century.

The famous pulpit of the Baptistery at Pisa, executed by Nichola Pisano, and finished about the year 1260 A.D., gives a bas-relief of the Adoration of the Magi in one of its panels. Nichola had studied the remains of classical sculpture, and modelled his style upon it. The result is something far higher in artistic character than the work of his predecessors, but he has still followed the traditional treatment of his subject. The Virgin is seated on the right, with the Child in her lap, taking the first king's present into his hands. Joseph stands behind. We also see that the horses are picturesquely introduced in the background of the group, and the star is replaced by an angel, who points out the holy Child, as in the Caffarella frescoes. Our engraving of it is taken from the cast of the pulpit in the South Kensington Museum.

The miniatures in MSS. now begin to supply us with numerous illustrations, and we find that the designs are of the

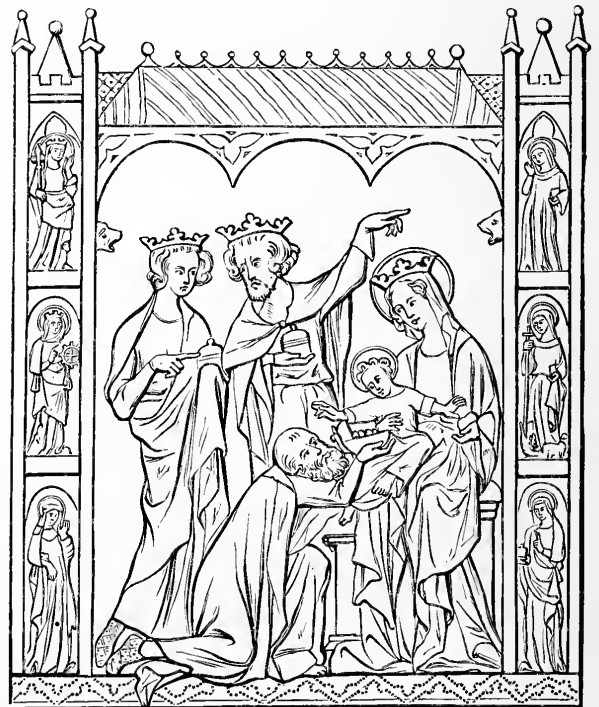


Fig. 2.—From the MSS. Royal 2 B. VII.: date c. 1300 A.D.

same character as those with which we have already become familiar. The MS. marked Arundel 157 is of about the middle of the thirteenth century. At folio 4 is a representation of our subject. The influence of a Byzantine original is seen at once in the shape of the crowns of the Virgin and of the kings, and the stiff archaic character of the design. The Virgin is seated on the right, veiled and crowned, and holds a staff tipped with a fleur-de-lys. The Child, unduly large in proportion, sits on



her knee, his right hand in the attitude of blessing, his left holding a small indistinguishable object, like those in the Greek menology above mentioned. The three kings, for they all wear crowns, kneel; two are bearded, one is youthful; their presents are all alike in shape—a bowl containing round objects, but the present of the first king is gilt. The MS. marked Lansdowne 420, in the British Museum, is of about the same date as the preceding MS., viz. about 1250 A.D.; on folio 8 it gives four scenes from the history of the three kings. First, the kings on horseback; second, the kings standing before Herod;\* third, the presentation of the gifts.

Comparing it with the same subject in the preceding MS., we find it more free in drawing, and with a more modern spirit in its way of grouping the figures. The Virgin sits on the right, veiled, and with a nimbus, but not a crown; she holds a staff more slender, and with a fleur-de-lys at the top much more elegantly drawn than in the last. The Child, better proportioned, sits on her lap, with the right hand in blessing, and the left extended towards the Magi. The kings are crowned, but with crowns of more modern shape. The first genuflects and holds up his present,

which is circular; the second stands and points upwards (though no star is visible); the third stands and holds a vase. The fourth subject in the Lansdowne MS. is that of the angel appearing to them in a dream.

The MS., 2 B. vi., of date 1270 A.D., is of English Art, and formerly belonged to St. Alban's Abbey. At folio 8 is a picture of the Adoration of the Magi. The Virgin and Child on the right; the first king, kneeling, offers a cup full of gold pieces; the Child touches the cup in token of acceptance of the offering, and raises the other hand in the attitude of blessing. The second king stands holding what might be taken for a book, but a comparison with another MS., Addl. 28,681, makes it probable that it is intended for a cylindrical box; the third king carries an open dish; the star and clouds are shown above. The picture, of not more than average artistic merit, is outlined with the pen and washed with colours.

The Royal MS., 1 D. x., in the British Museum, is also of the thirteenth century, a folio MS. with pictures of average merit. At folio 2 are two pictures, the Kings before Herod, and the Adoration of the Kings. The latter is of the conventional arrangement, with trifling variations, e.g. the first king half kneels, as in some of the earlier examples, while the others stand. We take our example (Fig. 2) of this group of MS. illuminations from another MS. Psalter of about 1300 A.D., a MS. known as Queen Mary's Psalter (Royal, 2 B. vii.), which is well known as one of the finest existing examples of the pictorial art of that period. In this design we have still the same elements which compose the previous representations of the subject; the Virgin is seated on the right, with the holy Child in her lap, in the attitude of blessing. The Magi are still three in number, and are royal personages, and bear their presents in covered vessels in their hands. But their arrangement and attitude are modified. Here the foremost king is represented as an aged man; he has humbly doffed his crown to the King of kings, and kneels to present his offering, which consists of

gold coins in a cup. The other kings, still wearing their crowns, stand behind, waiting for their turn to do their homage. The whole picture is framed in a kind of canopy, whose sides contain niches filled with figures of female saints; overhead is a triple arch, surmounted by a roof. The picture is sketched with a delicate pen, the figures coloured blue and various shades of red, on a burnished gold background. Another very similar picture occurs in another MS. (Addl. 26,681) of about the same date, which is also a work of English Art of more than average merit. These two pictures illustrate what has been said about

the general similarity of designs of the same period, together with their differences of detail.

On a comparison of the two pictures it will be seen that they are very much alike, but are not copies one of the other, nor both of a common original. In B.vii. the attitudes are more graceful and natural, but the faces in the Addl. 26,681 have more life and elegance. In the former the Child sits naturally on the Virgin's knee, and the attitude of the hands is more natural; the right hand extended in blessing is naturally drawn; in the latter the Child stands, and the attitude is stiff and

awkward. In the former the Virgin is veiled and crowned, and there is little character in the face; in the latter there is neither veil nor crown, but flowing yellow hair, and the face is young and beautiful. The nimbus of the Child is different in the two pictures, and the presents of the kings.

The South Kensington Museum possesses an Italian ivory *plaque* of about the same date, 1300 A.D., and we engrave this

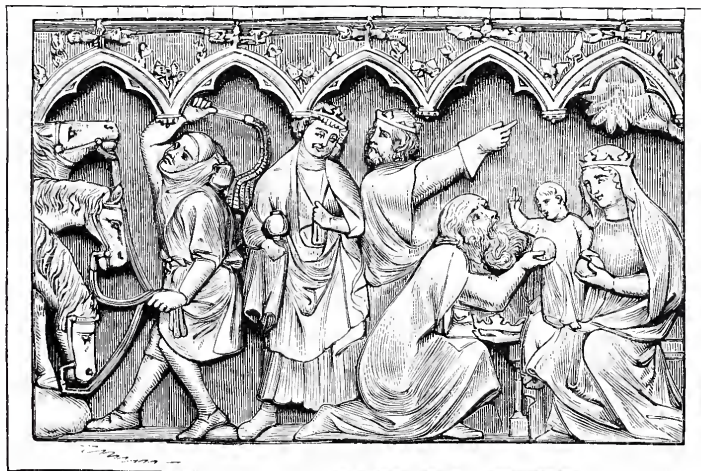


Fig. 3.—From an Ivory in the British Museum: Fourteenth Century.

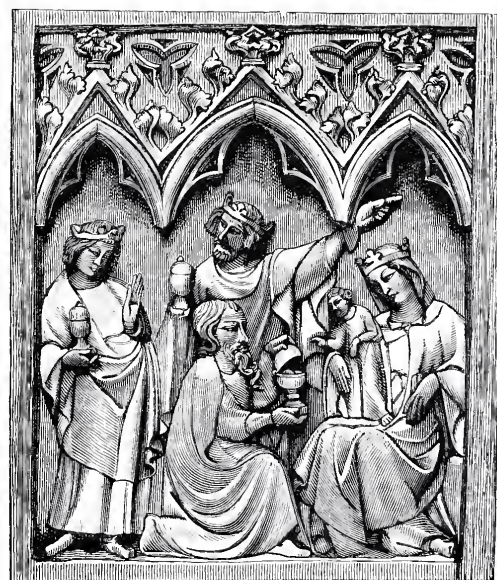


Fig. 4.—From an Ivory in the South Kensington Museum: Fourteenth Century.

also as an illustration of the sameness of general design between the illuminator in the English monastery and the ivory carver in an Italian workshop, and of the superiority of the Italian art.

Some of the illustrations described in this chapter are unavoidably postponed to the next.

(To be continued.)

\* Perret (vol. ii., pl. xlvi.) gives an early picture, from the cemetery of St. Agnes, of the Magi before Herod.



## WINTER EXHIBITION OF THE WATER-COLOUR SOCIETY.

VISITORS to the present exhibition will have but a melancholy pleasure in looking at the pictures which adorn Screen No. 3. They are the last works—sketches and studies for the most part—of the late G. J. Pinwell. If ever a pencil was instinct with beauty, it was his; and if ever an Art career looked bright and promising it assuredly did so in his case. The thirty-three sketches on the screen will show Mr. Pinwell in most of his phases, both as to subject and colour; and if the visitor's eye light here and there on a weakness, let him remember the declining state of the author's health, and turn to the works which show his strength and beauty.

The worthy President, Sir J. Gilbert, A.R.A., appears on the walls in considerable force, and on the screens he sends out skirmishers not a few. Under the latter head come his 'Studies for Pictures' (349 and 367). Each of these frames contains three subjects, in black and white, of the usual chivalrous and stirring kind. Among his finished drawings we are most pleased, perhaps, with his 'Reconnoitring' (11), which shows halted cavaliers gazing across the country while their two comrades, on their knees, examine the map spread out before them on the ground. But for artistic treatment, we are inclined to prefer 'Prince Henry and Falstaff' (51). The ponderous Falstaff is seated, while the gay Prince, in light blue, lounges upon a great chest or settle, and puts this question to him—

"Where shall we take a purse to-morrow, Jack?"

to which we can almost hear Falstaff reply—

"Zounds! where thou wilt, lad,  
I'll make one; an' I do not, call me villain, and baffle me."

T. R. Lamont, with his golden glow of colour, sends several very pleasing figure subjects. His 'Autumn Flowers' (3) shows a pretty country girl, in grey, sitting on a stile, on which her lover leans his elbow, and chats. 'Out of Tune' (24) is a bit of *genre* of another kind. An old gentleman sits on a sofa and tunes his violin, while a graceful young girl in white stands by the piano and strikes A with her finger. 'The Anxious Mother' (32), by E. K. Johnson, is a handsome hen which looks up to the lovely girl, in black shawl and white dress, who has taken some of the chicks up to her bosom, and is fondling them. The finish in the "anxious mother" is perfect to every feather. F. W. Topham has placed, with idyllic simplicity, a peasant boy and girl on the big stones, from beneath which issues his 'Welsh Spring' (36); and on the first screen we have three children on a grassy hillock 'By the Seashore' (357).

Clara Montalba has turned her 'Sketch of Knole House' (52) to good account, and invested it with a romantic interest. At the bottom of the great staircase lies a dead robber in the midst of his accumulated plunder, while on the staircase itself one of the retainers of the house parries fiercely, and to all appearance

successfully, with the other villain; the darkness and gloom in which the men fight lend *vraisemblance* to the incidents depicted. Miss Montalba's 'Storm at Sea' (173), and her 'Brow of the Hill' (334), crowned with fir-trees, prove the versatility of her pencil, and that she carries the same broad effective treatment into everything she touches. Her 'Thames Mudlarks' (293), and "Blackfriars Bridge at Early Morning" (249), are commonplace enough as to subject, but in her hands they become quite Venetian. Mrs. H. Allingham is another lady-artist of mark. Of her several contributions to the present exhibition her portrait of 'Thomas Carlyle' (377), seated in his garden, is excellent for character. Our old favourites, Maria Harrison, Margaret Gillies, and Mrs. H. Criddle, are all well up to their usual mark in the number, variety, and excellence of their contributions.

Fred. Tayler, the ex-President, sends a "Frame containing five sketches of Hunting Subjects" (382), besides three admirable drawings of similar themes, all but finished. H. S. Marks, A.R.A., among other things, sends a sketch in black and white of a lady watching 'Swallows' (303), as they skim along on the surface of the water; and in his 'Cranes' (258), and his 'Storks' (348), he shows how careful he is in preparing those decorative designs to which he has turned his attention so successfully of late. Birket Foster has several drawings in his usual vein, besides a very masterly 'Study of Sea' (105), dashing angrily on a rockbound coast, with cormorants and seamews flitting about under the murky clouds. See also several admirable seashore studies by the masterly hand of E. Duncan. Another striking 'Sea Study' (156), is that by F. Powell. The drawing of the waves in this case must be the result of long and patient observation. 'Cinderella' (155), which hangs close by, showing the young drudge gazing earnestly at the smoke-wreaths rising from a peat fire, is by Walter Duncan, one of the most promising of the young members. Of J. D. Watson's numerous contributions we prefer his 'Dangerous Position' (119), a gentleman leading a lady across a flat stone-bridge in a wood; his 'Tiff' (192), another love-subject; and the 'Fallen Tree' (366), also devoted to the use of lovers.

We have space only for mentioning the following:—'An Old Town in Sussex—Saturday night' (37), by J. J. Jenkins; 'Work among the Bluebells' (62), by A. Goodwin; 'Christian' (79) by E. F. Brewtnall; 'Tommy' (81), by B. Bradley; 'A Quiet Nook on the Thames' (132), by W. Goodall; 'Subsidence of the Nile' (28), by E. A. Goodall; 'In Broadslade Bay' (215), by G. Dodgson; 'At Redhill—Autumn' (224), by C. Davidson; 'At Holburn Head, Pentland Firth' (232), by S. Reed; 'Osier Peeling' (289), by R. W. Macbeth; 'The New Forest' (298), by A. P. Newton; two 'Studies of Heads' (354, 359), by F. Smallfield; and 'A Politician' (335), reading the news by the smithy fire, from the pencil of A. H. Marsh.

## WINTER EXHIBITION OF THE INSTITUTE OF PAINTERS IN WATER COLOURS.

IN spite of a little backwardness on the part of the honorary members, the Winter Exhibition of this Society, numbering three hundred and ninety drawings and sketches, is a good one. Middle. Rosa Bonheur, an honorary member, sends an excellent water-colour drawing of the good old-fashioned kind, in respect of its avoidance of body colour, representing some cattle in a tree-shadowed 'Meadow at Fontainebleau' (70). The picture is full of sympathy and knowledge, but suffers considerably from being placed too near William Small's 'Gipsy Mother' (66), who sits before the

spectator with her baby in her arms. The drawing has all the strength of oil, from the free use of pigments which the French artist has eschewed, and for this very reason it ought to have been placed somewhat apart. Mr. Small's wet cornfield 'After the Storm' (297), strikes us as remarkably well-studied and truthful. His slight sketch of a farmyard in 'Winter' (275), is also suggestive of carefully-weighed fact.

Josef Israels is the only other honorary exhibitor, and his 'All Worn Out' (279), which carries with it a double meaning, represents an old woman of lowly condition sitting in her shabby



home mending a dress, while the poor husband, still more worn, lies helplessly in bed. The light and shade, as managed by the cunning artist, help out the pathos of the picture.

Near it hangs *the* picture of the exhibition, so far as English Art is concerned. It is from the ready pencil of James D. Linton, and represents a group of cavaliers 'Off Guard' (271), sitting round a table. One, nearest the spectator, sings to his guitar; while another, in the background, is seen tuning his, and the serving-maid to the right comes in with a tankard in her arm. She is too far off to interfere with the unity of the group; but so much cannot be said of the man on the right. He is out of keeping, and scarcely belongs to the party. The same soothing entirety of tone we have here will be found in Mr. Linton's young olive-complexioned halberdier "On Guard" (46). Hubert Herkomer's 'Poacher's Fate' (273), showing a group of rough peasants coming upon a dead man, whose legs only appear in the picture, is remarkably clever, but scarcely tells the story. There is life and movement in the picture, as there is in all Mr. Herkomer does; but for bold and successful drawing and original treatment we were particularly struck with his 'Stained Wood Decorations' (382 and 384). The first contains two figures, which he calls 'Faun Fancies,' and the second, also two figures, which he names 'Legend' and 'Oracle.' The classic and the romantic are blended in these fine figures; and, although in monochrome, they are unquestionably among the most effective things the artist ever did. E. J. Gregory is another of our coming men; and, although his contributions on the present occasion are slight, still a keen observer will note in the man cleaning up the armour in the artist's studio (374), how nice his sense of space and proportion is. On the same screen will be found clever studies of 'Hollyhocks' (385 and 387), by Helen C. Coleman-Angell, and also studies of a kindred nature on screen No. 1. Mrs. Duffield, too, has three charming 'Studies of Flowers' (353); Marian Chase, 'May Blossoms' (334); and our battle painter, Elizabeth Thompson, has for once left the tented field to sketch, with her usual vigour, the 'Wine Press' (363), as it is seen worked in Tuscany. Mrs. Elizabeth Murray's 'Study' (342), of a head, will be found near the door.

One of our lady-artists, who has long been familiar to us on the walls of this gallery, we regret to say, is no more; and her 'Dark Roses' (210), and her 'Cabbage Roses' (217), although not quite so definite in form as Mrs. Harrison's flowers used to be in her younger days, are still charming for their softness, richness of colour, and largeness of treatment. Few would ever imagine they had been painted by a lady who had seen the roses of eighty summers. Close by hangs an interesting drawing by Valentine W. Bromley. A handsome young lady, in furred black velvet dress and red shawl, hurries, in the teeth of a keen north wind, across the snow-covered park, with her basket, on a kindly errand. The artist names the picture 'The greatest of these is Charity' (213), and the incident depicted is a practical illustration of that love of which the Apostle speaks so eloquently.

It is worth noting that James Hardy in his dog-pictures (18 and 114) is less imitative and more himself than he has been of late. Townley Green's 'Footsteps' (22), a sweet girl waiting, listening, by the lovers' seat, is a most attractive work; and with his 'Roadside Inn' (78), we are more than pleased—we are charmed. John Absolon's very effective picture of 'The Wreck' (29), in which we see those saved from a watery grave placed for warmth before an impromptu fire on the beach, is dramatic and rather original. James Orrocks's 'Swell in the Atlantic' (36), is excellently well studied, and his 'Robin Hood's Oak' (167), and his 'Glade in Charnwood' (174), show that he is as much at home in the forest as he is on the sea. W. L. Leitch, in 'Balweary, Fifeshire' (172), in 'Kilchurn Castle, Argyleshire' (101), and in several other contributions shows that he has lost none of his old power. H. G. Hine has a sketchy drawing of 'Midhurst Common' (81), which, and also J. W. Whymper's 'Near Loch Lubnaig' (82), we like much. 'Caught' (108), a father coming upon his daughter and her soldier lover, by Charles J. Staniland, the new member, is excellently well drawn and full of lifelike character.

We have many other works marked in our catalogue for emphatic approval and remark, but our limited space compels us reluctantly to leave much unsaid that otherwise would be said.

## EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS, SUFFOLK STREET.

THE Society of British Artists has created about a dozen new members lately, and the result is the best Winter Exhibition it has yet held. Of the 707 pictures which cover its walls we have space only to notice such as are above the average in Art-qualities, and would receive frank recognition in any gallery.

In the large room the place of honour on the right hand wall is worthily occupied by Keeley Halswelle's large 'Sketch in the Piazza of the Letter Writers, Rome' (151). The relation of the figures to their surroundings is well maintained, and we have much both of the colour and characterisation of the late John Phillip, of Spanish fame. Another work by Mr. Halswelle, though scarcely so interesting in subject, hangs near it. J. W. B. Knight, one of the new Members, presents us with a side view of 'The City Walls of Chester' (158), with steps leading down, and with a fine bend of the river beyond. Other pictures of mark in this immediate neighbourhood are 'Hesitation' (148), an elegant lady in light blue dress, standing at a garden-gate, by C. S. Lidderdale, who has also lately been elected a Member, and whose refined pencil, delicate colour, and happy choice of subject, will always make him welcome on the walls. 'The Mutual Friend' (155), a lady with a noble brown mastiff, by J. Gow; 'In the Castle Grounds, Rhine Province' (171), by R. Meyerheim; 'Nancy, Sir!' (162), the answer a pretty little country girl makes smilingly to the unseen gentleman who asks her name, by W. Hemsley; and 'Foul Proceedings' (167), a quaint-looking tramp, seated by the roadside, trying to attract some poultry within reach of his stick by throwing them some

stale crumbs from his pocket, by H. G. Glindoni. The colouring in the last-named is delicate and nicely toned. A similar refinement characterises the 'Patchwork' (181) of J. W. Waterhouse.

The place of honour in the far end of the room is occupied bravely by A. B. Donaldson, another of the gentlemen whom the Council has wisely elected a Member. The large canvas on which he has depicted the 'Eye of Battle' (111) is well filled. Joan of Arc, in full armour dight, advances with a sacred banner at the head of a procession of priests bearing the Host, and the kneeling warriors bow devoutly as it approaches. There is a pleasing landscape with watery meadows beyond. In spite of a tendency to heaviness, and sometimes blackness, there is much that is Venetian in Mr. Donaldson's colour. G. E. Hicks exhibits a pensive girl at the rocky well, sighing—

"My heart is sair I daur na tell,  
My heart is sair for somebody,"

hangs near Mr. Donaldson's battlepiece; it has beautiful drawing and much refinement of colour; and if he went a little further in Mr. Donaldson's direction—that is, in the way of solidity and strength—he would be all we could wish. Each of these artists seems to possess what the other lacks. 'Our Pets' (114), which hangs to the right of the 'Eye of Battle,' are a sweet little girl, in dark velvet dress and white slip, and her Maltese lapdog: they are seated under a wooded bank, and W. Bromley, the author, has managed to give a pleasing spontaneity to the group. Mr. Bromley's most important contribution is the large



canvas in the south-west room, showing a farmer's wife and child sitting in the pannier of a pony, in the midst of a flock of sheep, with a laden donkey for vanguard, all 'Returning from Market' (393). The road is dry and dusty, and the atmosphere is full of sunshine. J. Morgan has broken new ground in his 'Bedouin Sheikh' (99), the lively colouring of which should be compared with the more subdued tone of Glindoni's 'Girl I left behind me' (100), hanging close by. Colour in the ordinary sense W. L. Wyllie does not aim at, but colour, in the artistic meaning of the word, he possesses to the full. This is illustrated by his large seapiece which he calls 'China Clippers' (126). The surface of the water, as well as its wave forms, are most carefully realised, and the pervading grey of the sea is finely relieved by the long, pale yellow line of light which bounds the horizon.

A little further on will be found a marine-subject by the late J. Danby; it is called 'Sunset' (142). 'Porchester Castle' (317), 'Culver Cliffs' (344), and 'Paulsgrave' (428), are all by this artist, and it is with sincere regret that we think his pencil will charm us no more.

'Milking-time' (10) by E. Ellis, one of the new Members, is a large landscape, with a cattle-flecked, tree-shadowed meadow lying beyond a piece of water, and well deserves the honourable place it occupies. 'Uncarthing the Otter—turning in the "Dandies"' (26), is the finest picture J. S. Noble ever painted. We desire to call attention also to J. Peel's 'Afternoon at Ingleby' (36); D. Cameron's 'Highland Cottage near Bridge

of Turk' (37); 'Rest and Refreshment' (40), by A. F. Patten; 'Durham' (43), by H. Dawson; 'More Free than Welcome' (46), by T. Roberts; 'From my Corner Cupboard' (54), by D. Passmore; 'This Little Pig went to Market' (61), by J. H. S. Mann; 'Words of Comfort' (65), by J. Clark; and, among architectural subjects, 'Canterbury Cathedral from the Dark Entry' (58), by H. W. Brewer; and 'The Interior of Milan Cathedral' (94), by Wyke Bayliss. We like the sweet way in which Haynes King illustrates 'While pensive I thought on my love' (76), and are much pleased with A. Clint's 'Coast near St. Malo' (79), and with H. T. Dawson's 'View on the Thames' (87). Attention should be directed to two landscapes of much excellence by A. H. Davis; they are studied with nice feeling, and obviously from nature. The artist is one of those from whom we expect much, with very little fear of being disappointed.

In the south-east room Miss M. Backhouse, W. Gadsby, Miss H. Montalba, J. Sinclair, and E. Lintz, are among those whose works challenge admiration, as in the south-west room we have Walter H. Foster, E. J. Cobbett, E. S. Walters, J. C. Waite, and A. Dixon. Among the contributors of water-colour drawings we would mention as deserving special notice the works of E. Alldridge, J. Sinclair, D. Law, E. J. Varley, H. Bright, J. Squire, Mrs. A. L. Guerin, Miss K. Greenaway, Miss H. Thornycroft, and Miss E. H. Hastie; and it is only lack of space which prevents our awarding them and others the amount of notice they deserve.

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## EXHIBITION OF THE WORKS OF DAVID COX AT LIVERPOOL.

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THE Liverpool Art Club, since its formation some three years ago, has been most successful in the exhibitions it has held. They have all been special in character, and national, as contrasted with local, in interest and support. The last which has taken place is that of the works of the late David Cox.

More than 430 works of various kinds were collected from a very large number of owners, and it is gratifying to notice that a very fair proportion of the contributions are from members of the club. London, Birmingham, Manchester, and other places were well represented.

Mr. William Quilter contributed five very fine drawings, including 'Peace and War,' 'Water Tower, Kenilworth,' 'Vale of Clwyd,' and 'Green Lanes.' Among Mr. F. Nettlefold's acquisitions are 'Salmon Trap, 1850,' 'Going to the Hayfield'—a most superb picture, 'Windsor Castle and Park, 1846,' 'Bolton Abbey, 1850'—a splendid drawing, 'The Flood,' and several others. Mr. John Henderson's eight drawings are all exquisite, 'Road under Pen-maen-mawr' being one of the gems of the collection, and 'View of Cader Idris.' The Dowager Lady Buxton exhibited two very good drawings, 'Going to the Hayfield' and 'Barden Tower.' The sketches and drawings lent by

Mr. W. S. Ellis (one of Cox's executors) are most interesting and instructive to study. Messrs. James and W. H. Houldsworth exhibited some choice drawings.

Birmingham was a large contributor to the success of the exhibition. Mr. Page sent his fine 'Going to the Hayfield,' dated 1849; Mr. John Betts the oldest 'Welsh Funeral,' dated 1848; Mr. J. H. Nettlefold 'Lancaster Sands,' his fine 'Welsh Funeral,' 1850, and the splendid 'Changing Pasture,' dated 1847; Rev. J. C. Sale 'Kenilworth Castle,' 1857; Mrs. H. H. Betts 'Through the Forest;' Mrs. Bullock 'Country Courtship' and 'Bolton Abbey,' all oil pictures. The water-colours from Birmingham included 'Asking the Way,' lent by Sir Josiah Mason, also 'Mountain and Sheep;' 'The Rain Cloud,' from Mr. Joseph Gillott; 'Going to the Mill,' from Mr. G. Graham; 'The Stubble Field,' lent by Mr. John Hawkins. Mr. J. Dyson Perrins's 36 charcoal drawings are all most interesting.

The Liverpool contributions were numerous, but not very important. Those from Manchester and its neighbourhood included some fine and well-known examples; and other pictures lent by collectors in various parts of the country contributed to the success of a most popular exhibition.

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## THE DEATH OF THE STAG.

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FROM THE SKETCH IN THE COLLECTION OF H. W. F. BOLCKOW, ESQ., M.P., MARTON HALL, MIDDLESBROUGH.

SIR E. LANDSEER, R.A., DCL.

J. C. ARMYTAGE, Engraver.

THIS engraving is from an early drawing in pencil made, it may be assumed, on one of Landseer's first deerstalking expeditions: the stag has fallen to the bullet of the rifle, and now lies ready to be carried away as soon as the stalwart gillies get the necessary aid to enable them to bear the lifeless body home. One has seated himself on the body of the animal to rest himself, while both he and his companion gaze on it with an expression of face which betokens pity rather than any other feeling. Excellent are the attitudes of the hounds, especially the couple on

the right of the composition; both of them appear to be intently watching the dead stag with as much interest as do their masters; and both exemplify the skill of the artist who, with little more than mere outlines, could impart such life and vigour to animal form.

We have endeavoured to ascertain whether Landseer ever carried out this sketch so as to make a complete picture of a subject so excellent, but can find nothing in the record of his paintings which would lead to such a conclusion.





SIR E. LANDSEER, R. A.

THE DEATH OF THE STAG.

FROM THE SKETCH IN THE POSSESSION OF H. W. F. BOLCKOW, ESQ. M. P. MARTON HALL, MIDDLEBROUGH

J. C. ARMYTAGE, SCULPT.







## MINOR TOPICS.

THE ROYAL AQUARIUM AND WINTER GARDEN may now be considered open to the public, although in an unfinished state. All things considered, it is without a parallel in the world, for it stands in the centre of the great city, the Crystal Palace and the Alexandra Palace being distant from it some miles. We are not yet in a condition to describe it fully; some reference may, however, be made to the picture gallery. The Art-committee (comprised, as our readers know, of many eminent men) met on the 4th and 5th of December, to select the pictures for exhibition and subsequent purchase by an Art-Union. Over three thousand paintings and drawings were submitted to that committee, whose business was to select one thousand—all the walls would contain—and, unhappily, to reject two thousand. No doubt much disappointment and heartburning must have hence arisen; but that was inevitable. The committee honestly discharged the task they had undertaken, "without fee or reward;" yet the personal sacrifice they made was considerable; for example, Mr. Millais was present on both days: it is needless to estimate the value of his time—thus taken from the easel. Mr. Redgrave was also in attendance, with eight or ten other members; but upon the two artists mainly devolved the labour of selection and rejection. It is only just to say the pleasant yet painful duty was discharged judiciously and conscientiously: the name of the painter of each picture was in no case stated; the work was judged entirely in accordance with the conviction of its merits, and it was not often the "lay" element in the committee differed in opinion from the artists. We may, as a result, report that there will be a right good exhibition: few of the leading members of the British school are present, but there are several of the second class, and many of the third. Of one thing we are quite certain, the Directors will in all ways act in good faith.

SOUTH KENSINGTON MUSEUM.—Mr. Sparkes, head master of the Lambeth School of Art, has been appointed, on the recommendation, or rather suggestion, of Mr. Poynter, A.R.A., head master—or, as we believe it is proposed to designate him, Vice-Principal—of the Central Schools and Training School at South Kensington: a better appointment could not possibly have been made. Mr. Sparkes took charge of the Lambeth School in 1856, about two years after its establishment, and when it was quite in its infancy, meeting in a national schoolroom under the presidency of Canon Gregory. Two years afterwards it was made an independent institution, and under the able management of Mr. Sparkes, soon outgrew its accommodation; as a result of this, new and commodious premises were erected. The International Exhibitions of 1870 and 1871 were the means of bringing the students' work in Messrs. Doulton's pottery to the front, and on this beginning a profitable, beautiful, and extensive branch of Art industry has been permanently built up. The painted ware called "Lambeth Faience" was attempted two or three years ago and soon made a name, and is now, like the "Doulton Ware," an established branch of the Lambeth Works. Another field of Mr. Sparkes's labours has been Dulwich College, where he succeeded in developing the South Kensington system of elementary teaching into Art study of such a character, that several of the pupils of the college have entered the schools of the Royal Academy, and all but one have, we believe, become medallists. In the new position Mr. Sparkes will now occupy, the opportunity will be afforded him of carrying out the principles for which, with other headmasters of Art schools, he has long been contending; the experience of many years has convinced both him and them that the schools were trammelled in their local use by the officialism of the Central Department, and that a more liberal treatment of masters and students was befitting the present position both of the institutions themselves and of all associated with them. We understand that he has no intention of resigning the superintendence of the Lambeth school he has so long and successfully conducted, or of the Art pottery works of Messrs. Doulton.

1876.

MISS HOSMER'S STATUE OF 'PUCK.'—The very famous work of the accomplished American sculptor, engraved in the *Art Journal*, November, by an untoward accident, we neglected to state is the property of F. Dixon Hartland, Esq., Chesham Place, of whose collection it is one of the principal treasures. He very kindly and courteously afforded us all the facilities we required for drawing and engraving the beautiful work—the *chef d'œuvre* of the artist, to which she is indebted for much of her fame. Our thanks are due and are gratefully proffered to the gentleman who thus gratified us and our subscribers.

FRESCOES.—With reference to our remarks some time ago on the failure of the frescoes at Westminster, Mr. Jacob Thompson, the artist, sends us some information about two pictures of this kind painted by him thirty years ago in the church of St. Andrew's, Penrith, near which town Mr. Thompson lives. These works, he says, are as "sound and fresh as if painted only a few years ago, yet they have been severely tried by change of temperature, smoke from fires and gas-burners, and by a damp climate." His method of procedure was as follows:—A ground of framework was formed of oak battens against the walls; to this oak laths were firmly attached, about a quarter of an inch apart, and over these was spread a thick coat of Roman cement, which partially passed between the laths, binding it firmly to the woodwork: the cement, when dry, was saturated with linseed oil, and over its surface a coat of mastic was smoothly spread with a plasterer's trowel; when dry it had a coat of white paint: then the picture was commenced in oil-colours, "Roberson & Co.'s Medium" being used as a vehicle. Soon after the completion of the work, and before the scaffolding was removed, the pictures received a good coat of copal varnish, such as carriage-builders use: they have never been touched since, nor is there any symptom of crack or decay, though, as already stated, they were painted thirty years ago. Mr. Thompson's experiment might surely be tested elsewhere, and by other hands.

THE STATUE OF ROBERT GRAVES, M.P. for Liverpool, whose comparatively early death was deplored by a very large circle of private and public friends, was unveiled during the past month in the great seaport he represented so honourably and so well—the Right Hon. R. A. Cross presiding on the occasion. He delivered a touching and eloquent address concerning the lamented gentleman: Mr. Graves, a young Irish lad, entered the merchant-city entirely dependent on his own energy, ability, and uprightness, with no other resources whatever; he lived to be its mayor and one of its representatives in Parliament, another proof of that justice to Ireland which is as sure to Irishmen of merit as it is to Englishmen. A statue of him now graces St. George's Hall. His colleague, Lord Sandon, thus referred to the statue as a work of Art:—"He had seen the statue grow under the able sculptor's hands, and he trusted that the people of Liverpool, when they were reminded by the work of Art of all that Mr. Graves had done for Liverpool, would not forget to bestow a well-earned meed of gratitude upon the artist who had done his work so well." The sculptor is Giovanni Fontana, an Italian, but a naturalised Englishman.

MESSRS. BEMROSE AND SON, of Derby, who have produced many interesting and useful works, send to us a little book of models and instructions, with a specimen, of an art they term "Mosaicon." It is a revival of that which supplied delights to our grandmothers, but of which ninety-and-nine of a hundred of the young folks of our times know nothing, probably have seen nothing. "It consists in inlaying various coloured papers in a framework of wood," "forms being given to the paper by means of their being curled or bent into shapes to represent flowers, geometric or other designs." We can describe it no better; but the little book tells all about it, and if any of our readers can go back in memory half a century or more they will be delighted to find one of the most delightful amusements

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of their girlhood so brought before them as to be a new as well as an old source of enjoyment. Taste and thought and knowledge may improve upon the models Messrs. Bemrose give, indeed they do not pretend to supply much more than the alphabet; but they furnish all the materials, as well as the book of instructions. It would be difficult to devise a pleasure so true; it far surpasses in exercise of ingenuity and in Art teaching all the more recent idle enjoyments of home life, perhaps even those of the needle—certainly those of the knitting needle. We have not sought to explain—in truth, explanation in a brief space would be impossible; but a card to Messrs. Bemrose for information is all that is required.

THE LINOLEUM MANUFACTURING COMPANY has issued a prospectus, offering to designers and students in Art-schools a series of prizes to the amount of £300 for designs suited to the productions of the company. Five of the prizes, ranging from £20 to £100, called "international prizes," are open to competitors of all nations; while three prizes, from £10 to £25, are limited to students in schools of Art in Great Britain and Ireland only, but these are also eligible to compete for the international prizes. Sir M. Digby Wyatt, with Messrs. Redgrave, R.A., and E. J. Poynter, A.R.A., have consented to adjudicate upon the works sent in—to the office of the Company, 4, Fell Street, Wood Street, where particulars of the "conditions" of the competition may be obtained.

GEORGE CRUKSHANK.—The collection of the venerable artist has been purchased by the Royal Aquarium and Winter Garden Company, on terms such as to content the artist and be highly satisfactory to the directors, in which, of a surety, the shareholders will concur. The general public will thus have a source of great enjoyment and instruction; it was a wise duty to secure these works; they will give delight not only to the present generation, but, we hope and believe, for centuries to come.

MR. GEORGE BROWNING, a member of several learned societies, and late hon. secretary of the Society for the Encouragement of the Fine Arts, is about to deliver a course of "Ethnographical and Art-Historical Lectures" on the extreme north and the extreme south of Europe, beginning with Iceland and closing with Naples and Pompeii. They will, we are sure, be deeply interesting and highly instructive. Mr. Browning has made "the grand tour," and will describe what he has seen. Few men are better qualified to discharge duly the important task.

THE NEW ART-POTTERY GALLERIES, erected by Messrs. Howell, James, & Co., of 5, Regent Street, are now open to the public. They are devoted more especially to the exhibition of Lambeth Faience, to which we drew the attention of our readers a few months ago.

THE WELLINGTON MONUMENT.—It is publicly stated that "a memorial to the Government is lying for signature at the Arts' Club, with the object of suggesting that the Wellington monument for St. Paul's may be surmounted by an equestrian statue, according to the original idea of the artist, the late Mr. Stevens." Whether this was actually part of the sculptor's design we cannot say; but we do most sincerely hope that no such act of Vandalism will be permitted: it recalls to mind the troopers of Cromwell quartering themselves and their horses in our cathedrals and churches.

THE SOCIETY OF ARTS has lost a most efficient officer by the death, after a very short illness, on the 7th of last month, of Mr. S. T. Davenport, whose connection with the Society had lasted more than thirty years. It is acknowledged that it was in great part due to his zeal and active efforts that the institution has reached its present prosperous condition. Mr. Davenport's position was that of Financial Officer.

## ART-PUBLICATIONS.

PERHAPS in the whole range of English literature Gustave Doré could have found no single composition so suited to his genius as "The Rime of the Ancient Mariner,"\* the weird poem of Samuel Taylor Coleridge. It is grand yet ghastly, seductive yet appalling: we seem to see the poet's pictures without the aid of Art. Still it is a theme in which the artist may revel, as he would do among the wizards and witches of the Brocken. To describe the twenty-six illustrations by the marvellous painter of France is out of the question. They are all wood engravings, and do justice to the drawings from which they are made; moreover, as no doubt the great painter himself placed them on the wood, they evidence his industry as well as his genius. For any ordinary "hand," in these twenty-six prints there is work for a year. Every point in the mournful "Rime" is fully brought out—from the wedding guest whom the mariner arrests with "slimy hand" and "glittering eye," to the close of the fearful story. The poet and the painter are worthy to be associated in this costly book—popular it cannot be; the scenes of horror depicted forbid its extensive circulation, even if its price were far less than it can possibly be: but there are many who can appreciate productions of Art that are so awfully grand as to be terrible; and these will covet, and must possess, a wonderful work of genius that has scarcely had its parallel in the century.

MR. HAMERTON'S valuable treatise on the art of etching, which was reviewed in our columns about seven years ago, having been for some time out of print, the author has deemed it expedient to issue another edition.† Practically it is, per-

haps, of greater utility to the student of etching than its predecessor, for it contains a large mass of new matter explaining the newest improvements in the various methods of working as adopted by the most eminent artists, while it notices in detail the most recent examples which have appeared both in this country and on the Continent, among which may be mentioned Unger's masterly reproductions of many of the most important works of Frank Hals. Two entire chapters are devoted to this latter subject, which appear under the general heading of "The Interpreters of Painting, and Copying in Facsimile." But in this new edition we miss the series of striking illustrations, between thirty and forty in number, which graced the earlier book: it was found impossible, Mr. Hamerton says, to reproduce these from several causes; and instead of them he gives about a dozen etchings, small, but of a good kind, for the purpose, as he remarks, simply of making the text more intelligible, and not at all as "embellishments." Pictorially the book loses in value by the omission, but in all other respects it is a gainer, the absence of the original illustrations being amply atoned for, in a volume the object of which is chiefly instruction, by the additional matter the author has introduced, almost, if not quite, exhausting the subject.

THE SCULPTOR FOLEY stood at the height of his profession. He excelled in every branch of it; in busts, in monumental work, in poetic sculptures, in equestrian statues, in portrait statues—he was a great master in them all, and it would be hard to say in which he surpassed another. He was a good as well as a great man—one of the worthies of a country that seldom cares to let the glories of her distinguished sons die out of remembrance. This book is a monument to his memory.\* It contains fifteen steel

\* "The Rime of the Ancient Mariner." By Samuel (Taylor) Coleridge. Illustrated by Gustave Doré. Published by Hamilton, Adams & Co.

† "Etching and Etchers." By Philip Gilbert Hamerton, Author of "The Intellectual Life," &c. Published by Macmillan & Co.

\* "The Works of John Henry Foley, R.A., with Critical and Illustrative Notes." By W. Cosmo Monkhouse. Published by Virtue, Spalding & Co.



engravings from his works—fine specimens of Art, which convey a just idea of his varied genius. The memoir is contained in a score of lines of no value, and the letterpress does not aim to rise above the class respectable; but as a collection of engraved works in sculpture, the book is not likely to be surpassed in our time.

THACKERAY will—as long as lasts the language in which he wrote—hold a prominent place in the annals of English literature. His rank as an artist is not so well understood, but if he had devoted his energies to Art, there can be no doubt that he would have attained to eminence in a profession which he regarded purely in the light of an auxiliary. In the book before us, edited by his accomplished daughter,\* he supplies ample evidence of great capability. They are rough, often little more than ideas, and sometimes ill-drawn; but they are full of point, humour, and character, and manifest the observant faculty, knowledge of human nature, and a keen appreciation of the virtues as well as the failings incident to humanity. In most cases they are redolent of humour, and show that the pencil, as well as the pen, was that of a wit—according to the loftier meaning of the term. The book is a very pleasant book to read during winter evenings; it may wile away an hour agreeably and not unprofitably, and make merry the time that might be otherwise dull. If it adds little to the fame of the great author, it will take nothing from it.

No writer who seeks to describe Wicklow and Killarney can go far wrong. The book we notice † does not profess to do much, and really does very little. The chromographs are charming: Mr. Rowbotham has felt and appreciated the beauties of "all beautiful Killarney," and added to the attractions of a district unsurpassed in the whole world. The woodcuts are all borrowed from Mr. and Mrs. S. C. Hall's "Ireland: its Scenery and Character," and Mrs. S. C. Hall's story, "Midsummer Eve," the scene of which is laid among the Irish lakes. The book might assuredly have been better done. Mr. Loftie pretends to be no more than a compiler: he has been content to glean from many authors, and so far has done his business well. But we must ask how long ago it is since he visited Glengarriff, where we understand there is now an admirable hotel, with every "convenience" for travellers, of which he appears to know nothing.

JAMES GRANT WILSON is an officer holding high rank in the army of the United States—a distinguished officer who in the "piping times of peace" devotes his time to literature. He has been recently in England and in Scotland—at home—where he has many friends. Of Scottish descent, as his name indicates, he is proud of his ancestry, and has given to what may now be rightly termed his native country, America, the gleanings of an honourable life from the treasures bequeathed to all mankind by the great people from whom he is descended. A volume of six hundred pages contains the gems of the Scottish poets, ‡ beginning with Thomas the Rhymer, and including a vast number of the worthies who have thus made themselves famous "for all time." The book is thoroughly well done; the selections are made with taste and judgment; the very best pieces of the poets are invariably selected. Some who appear in the list of immortals are scarcely entitled to the places they occupy, while there are omissions for which we cannot account. Why, in the name of wonder, is Allan Cunningham absent? and why is not Francis Bennoch—less known to fame, but hardly less worthy—away from such a congregation? We could name others, but these will suffice. At all events, this is a noble and valuable contribution to our literature—the literature of England and Scotland, as, happily, it is that of the United States of America.

\* "The Orphans of Pimlico, and other Sketches, Fragments, and Drawings." By William Makepeace Thackeray. With some Notes by Anne Isabella Thackeray. Published by Smith, Elder, & Co.

† "Views in Wicklow and Killarney." From Original Drawings by T. L. Rowbotham. With Descriptive Notes. Compiled by the Rev. W. J. Loftie, F.S.A., &c. Published by Marcus Ward & Co.

‡ "The Poets and Poetry of Scotland, from the Earliest to the Present Time." With Biographical and Critical Notices. By James Grant Wilson. Published by Blackie and Sons.

"CASTLES AND ABBEYS OF ENGLAND," by the good Dr. William Beattie, is a useful and admirably-constructed book that has long been out of print.\* The author died within the past year, at a very ripe age; unfortunately no memoir of him accompanies the volume, which it would have pleased the venerable man to have seen thus issued, with the advantages of fine paper, clear printing, and graceful binding. The castles and abbeys he described, and which artists have here lavishly pictured, are mostly ruins,—such as Rochester, Kenilworth, Waltham, Carisbroke; but their history is the history of England—its chivalry, its statesmen, its sovereigns; and the times described were the stirring times of the Wars of the Roses, the Civil War, and of periods long anterior. The work is admirably done. Even now that so much more is known concerning them, it may be read with pleasure and profit, and among the books of the year it will take a high place. Dr. Beattie, although he wrote many volumes, was a physician in large practice; he was the associate of many leading men of Art and letters of his time, among others Thomas Campbell, whose kind, generous, and devoted friend he was to the end of the poet's life.

THE publications of Messrs. Cassell, Petter, and Galpin are as varied as they are generally instructive and popular: this enterprising firm caters for all classes of readers and thinkers, and sometimes for the class—a rather numerous one, we are often inclined to think—which does neither, but who find no other interest in a book than to look over the pictures it contains. One of their latest publications is a volume † which will certainly meet the requirements of this latter class at least, and may not prove unacceptable to the others. "Art Studies of Home Life" consists of a series of photographs of pictures by several of our best-known artists—Landseer, Webster, Leslie, Mulready, E. M. Ward, &c.—evidently selected with a view to variety as well as excellence of subject. These photographs come out very effectively, though we have always considered the art unsuited to book-illustration; it lacks the refinement which engraving of almost any kind gives, as well as the gradation of tints that produces both delicacy and harmony. Mr. Turner's text is interesting enough in its way, but has often little or no connection with the subject which is assumed to call forth his remarks: still, the volume will doubtless hold its way among the giftbooks of the season.

And while writing about one of Messrs. Cassell's publications, we may note the completion of Mr. James Grant's "British Battles on Land and Sea"—a most interesting work, recording the various actions in which our soldiers and sailors have been engaged, from almost the earliest authenticated period down to the latest engagement when they fired a hostile shot. Another of the same publishers' serials is Dr. Wylie's "History of Protestantism," which has now reached the fifteenth part, bringing the narrative down to the period when Calvin makes his appearance on the stage: it cannot, and ought not to, fail of finding a welcome in thousands of our island homes. "Cassell's Library of English Literature," edited by Professor Morley, is also making good progress: it has now reached the early years of the seventeenth century; Michael Drayton and Samuel Daniel closing up the ninth part of this valuable serial. And, lastly, "Old and New London," another of Messrs. Cassell's publications, commenced by Mr. Thornbury and continued by Mr. E. Walford, introduces the reader to a portion of "Westminster and the Western Suburbs." All these works are illustrated with a multitude of engravings.

GUSTAVE DORE.—Few men who are dead, and none who are living, give such evidence of industry combined with genius as does the artist whose honoured name heads this notice. One would fancy him a "son of the sleepless," for he seems to take no rest: a picture twenty feet by ten appears but as the produce of a

\* "The Castles and Abbeys of England." From the National Records, Early Chronicles, and other Standard Authors. By William Beattie, M.D. Published by Virtue, Spalding & Co.

† "Art Studies of Home Life." By Godfrey Wordsworth Turner. Illustrated by Twenty-four Full-page Photographs by the Woodbury Process. Published by Cassell, Petter, and Galpin.



day, so rapidly does one great work succeed another; if he has any breathing-time, it is not apparent. Be it as it may, his marvellous productions increase in excellence year after year. He can scarcely be described as having reached the prime of life, and it would be safe to say his grandest works are yet in his mind, and await only time to place them on the canvas. One would have thought he might be content to let the engraver do the work he might do—but no! ‘The Neophyte’ under notice\* is a large print, about two feet by two feet six; it is a finished etching *by himself*—very masterly, of course, and as fine in its way as anything of the class that has ever been produced. It is highly wrought, being midway, indeed, between an etching and an engraving. The picture is well known as one of the most remarkable of the Doré Gallery. There are others we prefer to it; the story is painful, yet it is the record of a sad truth, and no doubt the artist saw in actual life something very like it. The Neophyte is a young monk, surrounded by the old monks who are to be, thenceforward, his only associates. A foretaste of discontent approaching misery shows itself in his attitude and in the expression of his features; to draw back—it is too late! That is enough to tell the story the accomplished artist has painted.

OF Morocco and the Moors we know very little; fortunately an eminent physician, Dr. Arthur Leared, passed his summer holiday in that comparatively unknown country and among that peculiar people, and has given us a book full of knowledge, the result of close inquiry and keen observation.† He made good use of his time, saw much, heard more; and the result is a volume which makes us rejoice that he contrived for some two or three months to run away from his patients. It is not largely, but is well, illustrated; leading points in character and scenery have been skilfully engraved; history has been drawn upon, though sparingly; anecdotes are scattered throughout the pages; lively details are given of the natives of Tangiers and Morocco: and, altogether, there has seldom been a book issued with so much matter and so little pretence. The learned Doctor might claim from us a page of compliment, but he must be content with a few lines of rightly-earned and justly-accorded praise.

“ENGLISH LAKE SCENERY.” We have a rare collection of lake and landscape glories in a very charming volume Elijah Walton presents to us.‡ He has seen and pictured grander scenery among the mighty Alps, but we doubt if he has ever copied “bits” of truer beauty than he found beside the lakes that refresh and gladden eye and mind in our own England. For ourselves, at all events, we prefer these incidents of veritable loveliness to the sublime and beautiful of distant lands, and that principally because, among other reasons, they are within easy reach of the traveller whose holiday may not extend beyond a week. Each of these views—and there are twenty-two of them—is as near perfection as a chromolithographic copy can be; they are small, but we do not seem to need size. It is absolutely marvellous how thoroughly those who look on them are transported to the scene depicted, whether to quiet Windermere, calm Buttermere, the rapids at Colwith and Rydal, the snowclad crags at Honister, or the mountains Helvellyn and Skiddaw. The variety in this delicious assemblage of grand or graceful productions of nature is to be especially noticed; the artist has evidently studied how to show off the English lakes to best advantage by exhibiting *all* their beauties. No doubt if there had been a hundred views instead of twenty-two, we should have had more enjoyment, but there would even then be little more variety than there is in this comparatively small collection. The book is the production of a true artist, and Mr. Walton has added another wreath to his crown of laurels. The letterpress is carefully and graphically written, but lacks the enthusiasm which the land of Wordsworth, Southey, and a score of other poets might, we think, have more thoroughly excited.

\* ‘The Neophyte.’ Etched by Gustave Doré. Published at the Doré Gallery.

† ‘Morocco and the Moors: being an Account of Travels, with a General Description of the Country and its People.’ By Arthur Leared, M.D., &c. &c. Published by Sampson Low & Co.

‡ ‘English Lake Scenery.’ By Elijah Walton, F.G.S. With Descriptive Text by T. G. Bonney, M.A. Published by William M. Thompson.

MAJOR WALSH is of course a soldier—one of the many officers of our army who, having had opportunities, has turned them to good account. His book is full to overflowing of adventure;\* he has been in “countries rare,” and has picked up many strange stories; if we may or may not believe them all true, at least they read like truth, and excite the interest of the reader while ministering to his information and enjoyment. The book is full of sparkle—that is the fittest word to express our meaning. We do not envy him the perilous scrapes into which duty or pleasure led him; but that will not be the feeling with his boy-readers. He tells a story well, writes with much freedom, often indeed with facility, and is no doubt an effective officer, although he does follow a fashion now happily not uncommon in the army, and writes a good book.

MRS. KEMP has given us a very pretty book,† skilful, healthful, and very pleasant as regards her efforts with either pen or pencil. The compositions are charming, simple, unaffected, and sometimes graceful and forcible; they are rhymes for the young that may please the aged; while as an artist, at least as a book illustrator, she may take high rank. Her drawings are sound and true, full of fancy, and not unfrequently her sketches are pictures that might occupy squares of canvas, and not unprofitably. Though an unassuming book, it is one of the best productions of the season. Perhaps it is an objection that the letterpress is in German text, for there are not many young folk who can read it.

FEW artists come before us so highly recommended as Mr. William Simpson; he has advantages that few men have had; his great natural ability has been perfected by travel; there are few parts of the globe he has not visited; in Turkey, Egypt, the Holy Land, in India, China, and Japan, and in various countries of Europe, he has wrought with his masterly pencil, and given to the world the results. This very beautiful and most attractive book ‡ surely contains the pick of his collection. A series of eighteen admirably-executed chromolithographs, in one volume, represents chosen groups from eighteen countries, beginning with Russia and ending with America, at the Falls of Niagara; including Medoc Indians, girls of the Ganges, a girls’ school at Peking, a family of Crimean Tartars—introducing us, in short, to the “Picturesque People” of all humankind. The marvel is that he has seen them all—that each group is pictured from life. It will be readily understood that a more perfect book, or one of greater value, has very rarely been submitted to the public—not of England merely, but of every nation; for there is no people by whom the beautiful volume will not be eagerly and warmly welcomed. We have but to add that the authorship is as good as the Art.

WILLIAM H. G. KINGSTON! The name has been annually before us for we care not to say how long; but, in truth, more and more welcome year after year; Mr. Kingston’s tales of perilous adventure, of the marvels associated with a sailor’s life, of the indomitable energy, moral and physical courage, and ever readiness to embark in any undertaking that promises danger, and the joy to be gathered from it—all, in a word, that gives peculiarity to sea-pursuits, has never been better presented than by this veteran of literature, who began life, and up to manhood continued it, on shipboard; he paints truly, because he thoroughly knows his theme: and it seems inexhaustible. “The Three Commanders” § is as fresh and vigorous as any of the many books that bear the author’s time-honoured name, and will be a favourite with boys, as have been all his productions.

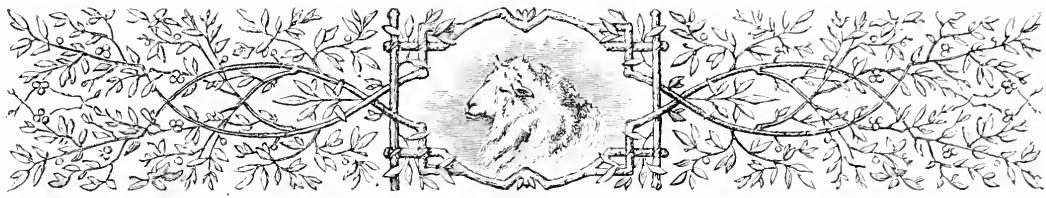
\* ‘Sporting and Military Adventures in Nepal and the Himalayas.’ By Major Blaney Walsh. Published by James Blackwood & Co.

† ‘Little Maids: Rhymes with Illustrations.’ By Mrs. W. Kemp. Published by Griffith and Farran.

‡ ‘Picturesque People: being Groups from all Quarters of the Globe.’ By William Simpson, F.R.G.S.; with an Introduction and Descriptive Letterpress by the Artist. Published by William M. Thompson.

§ ‘The Three Commanders; or, Active Service Afloat in Modern Days.’ By W. H. G. Kingston. Illustrated by W. Friston. Published by Griffith and Farran.





## STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.



THE records of Landseer's earlier career show that among his most liberal patrons of that time was the family of the late Duke of Bedford. So far back as 1823, when about twenty-one years of age, he painted a portrait of Georgiana, Duchess of Bedford, which was subsequently engraved by C. Heath for the "Keepsake:" the sketch for this picture was sold, with the contents of the artist's studio, after his death. In the possession of the Rev. Lord Wriothlesley Russell is a picture painted by Landseer in 1824, which is called the 'Bedford Family:'

the composition consists of two boys and two girls, with a horse, in a Highland landscape: the scenery and the arrangement of the figures are very similar to those in the beautiful little oil picture from which the accompanying engraving is copied; and it appears very probable that the Duke of Bedford, for whom, we believe, Landseer painted the 'Bedford Family,' saw the 'Gipsy Encampment,' and was so attracted by it as to wish that the young members of the family should appear surrounded by such a setting of beautiful landscape scenery, wherever this may be, for we are unable to fix the locality.

The next engraving, 'Resting,' is from a small pencil-drawing



*A Gipsy Encampment.—Lent by Messrs. Agnew, Waterloo Place.*

dated 1818—so we read it—and was made, as may be supposed, as a study in light and shade: the touches in the old doorway are effectively and boldly introduced, but the shrubs and grass show a degree of timidity, as if the young artist did not yet feel

quite at home among them: they have a juvenile character. The girl seated on the bank in front is fairly drawn, but is posed rather stiffly; the sketch, however, is a pretty little "bit," taking it as a whole. It is from a sketchbook belonging to a



gentleman, Mr. H. G. Reid, to whom we are indebted for several other subjects which have already appeared in this series, and

from whom we have others yet in the hands of the engraver. The book has Landseer's signature, contracted in a peculiar

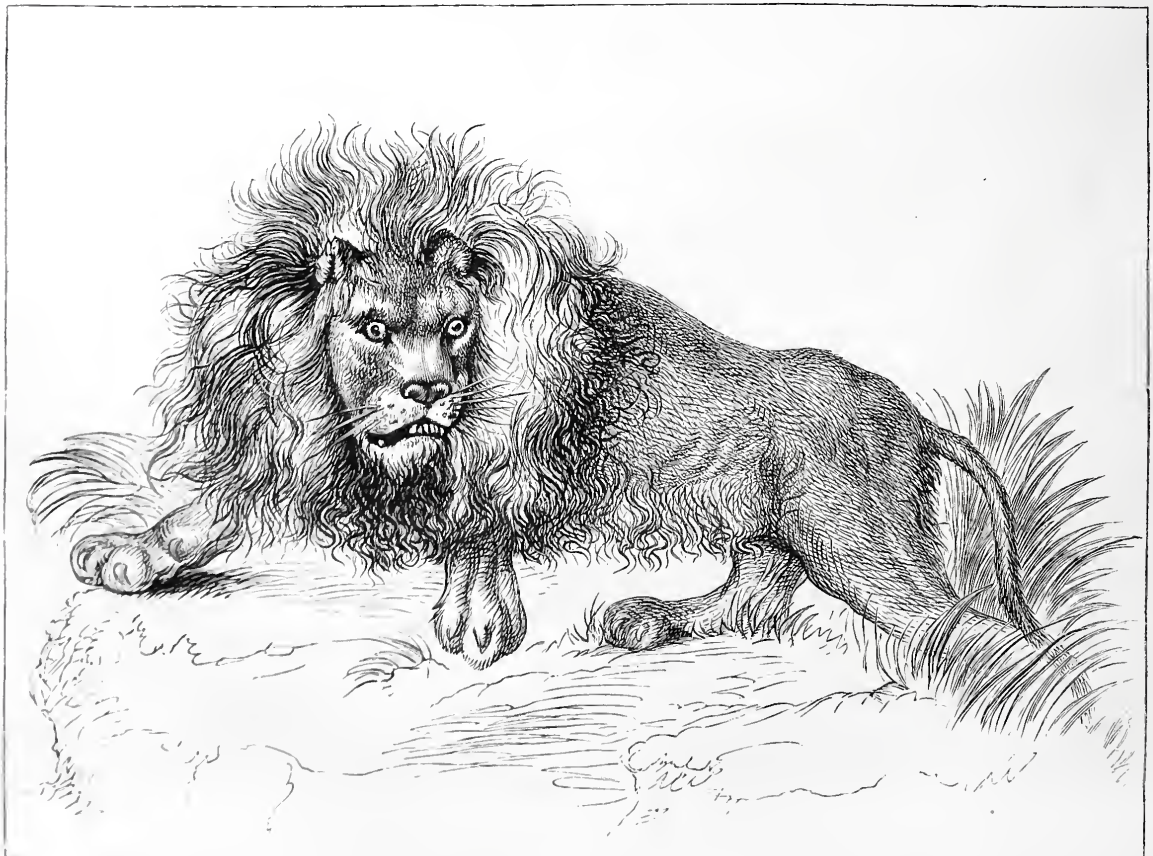


*Resting (1818).—Lent by H. G. Reid, Esq., Middlesbrough.*

way, and is dated "Penshurst, July 15, 1825;" it is therefore evident, from the date on 'Resting,' that some of the sketches

on its pages must have been drawn at a much earlier period.

We are disposed to place the lion which follows—it is also



*In the Jungle (1811).—Lent by George Gurney, Esq., Eastbourne.*

from a drawing in pencil—at the same period (1811) as the 'Senegal Lion,' engraved in the Journal for December last;

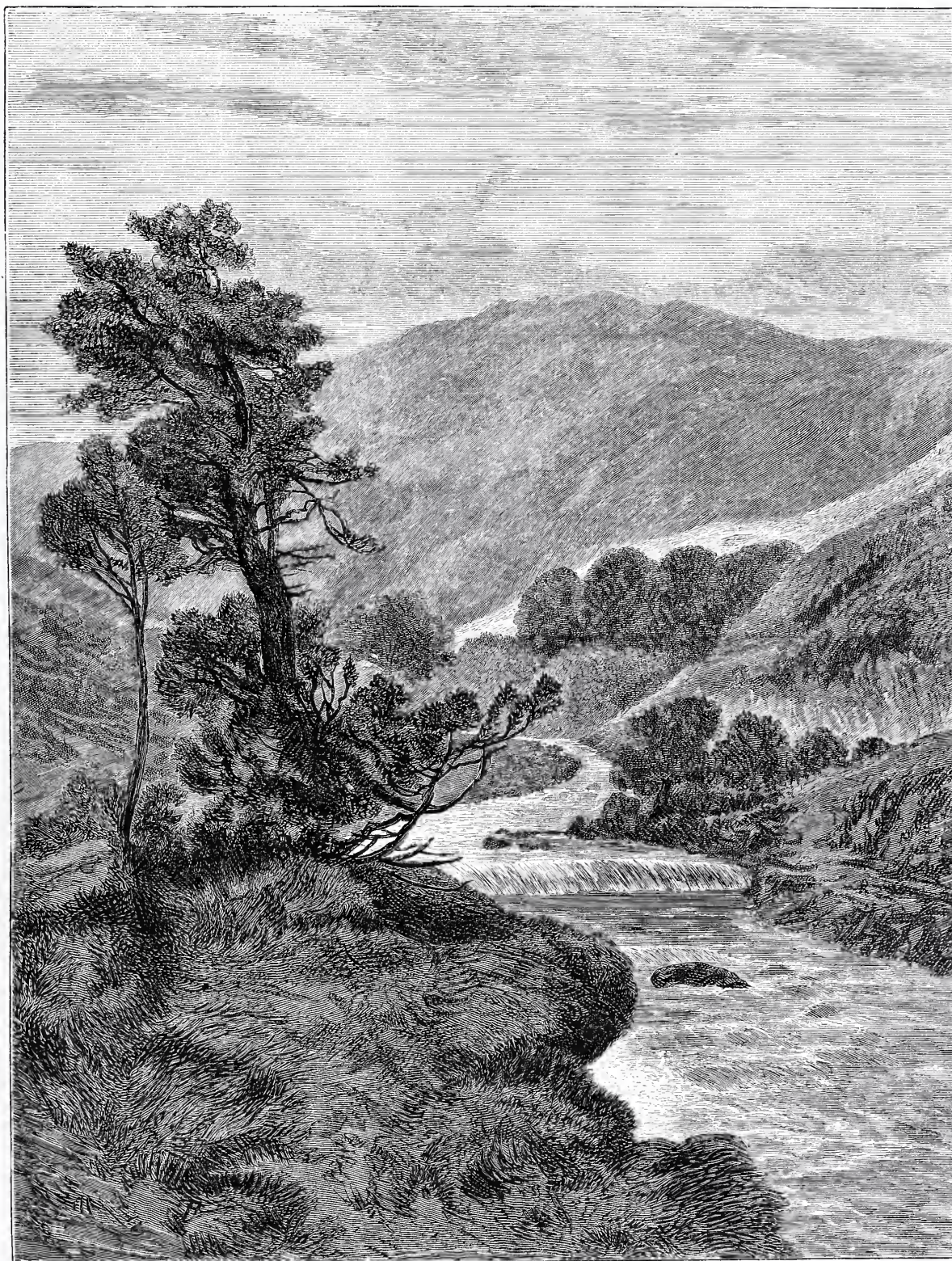
but here the boy-artist has transported the animal from the den of Exeter Change to an African jungle, through which it is



savagely rushing as though an enemy were in sight. It is clear this lion could never have been sketched from nature, at least as it is shown here; Landseer must have imagined it; but it shows remarkable power in ferocious expression, and very clever and painstaking work in manipulation, especially in the cross-

hatching of the lines on the body: the nearer forepaw comes forward rather awkwardly: it is defective in foreshortening.

For the loan of another beautiful sketch in oils we are indebted to Messrs. Agnew, who also lent us the 'Gipsy Encampment,' engraved on a preceding page. As in nearly all the landscapes



*A Highland Mountain Stream.—Lent by Messrs. Agnew, Waterloo Place.*

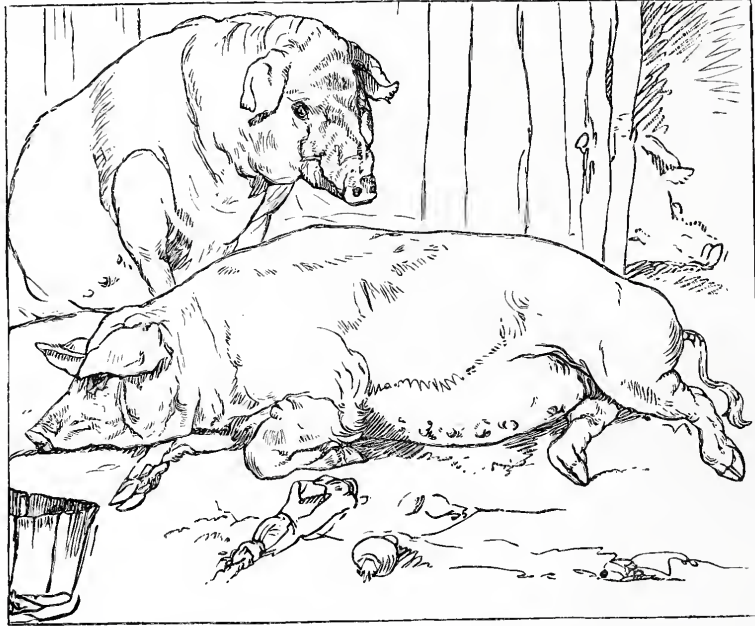
which have preceded the "Highland Mountain Stream," we find no precise landmarks to point out their exact locality, so also in this we are at a loss to determine the spot represented. Landseer, when in Scotland, was accustomed to pass much of his time in Perthshire; it was from that county he derived the

materials of some of his finest works, its mountainous portions forming their backgrounds; and it is more than probable that this is a Perthshire scene. But whether it be so or not, the little picture—it is a very small canvas—is painted with considerable power, and is brilliant in effect: especially noteworthy



is the manner in which the water is presented; slightly discoloured, as after recent rain, there is yet transparency in it;

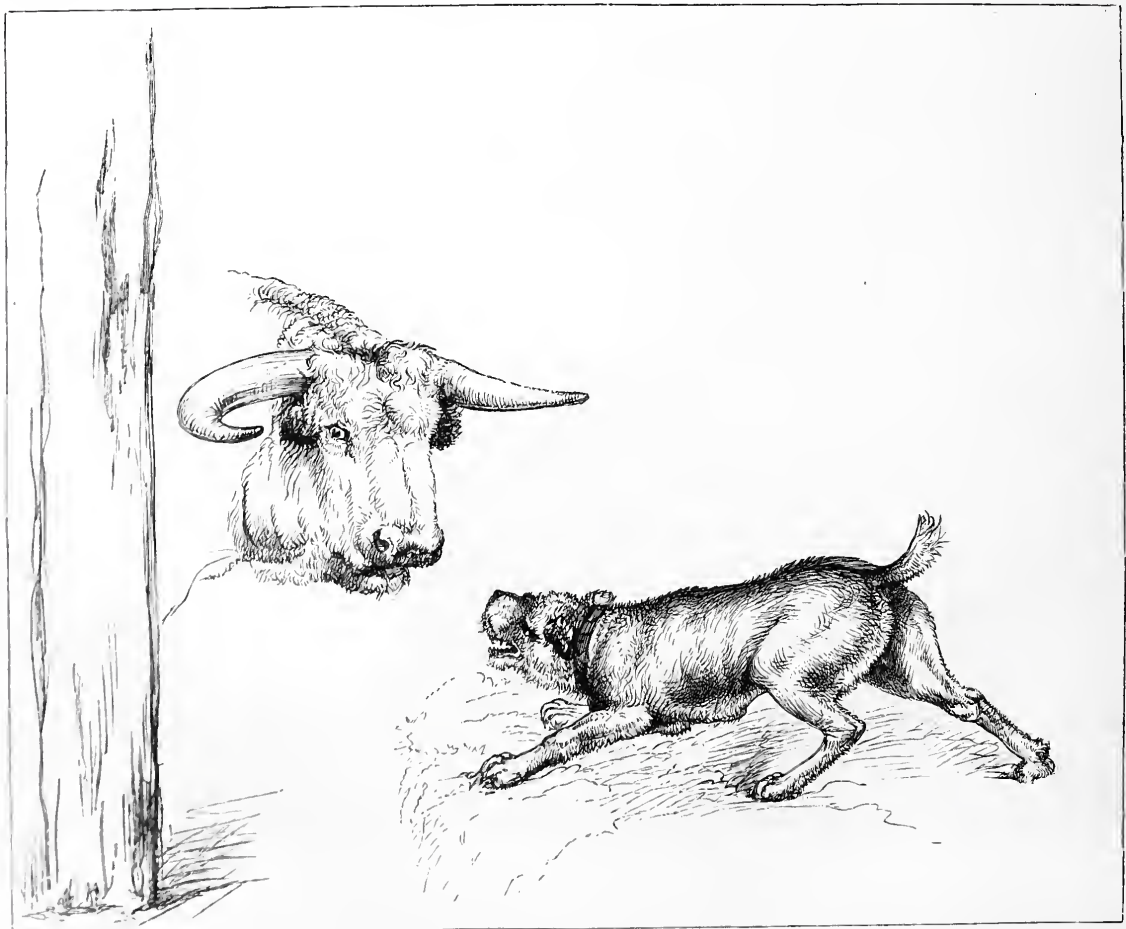
while the forms of the tiny wavelets rushing rapidly over the shallow bed of rock and boulders are most expressive of motion.



*A Pigsty (1818).—Lent by Messrs. Agnew, Waterloo Place.*

The sketch is comparatively of early date, yet not so early as those on this page, when the artist was a student of nature in the farmyard and elsewhere where domestic animals “most do

congregate.” The ‘Pigsty’ is “true to the life;” those well-fed swine are evidently not kept on short allowance, or they would not have left the remains of a feast on the ground in the



*Baiting the Bull (1810).—Lent by George Gurney, Esq., Eastbourne.*

shape of carrots and turnips unconsumed. The dog holding the bull at bay is a remarkably spirited drawing, evidently of a

much earlier date, when the artist essayed to “finish” his sketches. Both this and the one above it are in pencil. J. D.



## THEATRES, THEIR CONSTRUCTION AND ARRANGEMENT.\*

By PERCY FITZGERALD, M.A., F.S.A.

## CHAPTER II.

## ENTRANCES.



THE opera, or theatre, awkward as the conclusion may be, is a luxury for the wealthy. The richly-dressed ladies show that the aristocratic element makes the chief magnificence, and the architect lays out his "grand stair" and the approaches with this view. It is obvious that the grand entrance should be enjoyed by the distinguished portion of the audience; and it seems out of keeping that this section should be sent round to the side, or that, entering thus awkwardly, they should return to gain the foot of the stair. Yet such is the arrangement in M. Garnier's new house. It is inconceivable in what confusion this attempt at classification has involved him. The lateral entrance is some ten or twelve feet below the level of the hall, or vestibule, and the "carriage company" is introduced into a sort of vault underneath the *salle* where they are to sit. This is intended as a crushroom, where, on going away, they are to find their servants. From this they emerge by means of a stair, which lands them at the foot of the grand flight, where they have then to face about and ascend. Nothing, indeed, can be more elegant or brilliant than the manner in which this supplementary stair is combined with the other, and the whole is a triumph of rich effect; but it is no more than a picturesque contrivance to hide a faulty arrangement.

Far more harmonious would it have been to have set down the brilliant company, from their carriages, at the front entrance, where, the flight of steps being removed, the carriage would draw up close to the shelter of the covered colonnade, into which the visitors step. They would then be ushered into the hall, and see their whole progress clear before them—the perspective of the inner hall, the grand stair rising before them, &c. This arrangement is in harmony with M. Garnier's own principles, who lays it down that the mind of the playgoer should be æsthetically treated, even in the approaches of the house, which are generally so mean and narrow as to depress. But how much more depressed will be the fine company on being taken through the subterranean passages!

Again, where the *façade* is long and spacious, there appears to be no good reason why the whole audience, without distinction, should not enter, in noble and appropriate fashion, by the front; even the pure mob will have its respect both for itself and for the entertainment increased by such an introduction, instead of being sent round and about the flanks of the house to seek some meaner place of entry devoted to themselves. In France this principle is virtually conceded, owing to the system of "control," every one having to pass before one common authority to exchange his voucher. There is not also, as with us, a separate money and check taker for every part of the house, but two bureaux, one for the first, the other for the second class of places. With a long arcade such as the new Opera boasts, there would not be the danger of being cut down by the carriage traffic; for the pedestrian would gain the arcade by approaching it from the right and left, whereas the stream of vehicles would be coming from the lower part of the Place. By the present arrangement the bewildered pedestrian will not know how to gain the arcade, as the carriages will be converging fanlike to one corner at the side; and the lines of their course will be from all quarters. So long an arcade has a vast advantage, allowing the audience to pass out under shelter, and at its many openings, to wait for carriage or hired cab.

Thus, well-planned theatres should be without flights of steps in front, even at the sacrifice of some dignity and monu-

mental effect. The arrangements at Covent Garden, a new theatre, are in a rather poor and commercial spirit. Nothing can be weaker or more inartistic than the approaches; though for this the architect is certainly not responsible, as he was obliged to contrive a large theatre on a very small space of ground. The portico—which is virtually the portico of the old house—is imposing enough, but it is a mere sham; for the tunnel cut underneath the ponderous columns takes away the whole effect of grandeur. The vestibule is low, and the staircase, which is squeezed into a corner on the left, mean in the extreme. With so small a *façade* it would be impossible to admit all classes of the audience in the front, and the tenants of the galleries, amphitheatres, &c., are properly relegated to special entrances at the side. Indeed, in England, where the hierarchy of classes is so rigorously distinguished, the theory of universal entrance by the front might be altogether set aside; for, as there is a separate pay-place for each order, the architect would be merely logical in providing a special entrance for each class, the position of each being naturally determined by the position of the staircase devoted to each. The position of this, again, would be readily fixed by its relation to the tier to which it leads; and for the galleries this would of course be found at the angular space where the semicircle springs from the main wall. It could not, of course, be in the middle, at the centre portion of the circumference, as all this region belongs to the more dignified section of the house. As these gallery stairs, then, would terminate on the ground-floor, at a point about half-way down the side of the building, such would naturally be the place to fix the entrance. In foreign countries, as we have seen, the practice of "controlling" every member of the audience at a central bureau, makes it a necessity that every one should pass through the central hall of entrance. A republican might object that this logical expression might be carried further, and that the grand stair, so broad and spacious, might be also the common stair for the whole house, and lead to the top, passing by on its course each tier, and discharging there the proper proportion of the crowd. But here conditions of construction settle the question of itself; for such a "grand stair," broad, solid, and spacious, could not be carried to the top of a lofty building without a vast expenditure of strength. Moreover, by the time it approached the roof, its proportions would be out of keeping with the area and the comparative squalor of that region. A special stair leading directly to this quarter seems the most suitable arrangement. Further, such a stair would lose a contingent of its passengers at every storey; it ought, therefore, to grow more and more modest as it ascends. The grand stair, therefore, should be merely the mode of access to the grand lobby and the interior of the house, while the lobby itself becomes a fresh point of departure for gaining the higher boxes. Again, the galleries being at such a vast height, and not to be reached by a stair proper, but by something in the character suited to such an ascent, the light ordinary gallery stair seems well adapted to its purpose.

It must be confessed that Drury Lane Theatre is a very fine specimen of theatrical architecture, though the exterior is most rude and unpicturesque; the portico is simply barbarous, but the colonnade is striking enough. Nothing can be better than the lofty entrance-vestibule and the rotunda into which it opens, which serves as a crush-room, and the noble arrangement of the staircase on each side. Though the entrances to the pit and galleries are at each side, the free arrangement of the whole is such that they can be readily gained from the grand vestibule. Everything in this fine theatre is spacious and airy.

M. Garnier's reasons for his marshalling the various classes of his audience are very ingenious and specious. He divides it, somewhat arbitrarily, into four categories. There are the foot passengers with tickets, and those without; and the

\* Continued from page 15.



carriage spectators with tickets, and those without. This seems refining a little too much, and to make distinct provision for each of these classes is an artificial and not a natural process; but it is really forced upon him by that unusual arrangement of sending the carriage traffic round to the side. All carriages, private or hackney, are there accepted as belonging to the one category; but their freight, on entrance, is divided: the subscribers and persons who have secured places taking their way to the underground vault before described, while the rest have to find their way through side doors to the front of the house to buy their tickets. Those on foot who *have* secured their tickets pass directly into the hall, past the controllers, while those on foot who have not, must range themselves *en queue* in an enclosure. All this is confusing, and must cause loss of time from ignorance of the proper form to follow, and involve great *détours* owing to the divisions and barriers. A little reflection will show that, once the threshold passed, the distinction of "carriage company" and foot passengers vanishes, and the only practical one left will be that of boxes, pit, and galleries. The distinction between those who have taken and those who have not taken tickets, seems as fanciful as that other between those who go to the cloak-room to leave their "things," and those who pass on without doing so. But all this elaborate refinement can be traced, as we have seen, to the false division of the company. At a railway station all classes arrive together; the tenants of cabs, carriages, and pedestrians; the separation into classes is reserved for the platform. The spacious hall or vestibule of a theatre should be like the common highway, and the sorting of the classes should begin at the staircase.

A grand theatre, being a sort of apotheosis of splendour and luxury, is not merely a place where rank and wealth find entertainment on the stage; the audience itself is part of the *spectacle*. Neither is the whole time spent in the theatre devoted to the entertainment, but a period of nearly a third of the evening is consumed in "waits" between the acts. A place where such intervals can be spent has nearly always been provided; and indeed, apart from this feature, the lobbies, corridors, and staircase have always been treated with an ambitious style suited to the festive atmosphere of the place. With foreign nations the *foyer* has become indispensable—a good deal owing to national character and to a certain vivacious restlessness. In England there is, indeed, found what is called "the saloon;" but it is intended to supply another want—that of refreshment; and in most of the modern London houses it pretends to nothing more than being "a bar." But, fifty years ago, the saloon at the great houses of Drury Lane and Covent Garden was as an important element of entertainment and revenue as the stage itself; and we need only turn to the coloured illustrations in Pierce Egan's "Life in London" to see what sort of a scene it presented. At Drury Lane may be now found the old pattern of saloon—a vast stuccoed chamber, like a ball-room; and at Dublin another such splendid apartment, now deserted and purposeless. The English, in truth, do not care to quit their places *en masse* between the acts merely for the sake of conversation; still, there can be no doubt but that it seems appropriate and natural that every great house should be furnished with some such place of meeting, whether it be in fashion or not, just as a ball-room is a fitting portion of any great nobleman's mansion; and to the visitor, the spectacle of some such grand apartment, lit up and handsomely appointed, in the theatres of the great capitals, seems a necessary element in a building of such state and pretension.

The *foyer* is invariably found in one quarter of the theatre—which is, indeed, the only appropriate one—namely, immediately behind the *façade*, and over the hall of entrance. Here the situation offers a certain gaiety and airiness; and in the new French Opera House a charming *loggia* has been added, from which, of a summer's evening, a brilliant view of the *Place* and the converging streets may be obtained. It, however, seems a long way from different portions, especially where flights of stairs have to be ascended or descended—a very slight disadvantage, however. In the houses of the last century—and

notably in that of Bordeaux—the purpose appears to have been to use such a place not as a *foyer*, but as a concert hall; which involves a false principle, as destroying the idea of unity in the building. In these double purposes there is always an air of economy, which is inconsistent with the notion of grandeur; and the visitor who attends such a concert cannot but feel the almost grotesque disproportion between the vast building and its adjuncts, at the moment supposed to be for the service of this inferior purpose. The entertainment, in consequence, loses dignity. Everyone must have felt this in some sense, even when attending a performance given in "the smaller hall" of some great building devoted to shows; the "smaller hall" being reached by rather mean byways and passages, and attended by a diminished service. This may seem fanciful, but it belongs to the æsthetics; and this is an all-important element in refined pleasures like music and the drama.

### CHAPTER III.

#### THE GRAND STAIR.

In a building of such importance and holding so many persons, it may be conceived that the staircase is an important feature, and even one of the most important features. It is not, as in



Fig. 1.—Grand Stair of the new Paris Opera House.  
a, level of the stalls; b, level of the grand tier.

an ordinary dwelling-house, a passage or means of communication between places of rest or residence. It becomes in a great theatre the *grand* stair, and itself is a sort of resting-place—a kind of combination of the *foyer* and corridor, though not on a level. M. Garnier is always just in his views as to the various functions of a theatrical building, and expresses them with more than French clearness and point; and he is particularly happy in his analysis of the artistic functions of a grand stair. To the careless the views on such a matter will seem far-fetched and puerile, but the point is of vast importance. It is here that the instinct of the man of genius is revealed, as distinguished from the "cleverness" of the average architect. This appreciation of the staircase, and the divining of its true importance, affects the relation of all parts of the building.



The use to which it is put shows of what character it ought to be. Hundreds are to ascend and descend with comfort and luxury—persons arrayed in beautiful dresses, persons of luxurious station, whose movements are slow and fashionably languid, and who meet friends and acquaintances as they move. It must, therefore, be broad and spacious, and easy of ascent. These elements are in themselves architectural beauties. In palaces and old halls of justice, and other buildings, the stair is made a picturesque and effective motive. When it is treated in this important way, from its principle of construction, it requires a certain elaborate handling. It demands a vast deal of space, as being a mode of uniting different floors. Only appearing once, it naturally finds its place in the centre. In all the great modern theatres, when great space can be found between the circumference of the *salle* and the street, a grand central staircase has been made an important feature. When such space is restricted, as in the Theatre de la Gaieité at Paris, and that of La Monnaie at Brussels, the spectator ascends by a sort of semicircular flight to the right and left as he enters. In Drury Lane there was a good opening for effective treatment, there being some fifty feet between the entrance and the boxes, the centre of which was filled by the fine rotunda reaching to the roof, which, however,

is virtually purposeless. On each side, however, it opens into wings, each containing a series of flights that lead up to the various tiers of boxes. How much finer would have been the effect of filling the rotunda with a grand stair, and have taken in some of the space in the adjoining wings. The architect is said to have had in his mind the model of the great Bordeaux theatre, but it is surprising that he could have overlooked this remarkable feature in the original. The doubling the stair diminishes the importance of each, and abolishes the idea of a grand stair.

There is a little problem connected with the treatment of a grand stair, the working out of which M. Garnier found not a little perplexing. The first tier of boxes is but slightly raised above the highest level of the pit, and the flight of stairs was, of course, intended to bring the visitor to the level of the grand tier. This might appear simple enough; a bold flight leading straight up might be sufficient. But between the levels of the grand tier and the ground-floor are interposed the lower *baignoires* or pit-boxes, and the more raised portion of the stalls known as the amphitheatre. Is this level to be passed by contemptuously, and to be reached by some circuitous mode? M. Garnier, after various devices, turned to the plans of the Bor-

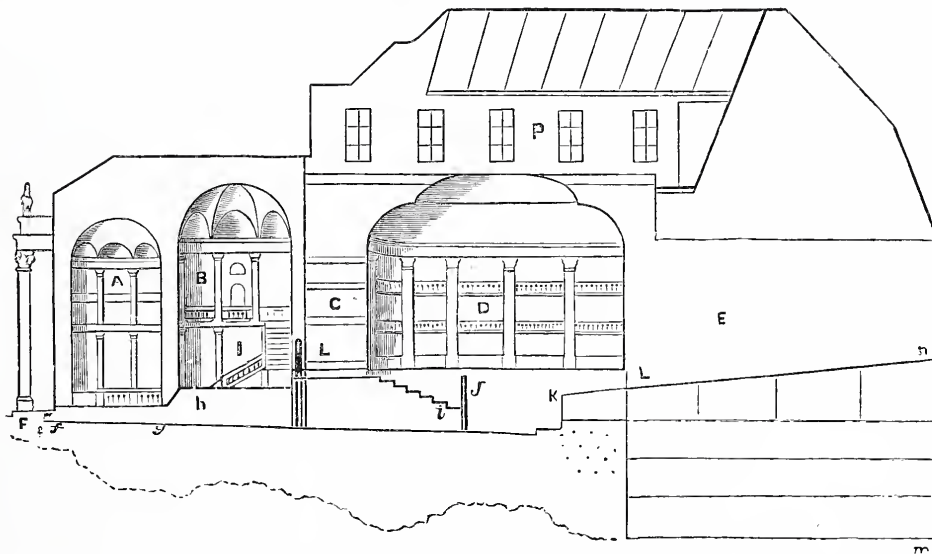


Fig. 2.—Section of the Bordeaux Theatre.

A, F, G, Concert Room and Foyer.  
B, Grand Stair.  
C, Passages to Boxes  
D, Auditorium.

E, Stage.  
h, i, j, Entrance to Grand Tier and Stalls.  
K, L, M, N, Portions of Stage.  
P, Workshops.

deaux theatre, and found a solution there. His stair was carried to the intermediate level of the *baignoires*; then, after opening on a landing, spread out to the right and left, after the shape of a Y, with grand effect (Fig. 1).

M. Garnier is much pleased with the solution. Yet it seems something of a device or shift, and there is a consequent weakness. The stair is broken in the middle, and the stream turned sideways instead of going forward; while the *two* modes of ascent at the top and one only at the lower half seem meaningless. But a more serious objection is an æsthetic one. The flight is intended to lead to the grand tier, the most distinguished place in the house, yet it is interrupted in the middle to accommodate a class inferior to itself—inferior in level and hierarchical order; halting at a sort of half-way house to set down its passengers. This compound office takes away the whole singleness and dignity of the stair. To hide the incongruity a magnificent entrance, with caryatides, &c., was made to the *baignoires*, with the effect of making it the grand central feature of the whole, and as though it was the entrance of honour to the whole theatre, instead of to the dark and justly-reprobated *baignoires* and the crowded amphitheatre. But it will be said, a worthy precedent has been followed. So there has, even to the borrowing of the imposing doorway. But Louis avoided

the mistake, and laid out his house so that the great door of honour should lead to the grand tier, not to the *baignoires* or amphitheatre; and that the first section of his stair should be, as it were, a complete stair in itself. The door, therefore, in itself, was as appropriate as the stair. It might be urged, how was the difficulty to have been got over in the case of the Paris theatre? But this awkwardness was the fruit of the vice of the original "descente à couvert" under the *salle*. To give some height to the strange cavern, the floor of the *salle* had to be raised unduly high; without the cave, the grand tier, instead of the pit, would have been on a level with the pretentious door. As this however was not practicable, the true arrangement would have been either to carry the flight boldly up to the level of the grand tier, or else there should have been a regular lobby on the level of the stalls. Thus there would not have been a grand stair proper, but two inferior stairs of equal pretensions. Now there is the affectation of a complete stair, or grand flight, which is yet interrupted in the middle.

Common sense itself would dictate the arrangement. As the stalls are presumed to be on the level of the floor, there ought to be no need of a stair to reach them. The stair is used to reach galleries. In every large domed hall it should be assumed that the floor and the ground are the same, otherwise



it becomes merely a room, and there is a loss of dignity. It will be urged that the Bordeaux theatre is also faulty in its arrangement, as entrance to the stalls or pit cannot be in front, the stair being an obstruction. But the judicious and appropriate levels on which both grand tier and stalls are placed, bring out everything satisfactorily. There being a sloping platform in the pit, the highest point of this platform is on the same level as the entrance to the grand tier, and the same door answers for both. This happy solution could not be obtained in the new Paris house, where the grand tier, according to modern arrangements, is placed high over the stage, and above the entrance to the stalls. Nothing, indeed, is more effective than the practice, in some of the old grand theatres, of placing the "entrance to the house" in the centre facing the stage, and under the royal box; this entrance, as well as the grand tier itself, being only a little raised above the level of the stage. It comes to this, then, that in a grand theatre the stair should lead to this level and to this entrance; and there should

be properly but two floors, the ground level and this one—the rest should be merely lobbies. A "grand stair" should not, in short, lead to a gallery or lobby, but to a substantial "storey." It is curious, too, that the architect of Drury Lane should have entangled himself in the same blunder; and his stair had to be broken in the middle to let visitors to the grand tier reach their destination. But here it was of no consequence, as the stair was not made conspicuous as of architectural beauty. M. Garnier urges that a great flight such as I have suggested, would be too steep; and, if broken in the middle by a broad landing, would cover too much ground: but it will be seen by the diagram that it is practicable, and its line is bolder and more in keeping with the lines of the "cage" than the broken ones of the Y-shaped stair. The sketch here given will show the treatment of this nice point, and how the great architect of the Bordeaux house was careful to avoid the mistake now described.

(To be continued.)

## A NEW LEONARDO DA VINCI.

THE discovery of any new example of an important "old master" is always an event worth chronicling, if its authenticity be indisputable. In this case we ought not to call it a discovery, because the picture has been known for some time to the few connoisseurs of various nations who have been able to penetrate the seclusion of the proprietor, more content to quietly enjoy his treasure than to make it known, except to his immediate friends. For the first time he has permitted it to be photographed, and its thoroughly Leonardesque characteristics are thus rendered readily appreciable, though the print fails in doing complete justice to the painting.\*

In A.D. 1507 Leonardo writes from Florence to Francesca Melzi at Milan (Gaye's "Carteggio," vol. ii., pp. 96 and 97), and speaks of two Holy Families, "che io ho cominciati," &c., and "che me sono avanzati, condotti in assai buon punto." Of these pictures nothing was known until this one was found, about twenty years since, in a villa near Vinci, and passed almost directly into the possession of the present owner. One of the most distinguished of modern artists considers it an epitome of Leonardo's "Treatise on Painting," and a marvel-

lous *multum in parvo* of his technical skill, ideas of compositions and artistic peculiarities, even to the "blackier than black" of the background against which the Virgin comes into amazing sculptural relief, with, in the original, striking force of *chiaroscuro*. Some of the shadows have darkened, as is usual, with Leonardo, but the surface tints, modelling and expression, are remarkably preserved. Scarcely a trait of the intellectual subtlety of character, either of child or mother, is lost. Engraving, even more than photography, must fail to do this little picture, which is on panel (twelve inches by sixteen), anything like justice. One of the open spaces of the background is an Alpine lake-scene with mountains, better executed, but similar to those in the "Vierge aux Rochers" at Paris; and the other, a perfect picture by itself with wonderful perspective, represents the old castle at Verona, with figures on foot and horseback, and animals, exceedingly minute, but as spiritedly and correctly done as if the artist had worked them out on a large scale; distant hills form the background. One hand of the Child is slightly injured, or unfinished; but, as a whole, the picture is in excellent preservation.

## MARGUERITE.

JAMES BERTRAND, Painter.

C. A. DEBLOIS, Engraver.

M. BERTRAND is a French artist whose works have, within the last few years, been frequently seen in Mr. Wallis's Gallery, Pall Mall. His earliest appearance there was in 1869, when he exhibited a clever composition called 'Young Garibaldians;' and in the following year, a picture of a very different character, 'Virginia Drowned,' from the popular story, "Paul and Virginia;" a *replica* of the painting which obtained much notice in the Munich International Exhibition of 1869, and was one of the contributions of the French Government. The contrast between this picture and the 'Young Garibaldians,' and also the 'Serenaders,' exhibited at the same time as the 'Paul and Virginia,' naturally led us at the time to feel some curiosity as to the direction the versatile talents of the young painter would ultimately take. His subsequent works, almost without an exception, having been limited to single female figures, such as 'Ophelia,' in her fantastic dress of flowers, &c. (1872);

'Rosinetta,' 'Violetta,' &c. (1873); 'Annucia' (1875); all of which appeared in the Pall Mall Gallery, and testified to the delicacy and grace of the artist's embodiments.

To this class belongs his impersonation of 'Marguerite,' from Goethe's *Faust*, where the poet describes her pleading at a wayside shrine, outside of the town, to the Virgin (*Mater Dolorosa*) to aid her in resisting the insidious advances of Faust after the fatal promise to deceive her mother—

"Bend, Holy Mother!  
Mother! rich in sorrow,  
Thine eyes on my distress!"

*Birch's Translation of "Faust."*

It is a sweet face, that of Marguerite, who stands before the Virgin's shrine, with an offering of rich flowers in her basket, and an expression of pensive yet earnest supplication in her eyes as she fixes them timidly on the sculptured figure. Simple as the whole composition is, there is much poetic feeling and gracefulness throughout it, though the costume of the girl seems to belong to a much later period of German manners than that in which the poet has laid the scenes of his great drama.

\* We have received a small photograph of the picture from our correspondent at Florence, but it is so comparatively faint that, except as to the composition, one can scarcely form any idea of the merits of the work.





J. BERTRAND. PINXIT

C. A. DEBLOIS. SCULPTOR

MARGUERITE.







## THE STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

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

BY S. C. HALL, F.S.A., AND LLEWELLYNN JEWITT, F.S.A.

## BELVOIR CASTLE.\*



OPPOSITE the entrance is the Grand Staircase and the Guard Room Gallery. In the windows of the latter are finely-executed stained-glass figures (by Wyatt) of Robert de Todeni, William de Albini, Walter Espec, and Robert de Ros, with their armorial insignia. From the landing at the head of the Guard Room Staircase, which contains full-length portraits of Queen Anne, and George Prince of Denmark, access is gained to the Grand Staircase leading to the principal apartments; the walls of the staircase itself are hung with full-length paintings of the first eight Earls of Rutland, with the armorial bearings of each within the archways. The ceiling is richly groined.

The Regent's Gallery, so called from the Prince Regent (George IV.) for whose use it was fitted up on his visit to Belvoir in 1813, is one of the main features of the Castle. It is a noble apartment 128 feet long by 18 feet wide with a central bow, formed by the central tower, of 36 feet wide. At one end is Nollekens' fine bust of George IV., and at the other, the equally fine bust of the late estimable Duke, while various parts of the room are adorned with corresponding sculptures of the late Duchess of Rutland, the Marquess of Granby, Lord Robert Manners, Pitt, Cromwell, William III., George II., Earl of Mansfield, and others. One striking feature of this gallery is the Gobelin tapestry (eight pieces) which adorn the walls. They are in perfect preservation, and represent scenes in the

*Belvoir Castle: the Statue Garden.*

story of Don Quixote, from designs by Coppel, and appear to have been made in 1770. The walls are also hung with many family portraits and other paintings. The appointments of this splendid room are arranged with perfect taste, and it is filled with objects of interest and beauty. The opposite end of the

Regent's Gallery to that at which the visitor enters from the Grand Staircase, is a gigantic mirror filling the whole space, and thus, in appearance, giving it a double length. From this end one doorway leads to the private gallery of the chapel, and another opens into

The Library. This is entirely of oak, the ceiling divided into compartments with carved bosses at the intersections, and

\* Continued from page 52.



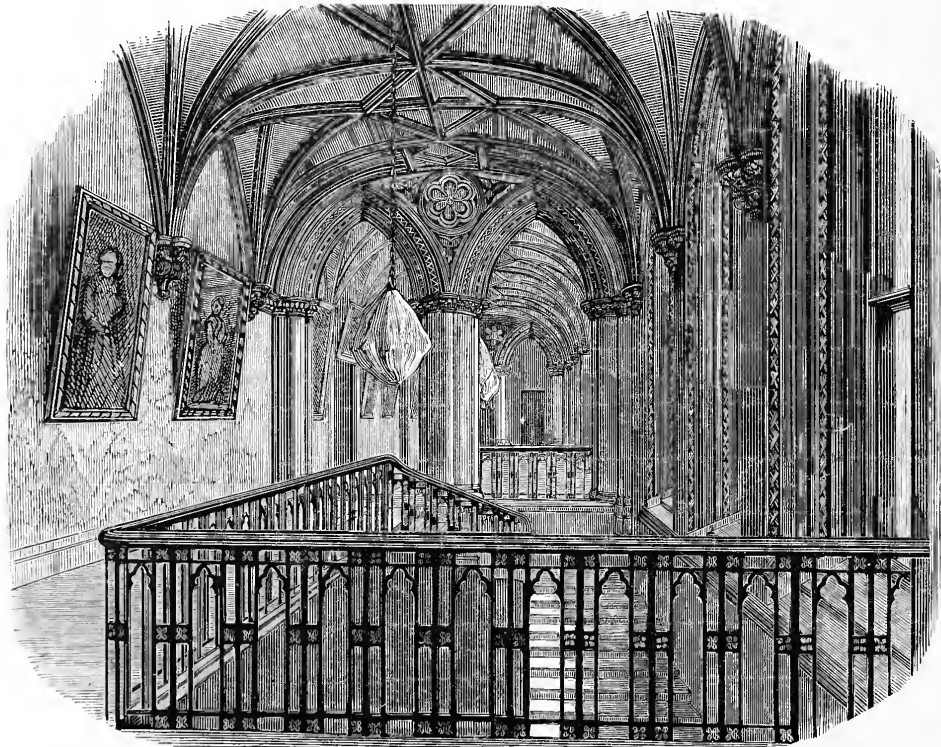
armorial bearings decorating other parts. Over the fireplace Sir F. Grant's fine portrait of the late Duke, "Presented to His Grace as a token of affection and esteem by his tenantry, 27th February, 1856," is placed, and forms a pleasant feature in the room. The collection of books is, as is natural to expect, of the most choice and costly kind, many of the literary treasures being priceless gems of past ages. Among these are several curious and valuable MS. rarities, and sketches by the old masters.

The Picture Gallery is a noble apartment of admirable proportions, with a coved ceiling, rising from a cornice richly ornamented in gold and white, with figures and foliage in bold relief. The collection of pictures in this gallery, some two hundred in number, is remarkably fine and choice, and contains many notable examples of the best and most reputed masters—Murillo, Rubens, Teniers, Gerard Douw, Rembrandt, Claude, Gaspar Poussin, Parmegiano, Carlo Dolce, Berghem, Carracci, Guido, Van Dyk, Holbein, Bassano, Paul Veronese, Bronzino, Vander Heyden, Netscher, Van der Velde, Reynolds, Jansen, Ruysdael, Correggio, Albert Durer, Dekker, Schalken, Spag-

noletto, Caravaggio, Wouwerman, Cuyp, Berghem, and a host of others are all well represented on the walls of this gallery, which contains many of the painters' most choice productions.

The Duchess's Boudoir. A lovely room commanding an almost enchanting view of the grounds and distant country; it was the favourite apartment of the late Duchess, and remains as left by her. It, as well as the other private rooms, passages, and corridors, contains many genuine pictures of note, as well as family portraits.

The Grand Corridor, or Ballroom, which, seen from the landing of the staircase, is shown in the following engraving,\* is one of the most striking features of the interior of the castle. It is of Gothic design, the whole being of stone, and copied from various parts of Lincoln Cathedral. It is lighted by nine windows in its length, with stained-glass armorial decorations, and has an elegant groined ceiling with carved bosses at the intersections; the walls are arcaded, and contain full-length life-size and other portraits of the present noble Duke (two) by Grant; the late Lady John Manners, by Buckner; Lord Robert Manners, by Reynolds; and several others.



*The Grand Corridor, or Ballroom.*

The Queen's Sitting-Room or Green Assembling-Room, in the Staunton Tower, besides being an elegant apartment, commands a magnificent view of the charming grounds and the distant country, including Croxton with the Duke's Deer Park, Woolsthorpe, Harlaxton, the Kennels, and the Lake. Adjoining this are the Chinese Rooms—a suite of bed and dressing-rooms, so called from the style of their furniture and papering, which were occupied by our beloved Queen in 1843.

The Grand Dining-Room has a richly-pannelled ceiling of white and gold, and contains a side-table of white marble, carved by Wyatt, so as to look like a table "covered with a white linen table napkin; the folds being so accurately represented in the marble as to require a close inspection to convince the observer of the solidity of the material." It weighs between two and three tons. In this room are magnificent examples, life-size full-length portraits, by Sir Joshua Reynolds, and others by Sir Godfrey Kneller.

The Elizabeth Saloon, so called after the late Duchess (Elizabeth, second daughter of Frederick Howard, Earl of Carlisle, and wife of John Henry, fifth Duke of Rutland), by

whose taste and judgment it was arranged and decorated. The walls are hung with satin drapery, and the ceiling, which was painted by Wyatt, is filled with mythological subjects and portraits. The furniture and appliances are sumptuous and elegant, and altogether this saloon is the most gorgeous in the castle. Among its Art-treasures is a full-length marble statue of the late Duchess, by Wyatt, two full-length life-size portraits of the late Duke and Duchess, by Sanders; several rare enamels and pictures; and many cabinets, caskets, and other choice objects.

Other apartments are the King's Rooms, so called because used by the Prince Regent while at Belvoir; the Hunters' Dining Room, the Wellington Rooms, so named because occu-

\* The engravings which illustrate this article are from photographs taken specially for our purpose by Mr. R. Keene, the eminent landscape photographer of Derby, and are admirable examples of his manipulative skill. The view from one of the towers of the castle, showing the turrets and distant landscape, which forms our initial letter, is from a water-colour drawing by Mrs. Ingram, to whom we are indebted for it. Admirable photographic views of various parts of Belvoir and its surroundings are to be had from Mr. Keene, and from Mr. G. Greene of Worthing, whom we have to thank for many beautiful examples of the Art he so well practises.



pied by the Duke of Wellington, the Family Dining-Room, &c., but these require no word of comment.

The Chapel, with panelled stone walls and an elegant groined ceiling, has a canopied reredos, containing one of Murillo's grandest and choicest works, the Holy Family, the value of which is estimated at four thousand guineas.

The Wine Cellar in the Staunton Tower, with its vaulted ceiling and carved boss with crowned monogram of the Blessed Virgin (one of the oldest parts of the castle); the Housekeeper's Rooms, with their fine assemblage of old Chelsea, Derby, Sèvres, and other china-services; the Steward's Room; the Plate Pantry, with the grand and invaluable services of plate; the kitchens and other offices, perhaps the most perfect of any in their arrangement and appliances, are all deserving more notice than the mere mention we can now give them.

The Muniment-Room, under the able guardianship of Mr. Green, is, in our estimation, one of the most important and interesting features of the castle, and one in which we would fain "live and move and have our being" for the rest of our lives. It is a perfect mine of historical wealth, and as a storehouse of genealogical and antiquarian lore is unsurpassed in any other mansion. It literally overflows with deeds and MSS. of one kind or other, and all in the most admirable order and condition. The deeds in this room are above four thousand in number, the greater part of which date back to the twelfth, thirteenth, fourteenth, and fifteenth centuries. Among the treasures are the cartularies and registers of Belvoir Priory and Croxton Abbey; rent-rolls of Croxton; household books of various early periods; a vast amount of original letters; personal accounts and bills relating to Haddon Hall; inventories of Riveaulx Abbey, Belvoir, Croxton, St. Dunstons in the West, Haddon, &c.; plea-rolls, charters, and grants and confirmations of lands, pedigrees, agreements, &c.

One of the great glories of Belvoir, however, is its grounds, and surroundings; but to these, which to do them justice would require a special article to themselves, we can only now devote a few lines. The whole place is a labyrinth of beauty, each separate spot that one reaches, exceeding in exquisite loveliness those we have passed; and each turn bringing to view fresh glimpses of charming scenery which show how well Nature has been studied, and how thoroughly Art, with the pure and accomplished taste of the late duchess, has been wedded to her. The Duchess's Garden, below the slope on the west of the castle, is formed in an exquisite glade, surrounded on all sides by grand old trees and luxuriant shrubs; the beds terraced one above another, or gently sloped and planted in their amphitheatre form, with masses of colour which give a richness and peculiarity to the scene. The Duke's Walk—an avened path extending in its devious way for about three miles in length—passes above this garden, and is broken by glimpses of all the varied scenery on the way, and rendered pleasant by rustic summer-houses, seats, and other resting-places. Near to the Duchess's Garden, in this walk, a tablet, admirably carved by the late Mr. Bath, of Haddon, bears a sonnet from the pen of the fifth duke in memory of the duchess. It runs as follows:—

"One cultivated spot behold, which spreads  
Its flowery bosom to the noontide beam—  
Where num'rous rosebuds rear their blushing heads,  
And poppies rich, and fragrant violets teem.  
Far from the busy world's unceasing sound—  
Here has Eliza fixed her favourite seat,  
Chaste emblem of the scene around—  
Pure as the flower that smiles beneath her feet."

The Statue Garden, a view of which we introduce, is one of the most striking "bits" in the ground. It is so called from the statues by Cibber which adorn it. This garden, when viewed from the terrace, is entirely screened from observation from the castle, and is of remarkable and old-world beauty; the majestic and venerable silver firs—remarkable for their gigantic growth and their hoary age—the grounds, half garden, half wood (a strange combination of natural wildness with artificial planting) adding much to the effect of the scene.

The dairy, the kennels, the stables, with the covered exercise-ground, and the farm, as well as the magnificent lake of ninety acres in extent, are all objects of special interest, but to which we can only thus direct attention.

The Mausoleum is situated on the summit of an eminence on the opposite side of the valley from the castle, on a spot immediately facing the windows of the duchess's boudoir, chosen by herself as a fit place wherein she might rest. Her grace died in 1825, and was buried at Bottesford church. In 1826 the mausoleum was commenced, and completed in 1828, when her body, and those of nine other members of the family, were removed to it and deposited in the vault; since then others have been removed there, and the "good duke" also there rests, as does the lamented Lord George Manners (brother of the present duke), who died in November, 1874. The mausoleum is approached by an avenue of grand old yews, which give a solemnity to the place that is eminently in keeping with its character. The building is in the Norman style, and consists of what may perhaps be called a chapel, with apse and a projecting porch, and vaults beneath. Within the apse, lit with a golden flood of light from above, is one of the most exquisitely-beautiful pieces of sculpture it has been our good fortune to see. On it the duchess is represented as rising from the admirably-sculptured tomb with expanded arms, and her face elevated towards the clouds, in which are seen four cherubs—the children who preceded her to the grave—one of whom is holding over her a crown of glory. It is by Wyatt, and is considered to be his masterpiece.

The Kitchen and Fruit Gardens are about eight acres in extent within the walls, and more than that outside. They are arranged in the most effective, convenient, and admirable manner, and managed with that care and judgment which are the distinguishing characteristics of Mr. Ingram's skill. The charming cottage of the head gardener forms one of the engravings in the preceding notice. It is overgrown with clematis and other climbing plants, which grow with natural luxuriance over its porch and hedgerows. Nature, indeed, in the grounds and gardens of Belvoir is the first, the main, and the ultimate study; and thus at all points, and in every direction, natural, instead of artificial beauties, present themselves to the eye, and thus give the greatest charm of all to whatever the visitor sees. Wild flowers are especially cultivated and bedded out in all their native simplicity, while numbers of Alpine and other plants are also acclimatised, and mingle their beauties with those of our own country. *Bel-voir* is indeed well named, not only for its "beautiful prospect" from the building itself, but for its hundreds of glorious prospects within its own boundaries.

The neighbourhood of Belvoir Castle is one of great beauty, and it is rich in objects of interest both to the botanist, the naturalist, and the geologist; while to the lover of nature it presents charms of unusual attraction. In the hills and vales surrounding the castle, nearly the whole series of lower oolitic rocks may be traced, from the white limestone down to the black liassic shales. Capping the hills to the south, which are of greater elevation than the castle, is the inferior oolite, or rather a variety of it called "Lincolnshire limestone," a hard, light rock, very rich in fossil remains. On these hills the growth of trees is stunted, but the ground is covered with a profusion of lovely flowers. Underlying the oolite is the upper lias clay, rich in fossils and shells. Belvoir Castle itself stands on the extremity of a long northern spur of these hills, upon the middle lias, or marlstone, which caps all the neighbouring heights, and gives their soil a remarkably red tinge. It is very rich in iron, both in veins and in lump ore. The vale of Belvoir, below the castle, towards the north, lies mostly upon the lower lias, which is celebrated for its richness in fossil remains, some of the ammonites here found being of gigantic size. The vale is, however, best known to geologists on account of its sauria, which are both numerous and well preserved. In the old river ways and hollows of the vale, in the drift, are also found traces of the mammoth, gigantic antlers, and other remains of extinct races of animals, which through untold ages have been hidden from sight.



## LEGENDARY BALLADS.\*

WE have already noticed this book in terms of high approval. We recur to it, in order to give one of the examples of Art by so many of which the ballads are illustrated—'Bacchus and the Water Thieves,' from the masterly pencil of John Tenniel, admirably engraved by Mr. Swain. The volume contains upwards of one hundred, all nearly as good as this; it is indeed a collection of engravings seldom equalled, and certainly never surpassed. The list of artists will sufficiently bear out the assertion; the engravers are not named, as we think they ought

to have been, for much of the issue of the costly undertaking must be the result of their work.

Four of the artists who drew the designs have died within the year—the year 1875—Messrs. Walker, Pinwell, Morten, and Lawless; and these may be regarded as their latest productions. They were the personal friends of the author, who refers to the loss the world has thus sustained.

The ballads are all original, and there are nearly a hundred of them, the scenes of which are laid at various epochs, in



several countries; the themes are Greek, Roman, Oriental, Norse, Saxon, English, Scotch, French, German, Swiss, Italian, and one American ("Duel in Arkansas"), besides a number of no particular people or kingdom, under the general term miscellaneous. With some of them we are familiar, and probably many have been previously published in periodical works. They will be new to most readers, but they will bear reading again and again, for there are not a few of them so admirable that

they may astonish while they delight, by amazing vigour in some cases, and touching tenderness in others. In fact, some may be pointed out as so grand or so beautiful as to merit conspicuous places in the ballad literature of the century, worthy to rank with the best that have been renowned for ages, and will live as long as the language in which they are written.

To the print we select the author thus refers:—"How finely the artist has given the shrinking of the young god's limbs as the pirates wave their keen knives before his eyes, and threaten him with cruelty and torture. The picture seems to have risen like a beautiful vision out of my verses, yet the writer never imagined anything half so fair."

\* "Historical and Legendary Ballads and Songs." By Walter Thornbury. Illustrated by J. Whistler, F. Walker, John Tenniel, J. D. Watson, W. Small, F. Sandys, C. J. Pinwell, T. Morten, M. J. Lawless, and others. Published by Chatto and Windus.



## THE HISTORY OF THE ART OF BOOKBINDING.\*

By M. A. TOOKE.



THE sixteenth century was marked in Germany by taste and progress in binding. Charles V. was at first content with blind-tooling, but gold soon came into use. The laws of Nuremberg were bound in leather, with gold and silver ornaments, for Maximilian II. This is a black-letter book, printed in 1566.

The princes of the house of Bavaria were patrons of binding. Duke Albert V. was so fond of fine bindings that he had a school of binders in the palace under his own eye, and superintended the designs himself, which were furnished by able artists.

Among Bohemian bindings was a copy of Truber in the original Illyrian binding of old brown morocco, the border formed of portraits of celebrated women. On the centre of the obverse cover is a portrait worked in gold, with the inscription, "Primus, Truber, Carnio."

In Flanders, Marcus Laurinus was called the "Grolier of Bruges." In Spain, Philip II. was the patron of binding; his books were bound in the Italian style.

Although the sixteenth century was a great and unsurpassed era of binding, much beautiful work was executed both in England and in France during the seventeenth and half of the eighteenth centuries. This applies to leather bindings only, for, as a rule, metal bindings of the period are in very bad style. A book which belonged to Charles I. but now lies in the British Museum, is an exception. It consists of metal plates beautifully engraved, and mounted on velvet. There are a few pretty Venetian covers of silver filigree, but they are unpleasant to the touch, and liable to tarnish.

The main features of leather binding in the middle of the seventeenth century were coats-of-arms on plain sides; in France more decoration was used than in England.

A book which belonged to Oliver Cromwell is bound in black morocco, and has clasps. The Cromwell arms are on both sides. It is a book of music by John Hingston, who was organist to Cromwell and instructor of his daughter.

The reign of Charles II., besides possessing good plain bindings, is distinguished for several that are highly ornamented and of exquisite design and execution.

Two of the best specimens of this period are covers of 1668 and 1675. The former is the binding of a book called "Plus Ultra; or the Progress and Advancement of Learning." It is of black morocco, with gold geometrical designs and four panels of beautiful hand-tooling. These panels are very delicate and careful in design; they are not composed of florid and senseless ornament, like so much of the tooling of the present day.

The second example is in a square thin copy of "The Man of Mode," by Etherege, considered to have been a presentation copy to the Duchess of York. There is something entirely original in its appearance; it is wholly unlike the French and Venetian schools, on which the English school was modelled. The design of the tooling is more in character with some of the engraved metal bindings of early German workmanship. It is of inlaid variegated leathers, in black morocco. The centre is a red quatrefoil, and parts of the design are in yellow, red, and grey leathers; over these is a flowing and graceful pattern of stems and blossoms tooled in gold; tulips and carnations twine in a charming design, exceedingly light and effective; some of the larger blossoms are in grey inlaid leather.

Pepys refers in rather an unusual manner to binding in his diary. He makes the following entry 1666, August 28th:—"Comes the bookbinder to gild the backs of my books." It is contrary to our ordinary ideas of binding that the decoration should be done at home, perhaps the books were only blind-tooled

at first, and were to be gilt to meet the fashion. The entry is made soon after the Great Fire, when Pepys was returning to his house, where the disorder distressed him greatly, and he was busy setting to rights. Possibly his books had suffered in the conflagration, and required repairing. The price of binding increased after the fire, owing to losses sustained by booksellers and binders.

On March 12, 1669, Pepys mentions Nott as "the famous binder that bound for my Lord Chancellor's library." Here he had a book bound for himself, not, as he confesses, from any love or knowledge of the art, but "for curiosity," and "that I might have one of his binding."

Towards the end of the seventeenth century, and during the commencement of the next, we find beautiful and highly-decorated bindings bestowed on ordinary books. Bindings, which now would be most expensive, and almost impossible to obtain, were used to cover volumes of no permanent value, such as Almanacs and Tables of Duties. From 1710 to 1730 binding in England was excellent. In France more profusion of gold decoration was made use of, but though sometimes florid, bindings were good.

A few beautiful embroidered specimens of the seventeenth century remain to us. James II. had a Bible of embroidered velvet. A cover of French design is on another Bible in the British Museum; it is of green velvet, thickly embroidered with seed pearls, and having a large garnet in the centre. This is a particularly pretty cover. Some fancy bindings in perforated vellum, showing crimson satin beneath, belong to this period; also tortoiseshell bindings, edged and clasped with silver.

The present freshness and strength of leather bindings executed in the sixteenth, seventeenth, and early eighteenth centuries is remarkable. Red morocco has kept its rich warm tone of colouring; hand-tooling is clear and bright; and, better than all, the stitching remains as firm as at the time the volume was bound. With the exception of the best work of one or two binders, books bound in the present day may bear a gay appearance, or even an artistic one, at first; but let them have a few years' wear, of even ordinary kind, and the colour of the morocco will be faded, the pages loose, and the binding out of shape.

During the eighteenth century Cambridge bindings were considered good. They were of strong brown calf of two shades, which had the appearance of being inlaid; but the difference of shade is produced by speckling, the parts to remain free being covered over. Bindings known as the Harleian style are good. Harley, Earl of Oxford, had his books bound in red morocco, with broad tooled borders and centre ornaments.

Some copies of "Junius's Letters" were bound in vellum by Woodfall, 1772. They have the title in gold letters on a blue morocco label, and gold ornamentation. It is supposed that these vellum-bound books were intended for Lord Chatham, but as he had disregarded Junius's application for support in the attack upon Lord Mansfield, it is probable that the beautiful books remained in the hands of the publisher, and have since been dispersed, as they are occasionally to be met with. They are very well bound. There is a well-known reference to a style of binding not yet considered in this history, in Moore's "Fudges in England." The firm of Simkin & Co., who published the celebrated "Romaunt in twelve cantos entitled Woe Woe," advertise thus, by means of the *Morning Post*:—

"Nota Bene—for readers, whose object's to sleep,  
And who read, in their night-caps, the publishers keep  
Good fire-proof binding, which comes very cheap."

This amusing notice, if taken seriously, might suggest the possibility of some such binding being invented as would save a valuable book in case of the library being destroyed by fire.

Towards the end of the eighteenth century plain bindings were the fashion, and decorated bindings, though superior to those of

\* Concluded from page 40.



the present day, had deteriorated in workmanship and design. Binding in Germany was characterised by Russia leather, very strong, with marbled edges. But binding was no longer under the supervision of artists in any country.

Until the first quarter of the present century bindings, both in England and France, were plain but good. Mackinlay, Kalt-hoerber, and Staggenier were binders of note in England; Mackinlay had a large business, and trained many binders.

In the latter half of the eighteenth century Roger Payne began to make a name. He has been called the father of English bookbinding, but his claims to such a title are not altogether just. His fame in the present day is partly owing to the praises bestowed on him by Dibdin in his "Decameron;" partly to his own eccentricities, and the quaint way he had of writing out his bills. He was born in Windsor Forest, and learned to bind under Pote, binder for Eton College. Thence he went to a bookseller in Holborn; near to his namesake, Thomas Payne, Kings Mews, St. Martin's. His character was one where real ability was weakened by continual self-indulgences. Yet habitual intemperance, want of industry and perseverance failed to lessen his skill as a bookbinder, though, no doubt, he might have attained a far higher degree of excellence with steadier habits.

About 1770 Payne was established in Leicester Square. He had commissions to bind for the wealthiest men and the greatest book-collectors of the day; but his drunken habits were a continual drawback. Dibdin in his "Decameron," and Hannot in his "Bibliopægia," give accounts of Roger Payne. His best work is said to be a binding in Earl Spencer's library. There is a portrait of Payne in the "Decameron." A shabby, thin old man leans over a press. He is ragged, down at heel, with long unkempt hair. He stands in a small bare room, with books on the floor, and a gluepot on a little grate. "Here," says Hannot, "were executed the most splendid specimens of binding; and here, on the same shelf, were mixed together old shoes and valuable leaves, bread and cheese with the most costly MSS., or early printed books." Roger Payne was eccentric and original, but his works were very generally appreciated, though, from Dibdin's showing, there was some diversity of opinion. He allows that in choice of ornament and the working of them no one could equal Payne—whose favourite colour was olive, which he called Venetian—but says that in his lining and joints Payne generally failed. "He was fond of what he called purple paper, the colour of which was as violent as its texture was coarse. It was liable also to change and become spotty, and, as a harmonising colour with olive, it was odiously discordant. The joints of his books were generally disjointed, uneven, carelessly tooled, and having a very unfinished appearance." This account is difficult to reconcile with the great favour that Payne's binding found with lovers of the Art in those days. The backs of his books were famous for their strength, "every sheet fairly and bonâ-fide stitched into the back, which was afterwards coated with Russia leather; his small volumes did not open well, and his folios were bound in rather thin boards, which produced an uncomfortable effect, lest they should not sustain the weight of the volume." His style was a good example of taste and refinement. He used classical or geometrical ornamentation, which, though greatly inferior to the beautiful old French designs of the sixteenth and seventeenth centuries, was better than any tooling yet executed in England. Succeeding binders were greatly influenced by Payne. Dibdin's "Lisardo" speaks of Payne to his companions, and Dibdin mentions Mrs. Wier, the book-restoring heroine; who, if she did not actually bind, was employed to renovate the outside of books, in which the useful old lady was most successful. There is a bill of Roger Payne's in which he writes, that he has bound the book, "Vanerii Prædium Rusticum," in the very best manner—green morocco, lined with red. The subject being "Rusticum," he has ventured to put a vine-wreath outside; also, that the use of various small tools and measurement for the wreath took nearly three days' work to do the two sides; but still he could not expect to charge full and proper price. The bill is only 18s. Some of Payne's contemporaries were Hering, Falkner, Baumgarten, and Bohn. Payne died in 1797 in great poverty; his later efforts show that what genius he possessed had then greatly decreased.

The binders of the present century are very numerous; pre-eminent among these stands the name of Bedford—Clarke and Bedford early in this century; Francis Bedford, the survivor, is justly celebrated for the quality of his work. Hayday's bindings receive much attention, but their ornamentation is very heavy compared with that of the last century. Mackenzie and Lewis are good binders for plain work only; the decoration of the present century is generally heavy and dull. Some of Hayday's bindings have excited attention from the mention made of them at the Society of Arts in the lecture on bookbinding, 1847, when the heraldic cover of his "Sheriffs of England" was exhibited, and approbation generally expressed with regard to his "Lady Willoughby's Diary," bound in a style suitable to its supposed date; also his "Macaulay's Essays." Hayday's Bibles and Prayer-books are well executed. We may notice great improvement of late years in the bindings of inexpensive Bibles and Prayer-books. The well-known but depressing "church-window pattern" has almost disappeared. The cheap books of the Christian Knowledge Society set a better example in shiny brown, which, if not handsome, is plain and inoffensive. Plain dark morocco Bibles and Prayer-books can be obtained at a very low price at most booksellers. The principal faults of cheap ecclesiastical bindings seem to be smartness and an overload of gilt metal. Murray's Bibles and Prayer-books, especially his small Prayer-books, are very good. The University of Cambridge presented a beautiful Bible and Prayer-book to the Princess of Wales on her marriage; it was bound in morocco, having silver corners set with crystals.

The revolution in France, towards the end of the eighteenth century, put a stop for a time to the progress of the Art of binding in Paris. One horrible incident is indeed related by M. Libri concerning the Reign of Terror: he says that books were actually bound in "peau humaine."

During the first quarter of the present century French bindings were still plain but good, though a few specimens brought under public notice have been distinguished by their inferiority, as the volumes bound for the first Napoleon, where no expense was spared: they are clumsily disjointed, the tooling coarse and uneven. These books are lined with purple silk, on which are stamped little golden bees.

Mouvenin established a school of binders in Paris, whose disciples are acknowledged to rank among the first modern binders. Artists are employed to design the patterns and the tooling.

Trautz Bauzonnet, Niedrée, Duru, Capé, Lortic, are the names of some of his most successful followers. French backs are not always appreciated in England, as they are stiffer than ours; they are difficult to open, but very firm and strong. These French binders usually employ Levant morocco, which, from its thickness and grain, would become a clumsy binding in the hands of an ordinary workman; yet with them it is rendered so plastic that small volumes of two or three sheets are covered with it inside and out; even the joints are of the same leather, and the binding is most successful. Bauzonnet's bindings are usually modifications of Grolier's, and beautiful in execution.

Copies or modifications of ancient bindings, when a good pattern or period is taken as a model, seem a reasonable method of improving the Art. Tuckett, binder to the British Museum, bound a royal folio Bible and Prayer-book for the Chapel of Killerton, in the parish of Broad Clyst, Exeter. It was bound in the style of fifteenth century German, the tools being cut from the original book bound at Nuremberg in 1483. Tuckett commenced a work on binding, to be illustrated by facsimiles from the British Museum, but it has not advanced beyond a few very good plates with descriptions of them. The Stationers' Company is also the Company of Bookbinders, their arms include "three Bibles or," plain books with clasps.

In 1825 a revolution took place in the covers in which books were issued by the publisher. Cloth was used instead of drab paper. Pickering was the first to adopt it. Lord Byron's works in seven volumes were bound in cloth. Cloth and linen have undergone many modifications since. The prettiest are some on Macmillan's books of poems. The cloth bindings of children's books are generally too much overlaid with gilding, and have a



gaudy appearance. Some of these cloth bindings used for Christmas-books are decorated by a picture let into the cover.

In the bookbinding department of the International Exhibition 1874, we found a variety of styles: some embroidered covers and a few mediæval books; a specimen of Grolier's binding stood next to a hymnbook designed by the Prince Consort. The hymnbook is of black velvet, with ornamental silver nails, and a silver lily in the centre; it is not an effective or pleasing combination, but looks like a little coffin. A magnificent carved oak cover presented with an address by the corporation of Derby, was lent by the Prince and Princess of Wales. Wood is made use of in several ways. One volume was inlaid in patterns, another was in fretcutting, showing a gold ground beneath. Some specimens of ivory bindings were exhibited, and one in which vellum panels and medallions of delicately-painted heads and views were introduced into a morocco cover. There was also a large album in mosaic. These may be considered as fancy bindings, not marking any progress in Art. Really good leather binding was well represented by Tuckett. His designs of conventional foliage in shades of olive-green were very beautiful. Francis Bedford and Ramage exhibited good specimens, especially the former.

A very ugly style of binding in vulgar and glaring colours is much used in the covering of albums, and even in books of standard literature. A great deal of smart effect, no matter how transitory, is required to render these cheap albums saleable, and an imitation leather has been introduced, which is very objectionable, and wears badly. A new kind of cloth binding called Feltine is also used, but is in equally bad taste. Some very good linen covers, strong and serviceable, are used for school-books and textbooks of science. The calendar of the Church-Union is a neat specimen of linen binding.

It is of great importance that bindings should be appropriate to the books they cover, but this fact is often disregarded. Among the specimens exhibited at the Society of Arts, the lecturer pointed out a cover designed by Owen Jones, beautiful as to workmanship and design, but condemning "Gray's elegy" to wear an "old-fashioned monkish garb." Sometimes a design for a bookcover is made to serve different works; for instance, a block cut for the side of a book on Albert Durer is used for a volume of American poetry, and a war-trophy designed for a book on Indian campaigns figures on "Watts's Hymns."

It has generally been considered that Bibles and Prayer-books should be as richly decorated as circumstances permit, especially if they are to be used solely in the church or chapel. This has been illustrated in the history of mediæval binding, but (besides St. Jerome) there was an order of men who thought differently. The monks of Cîteaux did not allow themselves a jewel or an ornament upon the sacred Book; the cover was perfectly plain. This was in keeping with the Cistercian vow of poverty, and perhaps also as a token that the monks loved that Book "above gold and precious stone."

In Dibdin's "Decameron" Lisardo gives his views of appropriate binding. He describes the shelves of an ideal library to his admiring hearers. He describes how the massive folios stand below in mahogany-coloured Russia leather surtouts. "Then Russia gives way to Morocco. The dear octavos stand in delicious peau de veau: immortal be the memory of that man who invented the octavo tome! Still looking upwards you notice the thickly-studded duodecimos," "now richly besprinkled with diamond-like tooling, and now almost plain, lettered at top." "Let your romances aspire to velvet and morocco." "For volumes printed in the fifteenth century, let me entreat you to use morocco." For theology, dark blue, black, or damson, is appropriate, says Lisardo; for poetry, orange, green, olive, or light blue; for history, red or dark blue.

There are certain enemies to bookbinding, which, if it is to do its work of preserving books must be overcome or provided against. Damp is one great destroyer of books, too great dryness another, and gas is the enemy of modern times, though on this point there is a diversity of opinions. Decay in bindings has taken place with great rapidity in some libraries. Crace Calvert, in a paper written specially with regard to the Manchester Institution, endeavoured to show what were the principal

causes of this decay. He came to the conclusion that it was owing to rapid methods in the preparation of the leather: the leather is incompletely tanned, and left in a condition to undergo decomposition quickly. The general opinion had been that gas burned in a library is very injurious to books, and the cause of decay. Calvert shows that in some libraries, such as the Cheetham library, where gas is never lighted, books bound within the last fifteen years are undergoing decay. Gas is injurious, inasmuch as it produces dryness; but its effects are principally visible on calf that has been irregularly tanned. Calvert made experiments on numerous bindings in calf and sheepskin, and found many of them to be only partially tanned, and therefore, he says, susceptible to differences of temperature, produced by the lighting of gas and the cooling of the air after it has been put out. He is of opinion that all library-books should be bound in morocco, cloth, or vellum, and further suggests gutta-percha.

Nicholson, in his manual of bookbinding, gives rules for the care and treatment of books, such as the refraining from holding them near a fire, smoothing out the leaves so as to open a book by slow degrees when the back is stiff, not to read at meals because of crumbs getting into the back, and such like exhortations. He recommends newly-bound books to be placed on shelves, under weights or among tightly-fitting volumes, so as to keep the boards from opening.

Of the various leathers used at the present time for bookbinding, Russia leather is valued for its properties of resisting damp and the ravages of insects; on the other hand it is considered to dry very quickly. For a long time Russia was the only country which produced it, but it has lately been manufactured in Paris, where only sheep and goat skins are employed for the purpose. In Russia various skins are made use of. Morocco or Maroquin is made from goatskins, and was brought from the Levant only until the middle of the eighteenth century. The so-called Levant now made use of, is a strong, thick morocco, with a coarse grain, but very handsome; the grain is occasionally smoothed off. The first Parisian manufactory for morocco was in the Faubourg St. Antoine. There is an imitation morocco of lambskin. Red morocco is dyed with cochineal, blue with indigo, and yellow with quer-citron-root.

In conclusion, let us notice that two periods of bookbinding stand prominently forward in the history of the art—the mediæval period and that of the sixteenth century.

Mediæval bindings are works of Art appropriate to the circumstances and customs of the age in which they were executed. They are treasures to be carefully preserved, and many of them are examples of perfection in goldsmith's and lapidary's workmanship. To imitate these examples would not advance the art of binding. What we hope for is, that modern binders will use their utmost skill, combined with really artistic designs, in carrying the art to the perfection to which it attained in the sixteenth and beginning of the seventeenth centuries. Binders have good examples to study, and the mechanical appliances of the present day ought to give them advantages over their painstaking predecessors.

It would seem that the best appliances are not commonly made use of. The writer was once looking through a collection of bindings, when a modern binding was produced, having delicate gold tooling, of which the owner remarked, "When this book was bound for me, I was obliged to have tools made expressly for the purpose."

The sixteenth-century bindings are artistic, appropriate, and lasting. Lovers of books, and patrons of the art of binding, bestowed their careful supervision on the production of these beautiful covers, and the ornamentation was designed by artists. Binding in the present day requires attention and encouragement. Much has already been given by book collectors, but a general taste for good binding is as yet undeveloped among us. Men of talent and energy have bound books both in England and on the Continent, and have done much to improve the art; but a great deal remains to be done before the bindings of the nineteenth century can rival in beauty and durability those of the sixteenth century.

*Pinner Hill.*



## OBITUARY.

### WILLIAM SALTER.

WE have to record the death, at Kensington, on the 22nd of December last, of this painter, for more than a quarter of a century a leading member of the Society of British Artists. He was born at Honiton, Devonshire, in 1804, came to London in 1822, and studied under Northcote for five years. He then went to Florence, where, in 1831, he exhibited at the Academy 'Socrates before the Court of the Areopagus,' which at once established his reputation in that city, and led to his being elected a Member of the Academy, and Professor of the First Class of History. This picture, or a *replica* of it, appeared in the gallery of the Society of British Artists in 1848. After a sojourn of five years in Florence, he visited Rome, and subsequently Parma, where he resided some time, and was elected a Member of the Academy; at the time of his death he was "Corresponding Member of the Council."

In 1833 Mr. Salter returned to England: one of the earliest pictures he painted here was 'The Annual Banquet given by the Duke of Wellington at Apsley House:' it gained extensive popularity through the large engraving published by the late Alderman Sir Francis Moon; 'Jephtha's Rash Vow' is another of this artist's earlier successful works. Among his more recent productions are 'The Interview, near Reading, between Charles I. and his three Younger Children in the presence of Cromwell' (1863); 'Queen Elizabeth reproving Dean Noel in the Vestry of St. Paul's' (1865); 'Desdemona and Othello before the Senate' (1869); 'A Neapolitan Peasant relating his Dream to the Water Carriers of Naples' (1873); 'The Last Sacrament' (1874). Mr. Salter also painted and exhibited several Bacchanalian subjects; but his best works unquestionably are his portraits, both male and female: these are numerous, and, as a rule, show brilliant and harmonious colouring.

### EGRON LUNDGREN.

Another name disappears from the roll of the Society of Painters in Water-Colours by the sudden death of this artist, at Stockholm, on the 16th of December last, in the sixtieth year of his age. Mr. Lundgren was, we understand, a Dane by birth, but came to England in 1851: in 1864 he was elected Associate of the Water-Colour Society, and two or three years later a Member. Receiving his Art-education in Paris—so the *Athenæum* states

—he subsequently resided some years both in Italy and Spain, and also visited Egypt and India: very many of his best works are associated with the former countries especially, and are particularly distinguishable for rich lustrous colour. One of these, exhibited in his early career in England, 'Dominican Friars in the Library of Sienna,' we remember as a signal example of this quality. Some years since the King of Sweden conferred the Order of a Knight of Gustavus Vasa on this painter, a gentleman highly accomplished in many ways. He was the author of two books, "Letters from Spain," and "Letters from India," which were lately published in Stockholm.

### JOHN JAMES HINCHLIFF.

We have been informed of the death—on the 16th of December last, at Walton-by-Clevedon, Somersetshire—of this landscape-engraver, who was the eldest son of John Ely Hinchliff, a sculptor, whose latest works appeared in the Royal Academy about thirty years ago. The younger Hinchliff, early in life, chose the art of engraving as his profession, and thus became acquainted with Flaxman, John Landseer, the engraver—father of Sir E. Landseer and Charles Landseer—Creswick, Barrett—the water-colour painter—Allom and Bartlett, the book illustrators, and with other well-known artists of that time. Among his best engravings may be pointed out several executed for Dr. Beattie's "Castles and Abbeys of England," Neale's "Seats of Noblemen and Gentlemen, &c.," and Gastineau's "Picturesque Scenery in Wales." For many years he was associated, as engraver, with the hydrographic office of the Admiralty. His tastes also frequently led him to make researches among the Art treasures of the British Museum, adaptations from which Mr. H. Bohn often found valuable for his illustrated volumes.

Mr. Hinchliff's *forte* was his knowledge of colour and effect, which he applied most successfully to his art: he was an ardent lover of nature, and never weary of expatiating on her varied beauties and rapid changes of effect. A well-read man, with great vivacity, good conversational powers and geniality, he endeared himself to a numerous circle of acquaintances. He retired from his profession at a comparatively early period, and for several years resided at Clifton, but latterly at Clevedon. He died, after a rather short illness, at the age of seventy.

## THE PARTING.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

J. P. WATSON, Painter.

C. H. JEENS, Engraver.

IT would be very difficult to name a more industrious living English artist than the painter of this picture, nor one whose works, in some form or other, have been made more familiar to the public. Thoroughly well trained in a department of Art—that of designing for book illustrations—in which so many other artists gained their earliest honours, Mr. Watson, more than twenty years ago, commenced his career as a painter both in oils and water-colours: in 1865 he was elected an Associate of the Society of Water-Colour Painters, and is now a Member of that institution. At the Royal Academy and the Pall Mall Gallery he has been for many years an exhibitor of oil-pictures, which manifest as much facility and variety of invention, combined with truth of conception and thorough workmanship, as do his water-colour paintings.

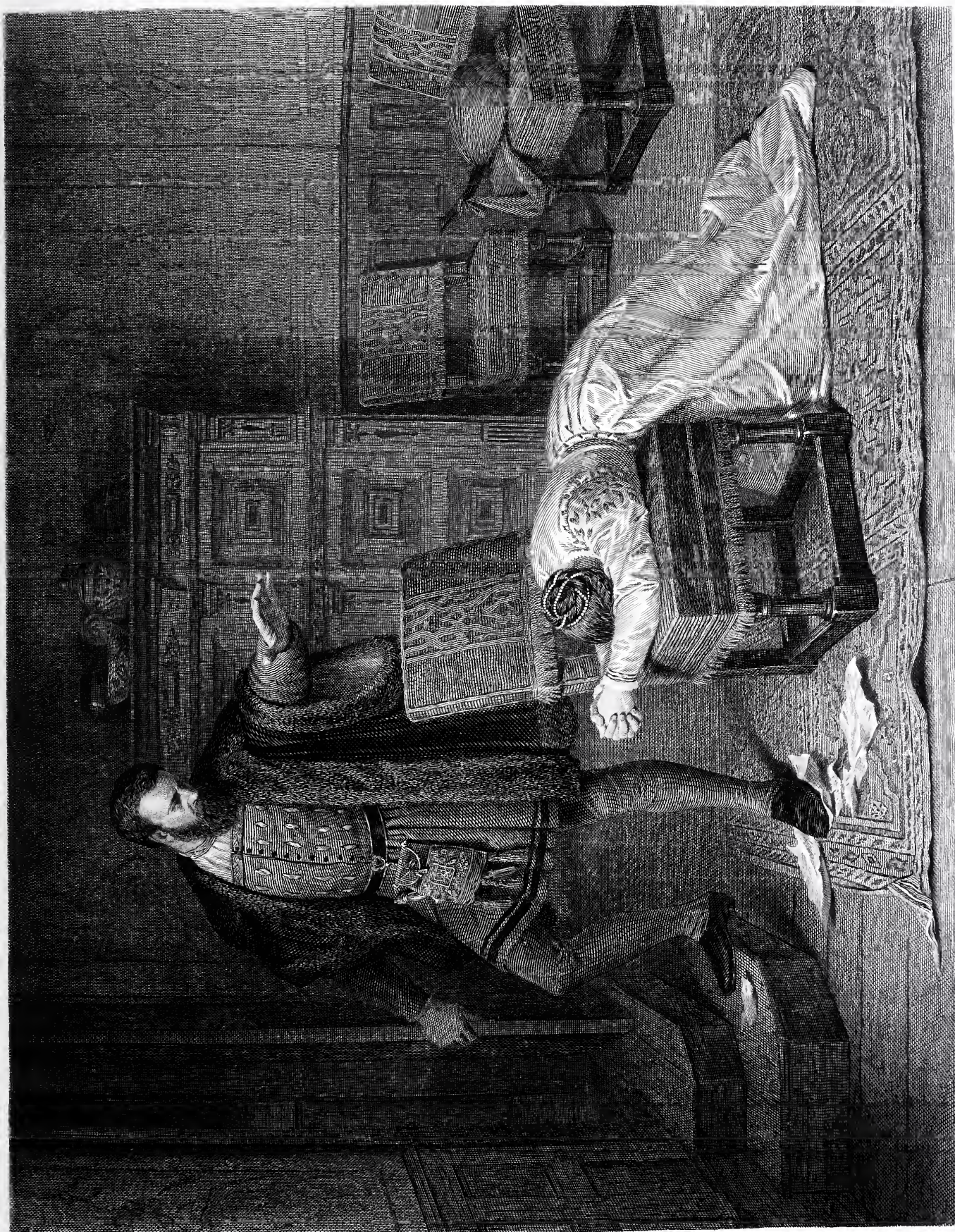
The picture of 'The Parting' was, if we remember rightly, in the Academy exhibition of 1867, where it attracted our notice by the qualities just indicated; the composition is well put

together, the manipulation most careful, and the general effect very striking. It tells, as we read it, a sad tale, the disruption of domestic happiness and the final separation of a noble couple who once vowed eternal fidelity to each other at the altar. The fragments of letters scattered on the floor bear, in all probability, testimony to wrong-doing, and in an agony of conscious guilt the unhappy wife prostrates herself, now speechless, before him whom she has deceived. With his hand outstretched over her, and with a look of deep sorrow and pity, rather than of wrath and indignation, he

"leaves her to heaven,  
And to those thorns that in her bosom lodge,  
To prick and sting her."

There is far deeper pathos, and a more instructive lesson, in the manner in which the artist has presented the incident than if he had made it a scene of violent rage and crimination.





C. H. JEFFERS SCULPTOR

J. D. WATSON, PINK

THE PARTING

FROM THE PICTURE IN THE POSSESSION OF THE CHURCH OF ST. MARTIN

LONDON: J. D. WATSON, 1850.







## THE COSTUME OF ENGLISH WOMEN

FROM THE HEPTARCHY TO THE PRESENT DAY.

By WALTER THORNBURY.

## CHAPTER II.



WHEN a king like Richard II. could be vain and extravagant enough to spend 30,000 marks, as Holinshed tells us, on one coat, we can easily imagine that his queen, Anne of Bohemia, was not far behind in lavishness. Her effigy in Westminster Abbey is attired in a dress studded with heraldic emblems, while his displays, as proudly as if he had reigned well, the interlaced letters R and A, the badge of the white hart crowned and chained, the broom-plant of the Plantagenets, and the sun emerging from a cloud. His queen is decorated with her badges of the ostrich with a bar of iron in his beak, an interlaced knot, and the letters RA joined by a chain, and regally crowned.

We are indebted to this amiable queen for the introduction into England of pins and side-saddles, and less especially for those absurd Polish boots with the long flexible toes, which used to be fastened up to the wearer's knees by gold and silver chains. John, the grandfather of Anne of Bohemia, had united the kingdoms of Bohemia and Poland, and from thence came this ludicrous example of extravagant taste. Parti-coloured dress was now frequently worn, giving a *bizarre* and harlequin effect to the assemblies of the period; and the long streamers and tippets we have mentioned in previous reigns were abandoned.

When Isabella of Valois, the child-queen of Richard II., arrived in England after the death of Anne of Bohemia, she brought with her, the historians tell us, a costly wardrobe, as befitted the daughter of Charles of France. Stored up in her massive chests was a robe and mantle which became the talk of the court, for they were made of red velvet embossed with golden birds (of goldsmiths' work) perched upon branches of pearls and emeralds. The robe was trimmed down the sides with miniver, and had a cape and hood of the same royal fur, and the mantle was also lined with ermine. Another of this fair child's robes was of murray-mezereon velvet, and studded with pearl roses. The value of her coronets, rings, necklaces, and clasps amounted in the whole to 500,000 crowns. Her chamber hangings were of red and white satin, embroidered with figures of vinedressers and shepherdesses. This sumptuous little princess of nine summers was solemnly crowned Queen of England at Westminster Abbey on Epiphany Sunday, 1397. Her jewels, after the murder of Richard her husband at Pontefract, were the subject of long and grave diplomatic conferences between France and England. Henry IV. surrendered the child-widow to France, but had scruples about restoring the dowry—liberally, however, offering to deduct its amount from the ransom France still owed for King John, the captive of the Black Prince. The jewels he also retained, though Richard II. in his will had expressly ordered them to be restored to France in case of his death. Henry V., the prince, seems to have fallen in love with the child-widow, but she eventually married the poet Duke of Orleans, who had to lament her loss in her twenty-second year, a few hours after the birth of her first child. He wrote several touching poems to the memory of his young bride. He calls her in his earliest verses

"My life,  
My good, my pleasure, my riches,"

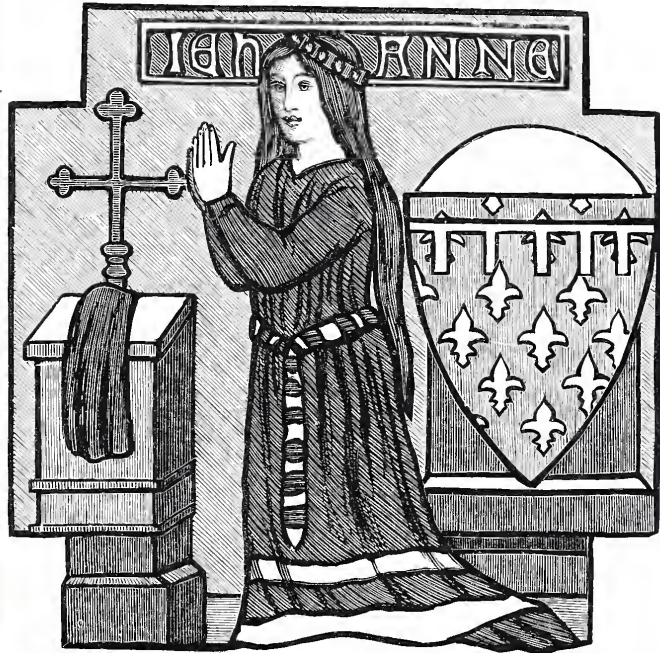
and, prettiest epithet of all, "My lily." One verse of his poem, "J'ai fait l'Obsèques de Madame," is very beautiful, and is worth quoting:—

"Above her hath spread a tomb  
Of gold and sapphires blue.  
The gold doth show her blessedness,  
The sapphires mark her true;

For blessedness and truth in her  
Were livelier portray'd  
When gracious God, 'with both His hands,'  
Her wondrous beauty made;  
She was, to speak without disguise,  
The fairest thing to mortal eyes."

The husband of Isabella was struck down and left for dead at Agincourt; but, dragged out from the slain, he was eventually restored to life by an English squire named Waller. Henry, his old rival in love, refused all ransom for him under the pretext that he was heir to the throne of France, and he lingered in the Tower of London and other English prisons for twenty-three years.

A portrait of Isabella in a Harleian MS. represents her as the young bride of Duke Charles. She has on the *fleur-de-lis* coronet of a French princess, and a jacket bodice of blue velvet figured with *fleurs-de-lis*, and bordered with white miniver. Her stomacher is also of the same costly fur. She shows no



*A Young Noble Lady.—From a Painted Glass Window in the Cathedral of Chartres.*

jewels except in her plain coronet, and her hair is worn loose, as was the custom with maiden brides for many centuries. It was this young German queen who introduced into England the curious and ugly horned cap which was then worn by the ladies of Bohemia and Hungary. They were of Syrian origin, and the priests denounced them as resembling "the head-dresses" mentioned by Ezekiel. They were two feet high and two feet wide, and the horns of wire and pasteboard were covered by veils of tissue or gauze. This strange head-dress was torn off the head of her effigy at Westminster by Cromwell's troopers; her robe, however, still displays the royal device of the ostrich, and her husband's Plantagenet emblem of the open pods of the broom-plant, arranged into an elegant border for her dress, which somewhat resembles a farthingale.

This kind of gown, open at the sides, says Mr. Fairholt, is observable in monuments of the time of Edward III., particularly in the effigy of that king's daughter, Blanche de la Tour, in Westminster Abbey. The dress of the humbler classes was a



modest tight-fitting gown high as the throat, with a girdle loosely encircling the waist and joined in the centre by circular clasps, from whence hung an ornamental chain. But the higher class wore sideless gowns, faced and bordered with fur, a straight line of jewels running down from the neck to the waist, while



*A Noble Lady.—From a Painted Glass Window in the Cathedral of Chartres.*

the tight-fitting gown beneath was often of cloth of gold. This dress trailed on the ground, and hid the feet.

In the general female attire of the reign of Richard II., the fanciful parti-coloured costume of Edward III.'s reign still held its place, with variations of the tight-fitting cote-hardie or spencer, before described; some of them, as that excellent authority, Mr. Planché, suggests, being probably German or Bohemian. Gower, the old poet, in his "Confessio Amantis," describes a party of ladies on their side-saddles, with rich copes and kirtles, half blue and half white, and embroidered all over with fanciful devices. The simple modest-looking kirtle was sometimes worn alone, when ladies served in hall, and round this kirtle the jewelled belt hung low, with the ornamented purse hanging to it. A lady sometimes wore the outer robe so long that the end had to be gathered up and thrown over the arm. Sometimes the dress was bordered up the side with ermine; long white streamers from the elbow were worn in the beginning of the reign, but later the strips grew wider, and were of the same material as the dress.

There was, however, one essentially mediæval adornment of the richer dress in this reign, which was very characteristic, very varied, and very splendid, and marked the chivalrous pride of class in an unusual way. The ladies' gowns, kirtles, and mantles were frequently emblazoned with the scarlet lions and white swans of their husbands' hard won escutcheons, like the shields of the barons and the tabards of the heralds; and round these blazonings were knightly mottoes in old Gothic, so that the wearer's rank was at once apparent. Chaucer mentions, for instance, "Bien et loyaulment" as a motto worked on the facings and borders of a lady's dress; and in this reign, at a grand tournament in Smithfield, four-and-twenty ladies rode from the Tower leading four-and-twenty mounted knights with gold and silver chains, and every knight, lady, page, and pursuivant had their dresses, shields, and horse trappings blazoned with King Richard's emblem—the white hart coroneted and chained, *or*. The trains of the gowns were worn so long that a monk wrote a pamphlet "against the tails of the ladies."

Ladies' hair in this reign was worn in gold networks, sur-

mounted by gold coronets, with or without veils. Chaucer frequently mentions these "frets of gold," which were often composed of jewels arranged as natural flowers.

Of the dress of the humbler classes in the reign of Richard II. or the end of Edward III.'s reign, we gain many glimpses from the broad bright pages of Chaucer. First and foremost of these pleasant women comes the wife of Bath, who wore on Sundays kerchiefs on her head that weighed a pound, gay scarlet hose, and moist new shoes. Her travelling-dress was a monastic-looking wimple, a hat as broad as a target, and a mantle. In the "Miller's Tale," the carpenter's wife wears a silk barred girdle, a white barmcloth or apron, full of broidery or of gold-work, as Mr. Fairholt thinks. Her collar is embroidered with black silk, and is fastened by a brooch as big as a buckler. Upon her head she wore a white cap tied with tapes, and a broad silk fillet round her head. At her girdle hung a leather purse adorned with metal buttons and silk tassels, and her shoes were laced high up over her ankle.

The effigy of Joanna of Navarre, the queen of Henry IV., at Canterbury, displays a graceful and rich dress; the arms are naked. The royal mantle is fastened to the back of her cote-hardie by a jewelled band which passes round the corsage, and rich brooches clasp this mantle on the shoulders. The bosom and shoulders are much displayed; round the throat is a collar of SS.—the oldest example extant, says Miss Strickland, of this royal ornament. Jewelled studs run down the front of the cote-hardie, which is a tight skeleton sleeveless jacket trimmed with ermine. Round the queen's hips is a jewelled band, from which belt the gown falls in full folds over her feet.

In a drawing in one of the Beauchamp MSS. in the British Museum, Henry IV. and his Queen Joanna are represented watching Beauchamp, Earl of Warwick, surnamed the Courteous, defending the lists, in honour of the royal bride, against all comers. The queen wears a tight-fitting gown, and one of those high Syrian head-dresses then fashionable in England, with a large stiff transparent veil supported on a wire framework two feet high. The court ladies have hoods and veils gracefully draped, but less ambitious in structure. Henry IV. displays a simple furred gown and a velvet cap of maintenance looped up



*Marguerite de Provence.—France, xiiiè Siècle.*

with a plain *fleur-de-lis*. Joanna retained the device of her first husband, the Duke of Bretagne—an ermine collared and chained, with the motto "Temperance." In some examples of the reign of Henry IV. the gown is buttoned from the neck to the feet, and the cuff of the under sleeve covers the hand. The hair is



confined in a rich caul, and a veil hangs from it on both sides of the face. The girdle, in many cases, is very beautiful, and terminates in an elaborate Gothic ornament.

In the reign of Henry IV. the long-trained gowns and ermine waistcoats of Richard's spendthrift reign still continued, but the



*Citizen's Wife and Child.—France, end of xiii Siècle. A Noble Lady.—France, end of xiii Siècle.*

gold hair-nets and coronets grew into a stiff padded square shape, which indignant monks compared in form to the crosstree of a gibbet. Ladies who wore such dresses were compared to horned snails, harts, and unicorns; and when a chariot load of such ladies fell during a procession of the time of King Richard II., the rough mob was delighted. The political satirist and the ecclesiastic reformer of the day also denounced as a vanity the excessive use of costly furs on collars, sleeves, and hoods, and especially on the tails of dresses, where it got daubed with mud.

In a MS. on dress, written by a Norman knight about this time for his three young daughters, extravagance is assailed in the following legend, which must have made the milliners of those wasteful ages shiver in their shoes. A knight, having lost his wife, applied to a hermit to ascertain if her soul had gone upwards or downwards. In a dream that came after prayer, the good man saw St. Michael and the devil weighing the soul of the dead lady. In the one side were her good deeds, in the other lay her costly clothing, over which the devil sneered in his way. "Behold," cried the devil, "this woman you claim had ten diverse coats, and as many gowns; half would have been sufficient; and with the value of one of these gowns no less than forty poor men could have been clothed and kept from the cold; and the mere waste cloth in them would have saved two or three from death. She is evidently mine." So saying, the devil contemptuously bundled up all the trumpery, rings, jewels, and all, and tossed them into his scale with the evil actions, which at once sent it down heavily; and St. Michael turned on his heel with a groan, leaving the lady and her wardrobe to the grinning adversary of mankind.

One of the eccentricities of the warlike reign of Henry V. was the baldric strung with silver hawkbells, a German custom, as

Mr. Fairholt tells us, of the twelfth and thirteenth centuries. A horned head-dress was still worn by the ladies, but does not seem to have been universal: a loose veil hung between the two horns. In the effigy of Beatrice, Countess of Arundel, in Arundel Church, these horns are as wide apart as a deer's antlers, and from them a veil falls as low as the shoulders; the head is covered with a coronet, and on both sides of the face hang large squares of some jewelled drapery. A mitred head-dress, with side ornaments closing the cheeks, was also worn. The head-dress is often light and square; and in some cases a roll of some rich fabric binds the head, and comes down in a peak over the forehead. The gown with the long train and tabard sleeves, and the various descriptions of tight-fitting cote-hardie continued in fashion, but the waist is shorter when a girdle is worn. In some cases the sleeves of an inner tunic descend beyond the outer robe, and partly cover the hand like gloves, which were not yet worn by English women.

In a magnificent folio (still preserved in the British Museum), which the brave Talbot presented to Henry VI. and his wife, Margaret of Anjou, there is a splendid title-page representing the king receiving the volume. The scene is some palace hall, and rich tapestry, blazoned with the royal arms, stretches from pillar to pillar. Margaret's fair golden hair falls from under a diadem and over her purple mantle, which is fastened across her breast with gold and gems. Beneath the mantle the queen wears the furred cote hardie we have already described. She is very beautiful, and majestic, and Talbot kneels, presenting the precious folio. His dog is near him—the dog from whom he took his cognisance. The title-page of the book is studded with the daisy, Margaret's emblem flower. The Gallic ladies wear large heart-shaped caps, formed of a stuffed roll, to quote a lady chronicler, wreathed with gold and gems, and fixed in a fanciful turban shape over a close caul of gold cloth or network, brought to a point, low in front, and rising behind the head. When Margaret was in mourning for her mother, Isabella of Lorraine, she wore dark blue weeds.

The most extravagant head-dresses ever worn in England



*Eleanor de Guienne, Queen of Henry II.—From her Effigy at Fontevraud.*



*Eleanor, Queen of Edward I.—Effigy in the Chapel of Edward the Confessor, Westminster Abbey.*

were those that came into fashion in the reign of Henry VI. Large Oriental turbans, large as pumpkins, plain rolls of cloth, silk, or velvet, through which the hair was drawn and allowed to flow down the back, were not uncommon. The life of St. Edmund, by John Lydgate, written to please Henry VI., a



splendid illuminated quarto in the Harleian collection, contains drawings of many of these outrageous articles of costume. Some are like huge mitres, others have two horns; some are shaped like crescents, and have veils streaming from them; the heart shape is not uncommon. The hideous hornshaped head-dress roused Lydgate to a "Ditty on Woman's Horns." One verse of this poem, which, however, produced no reform, runs thus:—

" Clerks record by great authority,  
Horns were given to beasts for defence,  
A thing contrary to femininity  
To be made sturdy of resistance.  
But arch wives, eager in their violence,  
Fierce as tigers for to make affray,  
They have despite, and act against conscience,  
List not to pride, their horns cast away;"

and the burden of every verse is, "Beauty will show, though horns were away."

The chief characteristic of the female dress of the reign of Henry VI. was the awkward heart-shaped head-dress, the gowns with enormous trains, girded tight in the waist, and the turnover collars of fur, coming to a point in front, and sometimes disclosing a square-cut stomacher of a different colour to the outer robe. The sleeves were sometimes tight, sometimes long, but the waist was very short, as in the previous reign. Isabella of Bavaria, queen of Charles V., is said to have worn the heart-shaped head-dress so toweringly high, that the doors of the palace at Vincennes had to be raised to admit her and her *suite*.

Our best warrant for the female dress of Edward IV.'s reign is a portrait of Edward's queen, Elizabeth Woodville, in a Book of Chronicles in the British Museum. The yellow hair of the bride streams down her back. She is dressed in gold brocade, striped with rich blue, in a formal pattern. The sleeves are tight, the bodice is close fitting, with robings of ermine turned back over the shoulders; and it is girded at the waist by a broad crimson sash. The skirt of the robe is full, with a broad ermine border, and terminates in a train, which is partly held by the queen, and partly folded round the arms of her train-bearer. A rich blue satin petticoat is seen beneath the dress. She wears pointed shoes, the fashion of the time, as it had been of that of Richard II. Her ladies have high Syrian caps, with the hair passed through the tops, and their trains display furred borders.

In the Rous roll now in the Herald's College, Anne of Warwick, the queen of Richard III., represents the mournful and unhappy woman in a huge transparent gauze head-dress like a firescreen. "Its two enormous wings," says Miss Strickland, "are stiffened on frames, and her hair is seen through it strained back from the temples, and has the appearance of being powdered"—probably to convey the fact that it was grey. She wears a close dress, and, as if careless of the coronation, has no jewels, but a row of large pearls. Her hair is simply flowing, and a veil hangs from the back of her head. It seems to have

been a marriage forced upon her, and a wretched destiny it brought her, for their son, a lad of promise even in childhood, faded early; she herself died soon after of decline, and Richard, as we all know, was run to earth at Bosworth, and no one in all England sorrowed for the wild boar who there fell under the axe and sword.

In this reign the ladies compressed all their hair into a caul or cap of gold net, or embroidered and covered it with a fine kerchief, that was occasionally, as in the queen's case, stiffened into broad wings. These kerchiefs were sometimes plain and



Two Noble Ladies and Servant.—From C. Louandre.

small, and sometimes very large, and paned or chequered with gold. The gowns had turnover collars, and fur or velvet cuffs. In state dresses the kirtles and ermined jackets were still worn. The day before her coronation, says Mr. Planché, Anne wore a kirtle and mantle of white cloth of gold, trimmed with Venice gold, and furred with ermine, the mantle being also garnished with seventy rings of silver gilt. At the coronation her robes were made of crimson and purple velvet, and her shoes of crimson tissue and cloth of gold.

## THE STABLE.

FROM THE SKETCH IN THE COLLECTION OF GEORGE GURNEY, ESQ., EASTBOURNE.

Engraved by C. G. LEWIS from the Sketch by Sir E. LANDSEER, R.A.

IT may be presumed that this sketch belongs to the same period, 1840, as those of which we have already given several of a similar character among the wood-engravings, and which were made by Landseer when journeying by easy stages through parts of Belgium and France to Geneva. One may readily fancy him, when stopping for three or four hours, perhaps, at some small town or roadside place of "entertainment for man and horse," finding his way, sketchbook and pencil in hand, into the stableyard or other parts of the premises that promised to produce a "subject," and there noting it down for future use if required; but if not, then to be kept as a "study."

This sketch is in itself a complete picture; no amount of colour or elaborate handling could make it more so, while it shows abundant materials for the purpose. Note the half-closed, sleepy eye of the nearer animal, as if weary with its work; for both seem as if they had just come in from the field or the road: while the man appears to be making good some defect in the collar, in which act the rough-headed little fellow in front of him finds much interest—learning a lesson, probably, that may hereafter be of service to him when he comes to don the carter's blue frock and to shoulder the whip. The drawing is in all respects most characteristic of place and circumstance.





1851

THE GREAT BRITAIN

THE GREAT BRITAIN

Printed by J. W. & J. S. ...  
1851

1851







## EXHIBITION OF WORKS BY FREDERICK WALKER, A.R.A.

IT is on looking round at the hundred and fifty works by the late Frederick Walker, that adorn the walls of the French Gallery, New Bond Street, and which consist of sketches, designs, and finished pictures in oil and water-colour, that we realise how great a loss we have sustained in the early death of this gifted artist. From Mr. Tom Taylor's well-written preface to the Catalogue, we learn that Frederick Walker was the son of an artistic designer of jewellery, and that he was born in Marylebone on the 24th of May, 1840. "When at the North Collegiate School, Camden Town," says our authority, "he was always a sketcher, with his pencil, always at work. His earliest and best school was the British Museum, where he first worked on the antique, after a short and ineffectual 'spell' in the office of an architect and district surveyor. His mother saw and encouraged her precocious boy's bent. She felt from the first that his vocation was irresistible, and determined that it should be aided instead of thwarted. After his day's work in the Museum he attended 'Dagger' Leigh's night Art-classes in Newman Street, which in their time have turned out more artists of mark than the Academy schools, to which also Walker was admitted, but did not draw there very closely, never even reaching the life classes." Such was the nature of the early studies of this notable workman. His real training, that which taught him the art of bringing a picture together, consisted in designing for the wood engravers, and his first decided step on the Art ladder was taken when he became acquainted with Thackeray, and took his place on the *Cornhill* in the May number of 1861, and continued the illustrations to "Philip and his Adventures on his Way through the World." In 1864 he was elected to the Old Water-Colour Society, in due time became an Associate of the Royal Academy, and, after having made a mark on its walls, as pronounced and thorough, and as full of glorious promise as any the century has seen, on Friday,

June 4th, 1875, while on a fishing excursion at St. Fillan's, Perthshire, he died, after a few days' illness, of pulmonary disease. He possessed as a man all those qualities which the world esteems and honours, such as frankness, modesty, loyalty, and love; and as an artist he was patient, conscientious, swift-sighted, imbued with an exquisite sense of beauty, and with a marvellous perception of the fitness of things. Like Millet, and Mason, and Pinwell, his sympathies went forth to what was lowly and familiar, and his genius sublimed common things into the region of poetry and Art. His 'Boys bathing from the Bank of a River' is a work of which modern Art may well be proud. In design it has at once the severity and suavity of Florence, and in colour the glow and luminosity of Venice. When on the walls of the Academy, there was much in it, in this latter respect, that was tentative and crude; but when the picture went home he painted on it again, and has left it for us now a masterpiece for all time. 'The Plough,' with the sunset effect on the quarry and in the sky, is another triumph of colour; and for gentle sentiment and keen sympathy we would point to 'The Old Gate,' 'The Harbour of Refuge,' 'The Wayfarers,' and 'The Right of Way.' But whatever he touched—whether a flock of geese coming down a village street, 'Well-Sinkers' in a country garden, or a ferry-boat crossing the upper waters of the Thames—he made ineffably sweet without the sacrifice of one iota of truth; and when the sadder mood was on him, i.e. could become almost Greek in the tragic character of his figures, as we see in the girl "at the bar," and in the grand gypsy woman who stands behind the new-lit fire, and makes in the smoke thereof her own world of phantasy, and fills it with love or with revenge.

Such was Frederick Walker, and we thank heartily the committee of the "Memorial Fund" for thus allowing the public to show their tangible appreciation of his genius.

## EXHIBITION OF PICTURES BY DECEASED MASTERS AT BURLINGTON HOUSE.

THIS is the seventh year of the administration by the Royal Academy of the trust so long and honourably held by the late British Institution; and we mean it for praise when we say that the present exhibition, both in extent and value, leaves no room for regretting the change of stewardship. We hear rumours on sundry hands that the Royal Academy authorities, wearied with the trouble and, not unfrequently, the annoyance of getting these collections together, contemplate giving up these winter exhibitions, or at all events holding them only every other year. We would most earnestly deprecate carrying this idea into practice. The same difficulties, responsibilities, and worry were successfully combated by the British Institution over more than half a century, and the Royal Academy of England is a much more important and authoritative body than ever was the committee of noblemen and gentlemen who managed the affairs of the Pall Mall institution. Rather than make these Old Master exhibitions biennial, it would be preferable to curtail them of their dimensions, and, instead of five rooms, to give us only three. The public would be perfectly satisfied with this, and the Academy would continue to fulfil those educational functions which the annual exhibition of the Old Masters goes so far in rounding and completing.

The present collection shows a total of two hundred and eighty-five examples, filling five galleries and a portion of a sixth. Were we to say all one might of this noble gathering—and certainly a finer has not been held since Burlington House became the

1876.

English home of Art—gossip, biography, history, and the whole literature of painting might be laid under contribution to the extent of volumes; but as the daily press grapples not unsuccessfully with the exhibition in these respects, we must satisfy ourselves with simply indicating the contents of each gallery.

Although the first room is enriched with Gainsborough's 'Cottage Girl' (11), and some notable portraits by the same pencil, such as those of 'Lord and Lady Dunstanville' (8 and 9), of the Countess of Radnor, and others, the honours of the room are carried off by Reynolds. Among the more prominent and pleasing of his portraits may be mentioned those of 'The first Earl of Morley and his Sister' (24), of Mrs. Abington as 'Miss Prue' (31), of Mrs. Nisbett as 'Circe' (34), and of Kitty Fisher as 'Cleopatra dissolving the Pearl' (39). Angelica Kauffman's portrait of the President is also here, and the visitor would do well to compare Cornelius Jansen's portrait of 'Prince Rupert' (25), with that of Vandyck in Gallery No. III.

William Hogarth's portrait of 'Peg Woffington' (54) shows us that the lady who personates her so effectively in one of our West End theatres has not studied her "make up" from this portrait; and one is pleased to read in the face before us so confirmatory a gloss on all the kind and witty things put into her mouth by Tom Taylor and Charles Reade. The hearty, frank face of 'Hogarth's Wife' (98), the daughter of Sir James Thornhill, is pleasant to contemplate; and if one wishes to take away a satisfactory idea of what manner of man David Garrick was, he

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will be able to identify the mobile mouth and bright eye of the actor in every one of the four portraits which hang in Gallery No. II. Sir Joshua (57), Gainsborough (59), Nathaniel Dance (60), and William Hogarth (88), have all given their idea of the man, and, in spite of apparent discrepancies, it is astonishing how nearly they all agree. Hogarth has introduced on his canvas the portrait of Garrick's wife, who looks a sweet, bright creature, as she comes lightly behind the actor to snatch the pen from his hand. William Hamilton, in his portrait of Mrs. Siddons, aids us greatly in realising the matchless grace and elegance of the famous actress. George Romney is seen to advantage in this room, especially in his portraits of 'The First Duke of Sutherland' (68), and of the lovely 'Countess of Carlisle' (71). No. 68 represents the handsome George Granville, who married Elizabeth—No. 1 in the First Gallery—who was the daughter of the last Earl of Sutherland, and with whom he gained for dowry almost the whole of Sutherlandshire. This room is made further interesting by Lucas de Heere's portrait of 'Mary, Queen of Scots' (66), and by one of the most charmingly modelled of all Sir Joshua's early works, viz., the portrait of 'Mrs. Hans Stanley' (103).

The great room, Gallery No. III., is enriched with many noble portraits from the hands of such men as Vandyck, Velasquez, Titian, Giorgione, Andrea del Sarto, and Rubens; the most glorious of the figure-subjects being Correggio's 'Venus disarming Cupid' (131), and Titian's 'Rape of Europa' (123). The latter's 'Venus and Adonis' (119), contributed by Earl Darnley, appears to be a small replica of the larger work. Among the more interesting of the portraits are those of 'Ariosto' (125), by Titian; of 'Andrea del Sarto's Wife' (135), by himself; of 'Queen Charlotte' (151), by Thomas Gainsborough; and of 'Rubens and Helena Forman' (152 and 156), his second wife, by the painter himself.

Gallery No. IV. is devoted to Italian and Flemish Art, and, historically, is perhaps the most interesting room of the whole. The student may trace the story of Italian Art from Giotto to Raphael, and catch interesting glimpses as he goes along of

Hans Memling, Lucas Cranach, Franz Hals, and Jan Mabuse. The lovers of landscape will be delighted with examples of such men as Rembrandt, Jan Wynants, Jacob Ruysdael, Hobbema, and others; and in Gallery No. V. they will find a large and important landscape belonging to the Earl of Radnor, by Rubens. It possesses an authentic pedigree, and represents a magnificent valley with the gridiron-shaped palace of the Escorial in the middle distance. The elder and the younger Teniers, and Vandewelde are in this room, and so is Henry Fuseli in some of his maddest phases. The portraits of interest are 'Lord Byron' (233), by Thomas Phillips, Robert Southey, by John Opie, Boucher's 'Madame de Pompadour' (247), and Romney's 'Lady Hamilton' (246). The thirty pictures in Gallery No. VI. call for no special remark. Gainsborough, Reynolds, Hoppner, Opie, Stuart Newton, P. Nasmyth, G. Chambers, G. Stubbs, G. Morland, and "Old Crome" are among the masters represented; and the name of the last brings with it the reflection that the English School in portraiture and landscape can hold its own with the best. Barker, of Bath, as representing the West of England, and "Old Crome" the outcome of Art in the East, are two masters who, within their own sphere, can safely hold their own against all comers.

In addition to the pictures we have pointed out may be mentioned the equestrian portrait, by Velasquez, of 'Don Gaspar de Guzman' (116), as fine an example of the master, probably, as is to be met with anywhere; it is the property of the Earl of Radnor. Vandyck is but sparingly represented in the various galleries, but we notice especially his lovely portrait of 'The Countess of Monmouth' (110), dressed in golden-coloured satin, with white lace, &c.; and his 'Thomas Howard, Earl of Arundel,' the famous collector of antiquities. Rubens, Vandyck's master, appears to advantage in his own portrait, painted by himself (152); it is in the Royal Collection at Windsor, and is well known from the existence of several *replicas*. Our notice of the exhibition at Burlington House is necessarily brief: we regret to have so little space to give to it.

## EDINBURGH SCHOOL OF ART.

THE Edinburgh School of Art, conducted under the auspices of the Board of Manufactures, numbers over seven hundred pupils, male and female; and is, as we learn from the eloquent address delivered to the students by Sir Noel Paton at the last annual distribution of prizes, "the prototype of all schools in these kingdoms destined for the Art education of the people in connection with national manufactures." "It was the first school," he continues, "where a collection of casts from the remains of classic and mediæval Art was brought together as the basis of such education, and where artist and artisan might sit down side by side and draw from a common model; the first also which offered Art education to the sex which now forms so large and distinguished a section of the students attending Government schools of Art—having been in active operation, stimulating the arts of design in Scotland, and giving great names to British Art, for generations before the wide-stretching Briareus of South Kensington came into existence." These remarks may savour a little of the *gloriatio perfervidum ingeniumque Solorum*, but they are none the less historically true; and it is but right that the magnates of South Kensington be reminded of them now and then. "If," continues Sir Noel, "the Edinburgh School of Art, since its affiliation some seventeen years ago, has necessarily been conducted on the South Kensington system, we (*i.e.* the Scotch) might soothe our national vanity with the recollection that that system was admittedly foreshadowed in all its best features so far back as 1837 in the comprehensive and farseeing letter addressed to the Board of Trustees by William Dyce and C. Heath Wilson,

both *alumni* of this institution." We share most heartily the opinions expressed in the following sentence:—"Whether the affiliation to South Kensington," said Sir Noel, "had exercised, or was likely in the long run to exercise, a salutary influence on our national School of Art, was a question he was not now called on to discuss; but his conviction was that the distinctive characteristics of every national school were the natural outcome of the essential characteristics of the people in whose midst it had sprung, and that as such they were worthy of preservation as a source of strength, not of weakness."

The concluding portion of Sir Noel's address expresses so completely the views we entertain as to one portion at least of the course through which our students are compelled to plod, that we offer no apology for transferring it to our pages; and would, on the other hand, fain hope that the authorities of our own Royal Academy of England will thank us heartily for assisting in thus laying before the public views which the more enlightened of our Academicians have long held, but have hitherto been unable to put into practice. "I maintain," says Sir Noel, "the proper object in studying either the antique or the life"—and he has pointed out just before this that for the full practical effect on the education of the artist they must be combined—"is the acquisition of knowledge rather than the attainment of initiative dexterity. Undoubtedly it is so with the study of the antique. It therefore follows that the mere copying of antique statues, however elaborately—indeed, the more elaborately the worse—is scarcely more a study of the antique than is the transcription of a Greek chorus by one to



whom the language is unknown a study of Greek literature. The practice of making drawings of the mechanically elaborate character to which I allude is, I believe, universal in schools of Art at the present time; and in now taking exception to it as a practical artist, I must not be understood as having reference to one school more than to another. It will no doubt be said that these drawings are not executed as mere copies; that the character, beauty of form, anatomical structure, and ideal motive of each is pointed out by the masters, as I am glad to think is done to a considerable extent in this school. But, even where this is done, it is to be apprehended that the faculties called into exercise in the production of these drawings, the attention concentrated on their mere manipulation, must in the great majority of cases lessen, if it does not altogether prevent the possibility of the students obtaining any appreciable knowledge of these matters. Thus they neither learn what it ought to be the special province of the antique to teach, nor do they acquire any handicraft they can put to practical use in the future. That it is necessary, in certain special cases at least, when students are destined for some particular occupation, to acquire the power of making a mechanically perfect drawing in black and white—of bringing up a mechanically perfect surface, expressing by the point the most delicate undulations of form by the tenderest gradations of light and shade—nay, of laying down mechanically perfect flat tints over a given surface—I do not deny; but, upon the whole, it might be as well to call that by another and less fallacious name than study of the antique.

Do not for a moment suppose that I seek to depreciate the assiduity and ability of those students, here and elsewhere, who make such drawings, and receive gold and silver medals in recognition of their excellence; or that I undervalue the intelligence and painstaking attention of the masters under whose supervision such drawings are elaborated. But I must be permitted to express my conviction that the system which makes the production of those painfully operose and too generally futile drawings imperative on all who desire to participate in the honours and emoluments at the disposal of the Department, is a delusion, a mockery, and a snare. Is it not possible that, were the time spent in the production of one of these drawings devoted to the execution of a number of studies from different typical statues—executed in the large and simple style of the studies of the great Italian masters—a vigorous severity of outline, a careful marking of parts, and a remorseless suppression of background being insisted on; also a systematic comparison of the anatomical forms in action and repose, and of the essential differences of type and proportion in the various statues—is it not certain, I should say, that some system of actual study such as this would bear a more pleasant, as well as a more nutritious, fruit than those Dead-Sea apples which, under the present practice, have so long filled expectant mouths with the bitter ashes of disappointment?"

These are weighty words wisely put by one who has both knowledge and experience to guide his utterances, and we hope they will carry with them an active and lasting influence.

## THE ROYAL ACADEMY PRIZES.

THE exhibition of the works executed by students of this institution in 1875 was the finest that has been known for many years; and in some instances the competition was so close that a second award was made, and "Honourable Mention" occurs for the first time in the prize list. The great room of the Academy was crowded on the evening of the 10th of December, when the President (Sir Francis Grant) delivered an excellent address after he had presented the prizes to the successful competitors, who were as follows:—Gold medals, with £50 scholarships and books for—historical painting, 'Ahab and Jezebel confronted by Elijah in the Vineyard of Naboth,' Frank Dicksee; composition in Sculpture, a Warrior bearing a wounded youth from the battle, William Thornycroft; design in Architecture, a nobleman's town house, W. Frame. Gold Medal—Landscape Painting (*Turner* Medal), 'Under the opening Eyelids of the Morn,' James H. Davis; travelling Studentship in Architecture, Bernard Smith. Silver Medals—Painting from the Life, Alfred Phillips; Copy executed in the School of Painting, John Dickinson; Drawing from the Life, 1st medal, Herbert A. Bone; 2nd medal, Frank Dadd; Model from the Life, 2nd medal, Alfred Gilbert; Drawing from the Antique, 1st medal, Miss Kate May; 2nd medal, Henry H. La Thangue; Model from the Antique, 2nd medal, William H. Tyler; Perspective and Sciography, Henry Branch; Premium of £10 for the best drawing executed in the Life School, James Christie; Architectural Drawings, 1st medal, Thomas Edward Pryce; 2nd medal, F. E. Eales. The following extra rewards were given:—Painting, historical, 2nd scholarship, John Charles Dollman; Painting, historical, honourable mention, Thomas Mat. Rooke; Sculpture composition, 2nd scholarship, William J. S. Webber; Architectural design, honourable mention, George Lewis Luker; *Turner* Medal, silver, Edward Henry Bearne; *Turner*, honourable mention, Richard Ellis Wilkinson; Painting from the Life, honourable mention, William R. Symons; Drawings from Antique, honourable mention, James Christie.

We often hear complaints from Academicians and others of the lack of real interest in Art matters, not so much on the part of the general public as of those who buy pictures and affect

what they think the air of the connoisseur and patron. For such complaints we regret to acknowledge that there is but too much reason. None know better than the Academicians themselves that the rich *parvenu* gives his money not for the painter's picture, but for the painter's name, and that he stares helplessly at his purchase for whole hours together on the private view day, not lost in love and wonder at the marvels of Art before him, but simply firm as adamant in his resolve that the cultured world shall know that he, the broker, promoter, or what you will, is the veritable owner of the work, and gave so many thousands for it.

Now these people, whose greatest misfortune, perhaps, is their being rich, build picture galleries and fill them, assuming virtues they possess not, and affecting the airs of men of understanding and refinement. They must be educated, and the Royal Academy ought to do it.

We were surprised and delighted to find in what large numbers the public flocked to the rooms in Burlington House on the day the Academy sets apart for the exhibition of the various works executed by the students during the year. Here, we thought, is the Academy's opportunity, and if properly worked, the amount to educational good conferred on the public will be immense. Our suggestion is simply this: instead of a day, let the Academy allow a week to the public exhibition of the students' work, and let the name of every competitor, whether successful or not, be placed over his performance. Such exhibitions, if duly advertised, would create public interest, and that once fairly awakened, Art in a hundred undreamed-of ways would receive such an impetus as would very shortly place us at the head of Europe. We have the wealth, yet lack the necessary knowledge. The æsthetic force in this country only requires direction, and let the Academy but persuade the public, in the manner we have shown, that it is proper in them to know what the students are doing, and Art and all its belongings will become as dear to our citizens as ever they were to those of Florence. Who knows that Leonardo da Vinci and Michael Angelo would have produced those cartoons which Benvenuto Cellini calls "the school of the world," if the world's eyes had not been upon them?



## ART-NOTES FROM THE CONTINENT.

FLORENCE.—For long the unsightly rubble front of the cathedral has been an eyesore, spoiling the harmonious beauty of its exterior. In the fourteenth century the façade was carried a certain height, and so remained until the seventeenth, when it was pulled down in that barbarous age, and a plastered and painted front replaced it. From time to time proposals were made to rebuild it, and models were designed by architects of more or less reputation. These models are preserved in the office of works of the cathedral, and are all in the revived Classic style, and unlike that of the Gothic church. Not many years since the plastered front was removed, and architects were requested to send designs for a marble front. Many have contributed, including one by a Belgian, which is very beautiful. But the Florentines have preferred a plan by a townsman of their own, the city architect, Chevalier di Fabbris. The design is an imitation of the fronts of Orvieto and Siena, with three pediments, which have no connection whatever with the existing building; but this does not seem to be considered important in Italian architecture of the present day, which is at a low ebb. The three doors are imitative of those existing in the flanks of the church, and consequently are handsome. In the pediment above each door a mosaic is introduced, representing a scene in the life of the Virgin. Across the middle are thirteen niches, the centre one occupied by a statue of the Madonna and Child, and the six on each side by the Apostles. Above these are three circular windows, which it is to be hoped may not interfere with the beautiful painted windows already existing. The centre rose is by Lorenzo Ghiberti, and the other two are of the school of Giotto. It would be better to leave the rubble front than to cover up these precious works of Art. The design, although faulty in construction, and with little artistic sentiment, is rich and gorgeous, and follows the panelled architecture of the flanks. The barbarity of the beginning of this century, which deprived Italy of so many Art-treasures, did not spare the cathedral; the organ-galleries, by Luca della Robbia and Donatello, were pulled down, and other ancient monuments which adorned the walls were removed, to make way for bad attempts at mediæval composition. The grey-green pillars and whitewashed walls of the interior have a chilling effect, and deceive the spectator as to size, whilst they contrast unfavourably with the richness and vastness of the outside. The Michelangelo festival has suggested various projects, of which this one to complete the façade of Sta. Maria del Fiore is not the least interesting. A committee has been elected, headed by the Syndic Commendatore Peruzzi, and sub-committees to collect money for the works, in which it is hoped that the corporations of Florence will give substantial assistance. A workmen's shed for tools has been built, and the men are already at work, so we may hope that after six centuries the façade may at last be completed. Another project proposed is to erect a statue of Michelangelo in some public place. M. Meissonier and M. Charles Blanc, before leaving Florence after the late Michelangelo commemoration, each subscribed a hundred francs towards the advancement of this scheme.

PARIS.—There has been, for some time, considerable uncertainty in the organisation of the French artistic community. It is not a little singular that it had recently tendered to it by its present Director, Le Marquis de Chennevières, the most complete liberty, a power to rule itself, in all regards, wholly apart from all Government interference, except the securing to it of due exhibition accommodation. Strange to say a considerable majority of the body repudiated this "glorious liberty of being independent." Consequently the representative of Government, aided by a large co-operative committee, constituting a *conseil supérieur*, assumes the directorial functions. A new question of obvious importance has been submitted to them, and has been a subject of very animated difference of opinion, namely, whether the great Art exhibitions should take place

annually, or at intervals of three years. It was deemed expedient to have the *pros* and *cons* of this difficulty thoroughly examined by a special committee, and by this *élite* a decision was given in favour of the three years. The minority on this occasion was but two in number, of whom one was the influential Cabanel. The *conseil supérieur* did not accede to the report, so returned it, and finally decided that things should remain *in statu quo*, the annual exhibition to be continued.—Jean Engelmann, the inventor of chromolithography, died here towards the close of last year, at an advanced age.—The Fine Arts Council connected with the Prefecture of the Seine has appointed a special committee to inquire minutely into, and catalogue the redundant artistic riches possessed by the city of Paris. This will comprise pictures, statues, furniture, jewels of old renown, medals, and a rich miscellany of *et cetera*. The task, it is expected, will be completed without delay.—The architects of the new Hotel de Ville had hoped to have realised a partial conservation of the fine sculpture which had embellished the *façade* of its ruined predecessor. They have, unfortunately, been disappointed in any such anticipation. The carved stone has been so completely calcined that it crumbles on the slightest friction; so much so, that its fragments become inapplicable. Still, as these works have a singularity and excellence all their own, they have been subjected to a process of moulding by artists of the most accomplished faculty. For this purpose scaffolding of admirable mechanical arrangement had to be erected, and the result is, that a series of copies has been preserved and deposited in the Hotel Carnavalet, until the occasion arrives when the ornaments of the Boccador may be applied to the work of Messrs. Ballu and Depertthes.—Four Egyptian statues, carved in wood, and bearing the characteristics of the sixth dynasty, have been recently acquired by M. Pierret for his department in the Louvre.

EISENACH.—In this era of monumental sculpture, the honour due to the great German patriarch of music, Sebastian Bach, has not been forgotten. Liberal contributions of the money requisite for such a tribute are being made. The statue will be erected at Eisenach, a town of Saxe-Weimar, Bach's birthplace.

EISLEBEN.—The commemorative statue which it is proposed to erect to Luther in front of the Town Hall of Eisleben, Prussia, the birthplace of the Reformer, will be in bronze. A considerable sum has already been obtained for its completion, and the sculptor to whom it has been entrusted, F. Schapen, of Berlin, has been directed to prepare his design for inspection.

ROME.—The Spanish sculptor, Juan Samartin, has completed at Rome his designs for the statue of Columbus, which is to take its place at the votive museum in Madrid. It has been considered a successful work, stands larger than life, and represents the great navigator in the act of planting the Spanish standard on the land which he had just discovered.

ST. MALO.—Chateaubriand is to have a statue erected to him in this his native town. Visitors to the quaint Breton stronghold will remember that there is already a monument to him on one of the cliffs. M. Aimé Millet has just completed a bronze statue, which weighs 1,000 kilogrammes. It represents Chateaubriand seated on a rock, his hand supporting his head, his eyes turned towards the horizon. The costume is that of 1802, the date of his "Génie du Christianisme."

VIENNA.—It is proposed, so says the *Fédération Artistique*, to erect at Vienna a statue in honour of Germany's much-cherished poet, Schiller. The requisite outlay, amounting on the whole to 100,000 florins, has been already accumulated by subscription.

VALENCIENNES.—A statue of Watteau, from the hand of the late M. Carpeaux, has been placed in the museum of this town, where the painter was born in 1684.



## ENAMELLING ON PRECIOUS METALS IN INDIA.

BY DR. ALEXANDER HUNTER.



THE art of enamelling on gold and copper has long been practised in India, and was carried to great perfection three or four centuries ago. Some of the finest patterns are Persian in design, but variously modified to suit the tastes of different wealthy patrons. There is probably no branch of industrial art, with the ex-

ception of the embroidered shawls of Cashmere, in which so much real taste for harmony of colour and manipulative dexterity has been attained. The time, labour, and expense incurred in producing some of the finest enamels upon gold, have restricted the application of this refined branch of industry to the wealthiest rajahs, nawabs, and zemindars, and in only a few of the native courts has the art been carried to great perfection. The most liberal patrons have been found in Upper India, among the Rajpoot rajahs, who have retained in their employ the most skilled families of enamellers. The processes followed in the East are very similar to those in use among Chinese, Italian, French, German, and English enamellers; the colours, vitrifiable bases, fluxes, and tools being very similar. As a general rule, the fluxes used in the East are harder than those of Europe; and this seems to be requisite, so that the enamels may stand the variations and vicissitudes of a hotter climate. There are two or three mineral substances almost peculiar to India, which produce very beautiful vitreous, transparent, as well as opaque bases, for the enamel. These are icespar, indianite, fibrolite, and glassy fresh felspar. When exposed to intense heat these minerals melt into a semi-opaque vitreous glass of a very pearly white, or bluish grey. Greater opacity is given to them by the addition of oxide of tin, oxide of antimony, or white arsenic. A softer flux is made with metallic lead and tin, exposed to a red heat on a porcelain tile, and kept stirred till the metals are oxidised, the grey oxide which forms on the surface being carefully removed as it is produced. It is then exposed to a higher heat in a crucible, and carefully stirred till the colour becomes uniform. It is then ground under water, decanted, and the coarser particles are again heated and washed in the same way. The proportions of lead vary from three to five parts, with one of tin. Equal parts of this flux, and one of the above natural enamels, are mixed with a half-part of pure crystallised saltpetre, and an equal amount of purified borax. These substances form the bases with which the coloured enamels are subsequently produced.

Blue colours result from mixtures of oxide of cobalt, one part, with five of tin and lead flux, and five or six of one of the silica enamels. Various shades of deep blue, and pale opaque greenish blue, are made with the binocide of copper; green enamels, opaque or transparent, with the oxide of chromium; violet enamels with peroxide of manganese; yellow and orange with various mixtures of chloride of silver and antimony; purple enamels with the purple of cassius made from gold; black and brown enamels with mixtures of oxides of copper, cobalt, manganese, and iron. Within the last twenty or thirty years some very beautiful shades of pale green and blue enamels have been produced at several of the native courts by mixing English coloured broken glass, which has been largely purchased at some of the large presidency towns, as Madras, Bombay, Hyderabad, Bangalore, and Calcutta, where Mahomedan and Lubbay merchants have been large purchasers of coloured glass. There are two shades of green glass manufactured in Europe from oxides of uranium and nickel, which appear to be particularly liable to break during the hot weather in India. The native enamellers have found by practice that these delicate shades of green can be hardened, and greatly improved in brilliance, if again fluxed with indianite, icespar, or fibrolite; and in this way some very tender and transparent shades of apple and leek green have

been produced. A very simple and chaste style of enamelling, with gold embedded in transparent green enamel, is manufactured at Purtabghur and Jeypore, in Rajpootana. A very handsome set of necklace, brooch, bracelets, and ear-rings, was made for Lady Mayo at Jeypore in Rajpootana. A beautiful golab dance, or scentbottle, ten inches in height, enamelled upon gold, was made for the Earl of Mayo in the School of Arts, Jeypore. The colours are a delicate ground of greenish grey, with flowers of red, yellow, and white, relieved at the neck and foot by dark shades of green and blue. A clear outline of gold runs through and relieves the pattern, the colours of which are

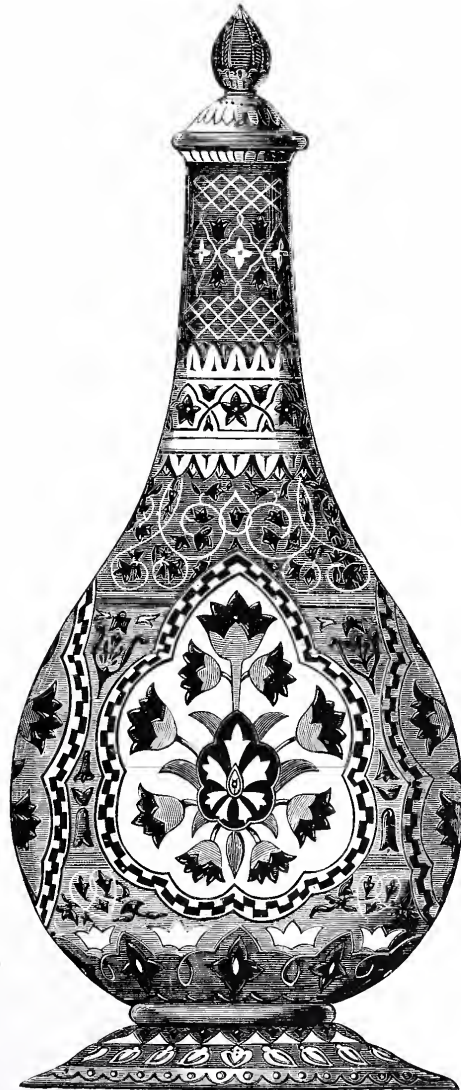


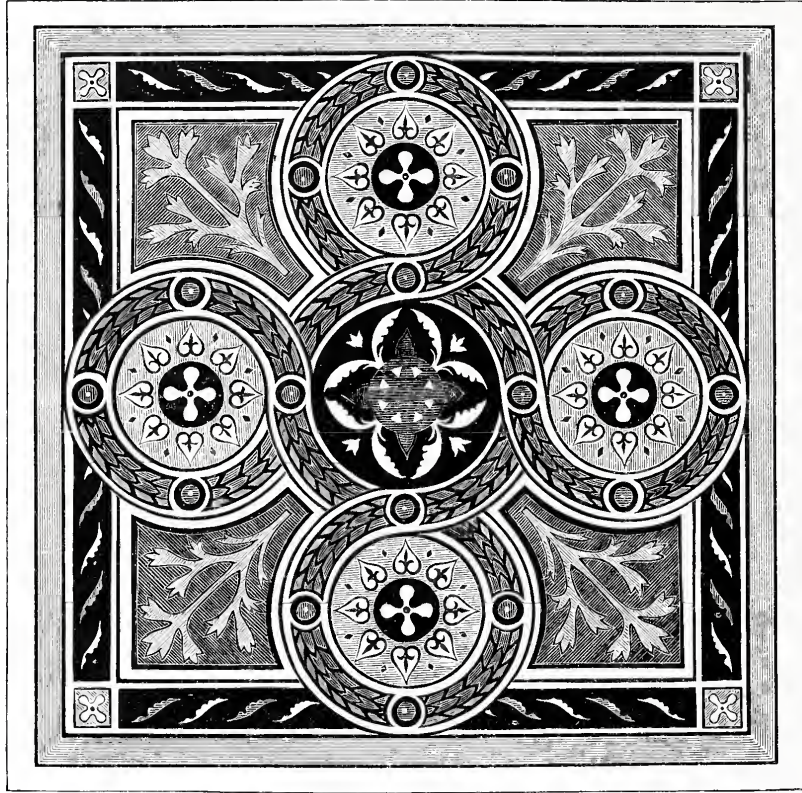
Fig. 1.—Golab Dancee, or Rosewater Sprinkler, enamelled upon Gold.

all in most exquisite harmony (Fig. 1); but the most gorgeous piece of enamelling is a golden salver, fifteen inches in diameter, ordered by the Earl of Mayo shortly before his Excellency's lamented death. The prevailing colours upon this enamelled salver are emerald green, with gold, in the border, relieved by an outline of crimson, with an outer circle of gold. The centre of the salver is a pale rose tint, with white, grey, green, orange, and gold, with a large tripartite star of dark grey, black, and gold, relieved in the centre with a bright white stellate flower of six petals, and six points of the green calyx



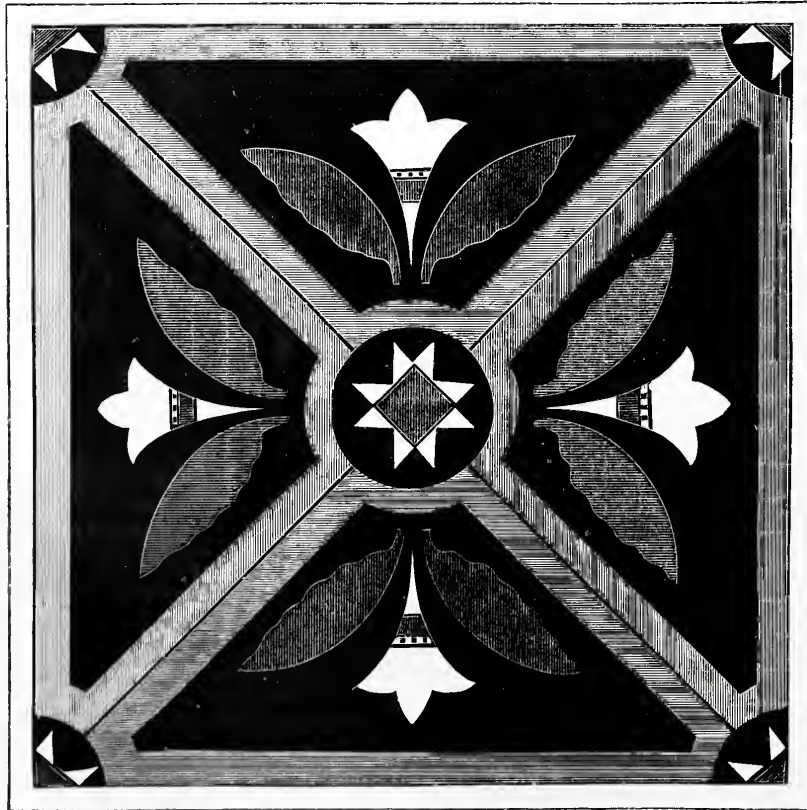
intervening, and a central dot of crimson. This salver was designed by F. W. A. De Fabeck, when in charge of the Jeypore

School of Arts, the drawing having been executed by Luchman and Ram Bux, two of the prize-pupils of the school. It is rarely



*Fig. 2.—Indian Enamelled Tile, from Jeypore.*

that one sees in Europe enamels of such elaborate, tasteful, and | costly manufacture; the reason being that few patrons can be



*Fig. 3.—Indian Enamelled Tile, from Amber, in Jeypore.*

found who are willing to pay for such expensive productions. Enamels upon silver and copper of cheaper descriptions have

been made at a number of the courts of native princes, but in general the art has deteriorated within the last two centuries,



chiefly from want of sufficient encouragement. Occasionally enamelled scabbards, handles, and sheaths of swords, daggers, battleaxes, and other weapons, can be found at the courts of Mahomedans, Rajpoots, and Hindoos; and fine specimens are to be seen in the various museums of India and in private collections.

#### ENAMELLING ON PORCELAIN AND PRECIOUS STONES.

This art appears to be of greater antiquity than the enamelling on metals in India, as specimens have been found of a very old date in tombs, cairns, and cromlechs. Among these are beads of cornelian, rock crystal, and other hard stones, ornamented with white and coloured enamels of a very solid, flinty texture. These probably belong to the Greco-Buddhist period; but this branch of Art industry seems to have died out, and to have been subsequently followed by a coarser but softer description of enamelling, applied upon small tiles, which have been inserted in the walls of Mahomedan tombs. These tiles are usually from five to six inches square. They are made of a hard, greyish-white porcelain, the surface of which has been decorated with an enamel about the thickness of an ordinary eggshell. In the tombs at Golcondah, Aurungabad, and Beejapore, plain flat tiles of brilliant colours, blue, green, yellow, white, orange, and purple, but without any pattern on the surface, are built into the walls. In Scinde enamelled tiles, with various floriated patterns, chiefly Persian in their character, have been manufactured for many centuries, and the art is still kept up. A coarser description of enamelling is also manufactured on a soft, reddish-brown clay, with a lead glaze, the objects being chiefly bowls of pipes, hookah bottoms, and small plates. These are principally used by Mahomedans. The finest specimens, however, of enamelling upon porcelain were found in the old palace of Amber, in Rajpootana.

About three hundred years ago the Rajah Maun Sing engaged a number of Chinese workmen to decorate his palaces, and on the floors, fireplaces, capitals, and bases of pillars in the old palaces of Amber and Jeypore are a number of quaint Hindoo, Rajpoot, Mahomedan, and Persian patterns of tiles, which have been used for flooring baths, verandahs, and public halls. The quality of the ware bears a strong resemblance to some of the porcelain of China, the glaze being hard, uniform,

and flinty. The designs of many of the tiles are taken from the mythology of the Hindoos and Rajpoots, the outlines being in a plain blue colour on a white tile. The capitals and bases of some of the pillars have been made in two halves, and of a considerable size, from fifteen to eighteen inches in diameter, and eight or nine inches in depth. The colours employed for these are pale and dark blue, white and gold. Some of the flooring-tiles in this old palace were very beautiful, but few of them now remain. In one of these the colours are pale green, buff, grey, white, red, and black (Fig. 2). In another porcelain tile from the same palace, the colours are pale blue, copper green, grey, white, buff, yellow ochre, russet, and black (Fig. 3). The general effect of these tiles is cool, and there is an exquisite harmony and brilliance in the colours. The manufacture is still kept up in Rajpootana and in other parts of India, but it has deteriorated considerably from the want of proper encouragement, and also from the scarcity of fuel in these parts of the country.

It is melancholy to see so many branches of Art industry, which a few centuries ago had attained to very great perfection, gradually disappearing in the East, and their places being supplanted by Art industries of very inferior taste and coarser qualities of manufacture. The spread of modern civilisation from Europe has tended, in a great measure, to deteriorate and vitiate the taste of the native manufacturers. The talent and manipulative skill are still to be found in the country, but there is little or no encouragement for the best and most expensive manufactures. There is no doubt that the native artists and workmen in ornamental manufactures have preserved in their families the principles of drawing, design, harmony of colours, and manipulative dexterity in manufactures, which till very lately far surpassed the taste and skill to be found in our European workshops. It is our duty as a nation to try to preserve in its simple purity the talent of the East, more especially as shown in the harmony of colours and principles of design. We have injured, if not almost eradicated, some of the best Art industries of India; we have robbed them of some of their best processes of manufacture, and have given absolutely nothing in exchange that would benefit or ameliorate the condition of their Arts or Art-manufactures. Before it be too late, let us try to do something for India to rescue from oblivion Art industries which any civilised country might be proud to have possessed.

## MICHAEL ANGELO'S 'VIRGIN AND CHILD.'

TRAVELLERS who have visited Bruges will bear in remembrance, amongst its other attractions, a marvellous group in white marble which surmounts an altar in the south transept of the church of Nôtre Dame. It represents the Virgin seated, and holding the infant Jesus standing erect on her lap—in *grémbo*, as the Italians say—in the like *pose* of elegance and elevation given by Raffaele in his 'Vierge au Chardonneret.' The *Chronique des Arts* thus describes it:—"Every part of this work—the drapery of the Virgin half-flowing, half-clinging—her expression sweet, pensive, and severe; the vigorous projection of the Child's figure, its head significantly enlarged; the exquisite delicacy with which the extremities of both are moulded; the touch of the chisel so free, so firm, and so finished; besides certain incidental singularities of style, all reveal a master hand, a superlative originality. Is it, then, the contrast between matchless marble and deeply-impressive expression? Is it the pervading spirit of the composition, or the beauty of the spotless material, which beams abruptly on the sight, from the penumbral recess in which it stands? Is it the surprise from a vision so unexpected, in a locality where sculpture is so rarely seen, and what there is of it, so second-rate? We know not. The simple fact is, that few indeed are the works of Art which leave impressions so profound and so enduring as this."

If, however, there can be but one impression regarding its beauty, on the other hand, opinions become very discordant in respect to its origin. According to some accounts, it was captured in the sixteenth century, by a Dutch pirate, and carried off by him to Amsterdam. According to others, it was acquired in Italy, in legitimate transaction, by certain burgesses of Bruges. Some would have it to be a work of the first of Italian sculptors, Michael Angelo, and went so far as to affirm that there existed in the back of the block of marble, a cavity containing a parchment document, wherein its history was recorded. No verification of this has been attempted. By others it was held, that it was produced by one of his pupils—Torrighiano, for instance, who sojourned in Flanders *in transitu* to England. There cannot longer be a doubt on this subject. M. Reiset, in a brief *brochure* addressed by him to M. Barbet de Jouy, sets the matter at rest, through the concurrence of a phrase of Condivi, taken from a document discovered at Bruges by M. James Weale, and set forth in his excellent little volume, entitled "Bruges et ses Environs." According to this, the 'Madonna' of Bruges was purchased from Michael Angelo himself, by the family of Moscron, *famiglia nobilissima*, and given to the church of Nôtre Dame in 1510, by Peter Moscron. It is true that Condivi mentions bronze, and not marble; but it is not difficult to admit, that



impaired recollections of Michael Angelo's affairs might have led to this error, or, what is still more probable, that a copy of the group was cast in bronze. To this let us add that Albert Dürer, in his "Journal de Voyage dans les Pays-Bas," written in the years 1520 and 1521, and which was published by M. Charles Narrey, in the "Gazette des Beaux Arts" (vols. xix. et xx.), spoke of a statue *in marble* of the 'Virgin,' and that he had seen it in the Eglise de Nôtre Dame.

That there was such a group executed, either in marble or in bronze, for the *famiglia nobilissima* of Moscron, in Bruges, early in the sixteenth century, cannot be doubted. Condivi records the fact minutely, but mentions, without special note, that the work was *in bronzo*—that's the question. Let it be remarked, in the first instance, that there is no confirmation whatever of this statement; no such existing actuality in the enduring metal is to be found, and there is no historic memento that, having been *in esse*, it had disappeared. Condivi wrote many years after the group had left Italy, and it is very possible that he, in his statement, unconsciously lapsed into an error. The evidence on the other side is clear and strong. Here, in Bruges, stands the *marble* Virgin and Child, to which a continuous tradition assigns the name of the great Florentine. It was in the beginning garnered, as it were, in the most expensive architectural surroundings, and so it continues up to our time. That it was sent from Italy is thus testified. In the life of Michael Angelo, by Aurelio Gioti, a letter is inserted, directed to him, informing him that his *Bruges* "Virgin" was about to be for-

warded by Viaraggio, near Lucca, to Flanders, to Giovanni and Alessandro Moscheroni. That this was marble which was thus transmitted we learn from the "History of Belgium," in Flemish, by Vaernewyck, in 1510, from which we take these words:—"We also find in the Church of Nôtre Dame, a statue of the Virgin in *white marble*, lifesize, and from the skilful hand of Michel Angelo Bonarotus." So also, in the description of Notre Dame de Bruges by Beaumont de Nourtevelde, published in 1773, he says:—"And what is most curious is, a *marble* statue representing the Holy Virgin with the Child Jesus; and it is from the hand of the celebrated Michel Angelo de Bona Rota, called by others Bonoroto."

Albert Durer's record of his having seen the *marble* statue of the Virgin in the Church of Nôtre Dame de Bruges—some ten years after its elevation—seems to set the pretensions of Bruges to the ownership of this great sculpture *nugget* quietly and favourably at rest. To that quiet town of Flanders pilgrims of Art may henceforth direct their steps with the assurance that they will find a shrine worthy of their devotions. It is beyond doubt, then, that Flanders possesses an authentic work of the great Florentine; nay, even one conceived with his fondest imagining, and executed with his happiest hand. For those who are familiar with Michael Angelo, the proof we offer is superfluous. We join with M. Reiset in never having had the least doubt on the subject. Upon the group, from the top of the head to the tip of the toes, the full signature is inscribed of Michael Angelo.

M. E. C.

## THE XYLOGRAPHIC PROCESS.

ART and economy are like the scales of the balance; there is a constant effort to maintain the equipoise. We do not, of course, refer to that pretentiously squalid economy which considers Art to be only useless expense. We refer to the limit which the depth of the purse imposes on the indulgence of the taste. It is of decorative art that we now speak. No decoration known to us is equal to the charming arabesques of Raffaello. But in order to have a Raffaello to decorate, we require a Vatican to be decorated, and a pontiff, rich with all the offerings of Christendom, to commission the divine artist. From the decoration of the *loggie* of the Vatican to a cheap wall-paper is a great descent. Through the whole of that distance the struggle between the beautiful and the cheap has been fought out foot by foot.

For ordinary decoration, the moment that we descend from a palatial grandeur, the great object that we think should be kept in view is twofold. For design we must seek the artist. The more true and excellent the artist, the more worthy will be the design. For reproduction and multiplication of designs, we require the mechanic. Engraving is an example of the happy wedlock of the artistic and the industrial. We are not undervaluing the artistic character of the engraver. He translates into another language the finished work of the painter. But when the copper plate has received its last touch, the mechanical process begins. The operation of printing, however skilfully performed, is a purely mechanical operation.

This happy mixture of art and industry is illustrated by the xylographic process in a manner that bespeaks for it a very brilliant future. Mr. Whitburn is an artist whose quaint and charming arabesques and illuminated letters are happy specimens of book illustration: his little book called "Westward Ho for Avalon," published by Messrs. Low and Marston, is rich in the fancy of its grotesque embellishments. He has given much time and thought to carrying the functions of the book illustrator a step further. Three years ago he gave a

lecture on the subject before the Society of Arts; and during the present year he has further improved his process. Simply considered, it is nothing more than printing on wood. But this wood is not to be printed as paper is printed. A different material requires a different method, and in attempting this a great success has been obtained.

Mr. Whitburn commences with the ordinary process of the artist, drawing either directly on a prepared block of wood or on paper, from which the design is transferred to the wood, as in the usual method of woodcutting. The design is then engraved on the wood, or executed by a zincographic process, in the usual way, the necessity of making bold and simple lines being borne in mind. An electrotype cast is taken from the woodcut or zinc plate, and smooth slabs of wood are printed from this cast, under a regulated pressure, and with pigments which are prepared for the purpose. It is recommended (although it is not essential to the process) that enough pressure should be applied to emboss or depress the pattern. The former is effected by the casts from the woodcut, the latter by those from the zinc plate. Only one colour is printed at a time, but any number of colours can be successively applied, as in chromolithography. The ground may also be independently coloured.

The examples of this process which we have seen we can highly commend. The effect is not only artistic, but eminently suited to the material. For medallions and other enrichments of furniture, for panelling rooms, cornices, chimneypieces, ornamenting doors, and the thousand other domestic objects in which our ancestors were accustomed to use inlay before the introduction of mahogany, the xylographic process is applicable. It is at once effective and cheap. The artistic value of each application of the process must depend, as it ought to do, on the beauty and applicability of the original design. That secured, the industry of the printer has full play. We have no doubt that the new mode of decorating our homes only needs to be known in order to become a favourite with the public.

F. R. C.



## THE PICTURE GALLERY AT THE ROYAL AQUARIUM, WESTMINSTER.

MORE than a thousand pictures in oil and water colour, not to mention numerous works in sculpture, is a number that deserves attention; and when we say that the Art committee included Messrs. Millais, George Cruikshank, S. C. Hall, and R. Redgrave, and that they chose what forms the present collection from an aggregate of more than three thousand, the Aquarium Art Gallery commands also our respect.

Among pictures which have gained fame on the walls of the Royal Academy, or elsewhere, we recognise several, and among them may be mentioned Mr. Armitage's decorative work entitled 'A Dream of Fair Women'—the first section representing, as many of our readers may remember, the women of the Old Testament, and the second, those of ancient history. Then we have C. Green's large work of 'May it please your Majesty,' representing a mediæval mayor at the head of his fellow townsmen reading an address, and A. B. Clay's 'Restoration—29th May, 1660,' painted somewhat in the manner of E. M. Ward. One recognises also with pleasure Alexander Johnston's 'Flight of Mary of Modena,' Mr. Elmore's spirited illustration of the legend of 'Lenore,' and his no less interesting gloss on the passage, 'That which we have spoken in the ear in the closet shall be proclaimed on the housetop.' In the latter work Mr. Elmore has caught not a little of the manner of the late John Phillip. J. Archer's 'Little Miss Rose,' too, will be gladly recognised, as will 'Some of our New Pupils,' with whom Mr. Marks made us familiar a season or two back. We would also mention Mr. B. Donaldson's 'Return of the Patron Saints to Venice,' W. Barclay's 'Sheikh and his Son entering Cairo,' and D. W. Wynfield's humorous picture representing a row of schoolgirls receiving 'Instruction in Deportment.'

Among works less familiarly known to the public, if not altogether new, we would draw attention to H. Drummond's 'Hayworth Moor—the home of the Bronte Family' (6), to E. J. Varley's 'Bordeaux Harbour, Guernsey' (3), and to a very clever picture of 'A Breton Laundry' (10), by D. Carr. C. J. Lewis has a sweet little landscape he calls 'Sunday—Hurley, Berks' (25), in which is seen a sedgy stream spanned by a rustic bridge, and a lovely bit of woodland called 'Among the Birches' (176). Collin Hunter is fairly represented by his 'Evening on the shore at Ballanhae, Ayrshire' (40), and F. B. Barwell delightfully so by his 'Hoar Frost' effect in a park studded with ancestral trees. This reminds us that W. S. Morrish has been very successful with his portrait of the 'Old Oak Tree—Whiddon Park, Devon' (45), and in vigour of handling it reminds us of Old Crome: this artist has of late made rapid way. A grand sea-fight, by A. Bellin, one of the most admirable works of its class we have ever seen, demands a longer notice than we can now give to it.

J. S. Cuthbert's rendering of the passage, 'And he left them, and went away again the third time,' is as original as it is dramatic and impressive. Mrs. L. Jopling shows us 'The Five Sisters of York' busy at their embroidery, as told in "Nicholas Nickleby," and F. A. Bridgeman a remarkably able picture, in which several types of races are presented: it is called 'Towing on the Nile' (142), and some of the heads remind us of

Gérôme, so carefully are they modelled. J. Lamont Brodie renders with much vigour an incident from Douglas Jerrold's 'Black-eyed Susan' (133), and E. S. Kennedy is particularly happy in his two 'Enthusiasts' (220), disputing on the sands over some crustacea they have just gathered, forgetting that "time and tide wait for no man." 'St. John's Day, Venice' (235), by F. W. Topham, shows a little fellow refusing to lead a lamb in a religious procession; and J. Stirling reproduces to the life a 'Water Seller of Morocco' (277). William Haynes, C. Bauerles, E. Douglas, K. Halswelle, W. Hemsley, W. M. Wyllie, and H. Moore, are all names familiar to the Art lover, who will find them worthily represented in the gallery.

Among landscape subjects we would call attention to Otto Sommer's cattle about to cross a stream on their 'Return from Pasture' (126), to B. W. Leader's 'Welsh Hills at Bettws-y-Coed, looking at the Conway Valley' (149), and to William Bromley's girl and child coming through the woods in the same locality, numbered 269 in the catalogue. Alfred de Bréanski has gone to a similarly fruitful source for his subject, and favours us with a view of 'Cader Idris from Llyn-y-Eader, Dolgelly' (190). J. H. Lewis is slightly crude in colour, but his 'Kirkstone Pass, Westmoreland' (426), with a gleam of the lake in the distance, shows that he can make proper choice of a subject, and practice in his art will by-and-by accomplish the rest. Lady artists are by no means unworthily represented by Madame Jerichau, Miss Westbrook, M. Claxton, the Misses Thornycroft, Grace Fenton, Mrs. Stillman, Mrs. M. E. Staples, Eleanor Manly, Clara Montalba, and Florence Tiddeman; while coming Art finds fitting exponents among such young painters as T. Blake Wirgman, P. Macnab, and A. Stocks.

There are many drawings in the water-colour section, but we have only space to name a few of them:—'Pluto's Garden' (495), by W. Crane; 'An Arab at his Devotions' (528), by Juliana José, who belongs to the school of Madrazo; 'Under the Ischangel Glacier' (553), by J. Mirifield, in the manner of Turner's radiant period; 'Mowing' (552), by A. Hopkins, cleverly suggestive of the late Fred. Walker; Charles Watson's 'Market Day, Covent Garden' (544); 'The Abbey Stream, Abingdon' (566), by John Parker, who doubtless had Pinwell in his eye when he drew it; 'Rustic Life' (573), by E. G. Dalziel; and 'Old Mill, near Arundel' (576), by J. Orrock, who adopts in this drawing a larger style than is usual with him. Near the last-named hangs the 'Arch of Constantine' (577), by Thomas Pyne. W. F. Stocks sends a well-studied view of 'Bishop Bridge, Norwich' (680), and J. D. Watson several of his charming drawings. H. Madawaska, Albert Hartland, E. H. Corbould, Mrs. F. Hueffer, J. M. Jopling, W. H. Pike, Miss J. Simpson, J. Whaite, P. Priolo, and H. Britten Willis, are among the more valued contributors to this part of the gallery; and by this enumeration of names, our readers will be able to form an estimate of the quality and character of the Royal Aquarium Art Gallery. Criticism, of course, under the circumstances, was out of our power. When the alterations in the windows are completed, the lighting of the gallery will be all that could be desired.

## MINOR TOPICS.

THE ROYAL ACADEMY.—Messrs. J. Long and Alma-Tadema have been elected Associates. These promotions from the ranks were anticipated; the claims of both artists were unquestionable. But how many have been passed over whose right was equal to their right: that is unwise, but it is also unjust. We

distinctly affirm it to be a breach of faith; for if not a positive pledge, it was a clear understanding, under the force of which the galleries at Burlington House were accorded to the Royal Academy, that although there might be no additions to the Members, there would be additions to the list of Associates.



It is known that on this subject the members are much divided; it is said, indeed, that the proposal to add four, with the two for whom there were actual vacancies, was rejected only by a majority of *one*. For half a century the Royal Academy has enjoyed the reputation of being the most narrow-minded, illiberal, ungenerous, and unsympathising public body in the world; whatever improvements they have undergone have been forced upon them; they scorn and defy public opinion. We trust some member will bring this matter before Parliament. It would require a strong word to express the indignation that is felt at finding, year after year, such men as these kept outside the door, with scarcely a chance of ever finding entrance—Peter Graham, G. A. Storey, Marcus Stone, Keeley Halswelle, Frank Holl, G. H. Boughton, Leader, Birket Foster, Archer, J. Faed, Fildes, Prinsep, P. R. Morris, R. Lehmann, H. Hardy, F. D. Hardy, Topham, W. Gale, J. A. Houston, E. Crowe, G. E. Hicks, and three or four sculptors; not to name a score of comparatively younger men, who have not yet made such palpable marks on the page of Art history; and at least two ladies, who are as well entitled to the distinction as any of the artists of the other sex.

ROYAL SCOTTISH ACADEMY.—Mr. Daniel Macnee has been elected President of the Academy in the room of Sir George Harvey. Mr. Macnee has long been respected and esteemed, not only as an artist, but as a gentleman of high social worth, and the election cannot but give satisfaction to the public and the profession.—Mr. George Hay has been elected Associate of the Academy in the place of the late Mr. Colvin Smith.

THE FLEMISH GALLERY, KING STREET, COVENT GARDEN.—In this gallery there is always much to attract the notice of the connoisseur. Among the works at present on view we were much struck with the purity and grace of a semi-nude female figure by L. Perrault, and also with a group of two ladies, the one in brick-red velvet and the other in blue silk, chatting in a richly-furnished chamber. The author of this brilliant picture is A. Toutmouche, the distinguished pupil of Glyre. H. Savry, the famous Dutch painter, has a rich water-meadow with cattle, which is one of the finest examples of a school famous for this class of subject. A. Piot, the French artist, shines in quite another sphere, and shows his fine sense of tone and texture in the figure of an Italian girl standing under a mass of rich foliage, holding in her hand a little bird in its nest. Then there are some rare examples of such men as Ingomar, E. Levy, and Madrazo; and altogether a wealth and variety which we seldom see equalled in a London gallery with any pretensions to the same high Art quality in the works exhibited.

STATUE OF LORD PALMERSTON AT WESTMINSTER.—The second attempt of Mr. Woolner to perpetuate in bronze the face and figure of the distinguished Statesman will be thought by most people, capable of judging, as unsuccessful as the first, which was unhesitatingly rejected. Mr. Woolner has treated the modern dress not without intelligence, and the figure *per se* is slashing and dashing enough; but then, unfortunately, it has neither the action, form, nor face, of our popular foreign minister. Palmerston, in his light, facetious way once described himself as a "judicious bottle holder," who, for the instruction of our younger readers, we may as well say, used to be the person in the prize ring who administered stimulants to the boxer when exhaustion began to ensue, or who ran the risk of being "knocked out of time" from a well-dealt blow, if not brought speedily round. Now this bottle-holding idea seems to have taken entire possession of the sculptor while modelling his figure, and the result is an athlete, not a statesman. Besides, the height of the figure is not in proper relation to that of Mr. Noble's Lord Derby, which stands within a few yards of the so-called 'Palmerston,' and which one would suppose ought to be regarded as the companion statue. We catch a certain likeness in his profile, but none whatever in the full face; and the figure, as we have said, is altogether too rampant, and such development of chest and limb, however becoming in a gladiator, could never possibly have belonged to Palmerston, even in his most jaunty days. It will be some time yet before the

late Mr. Foley's place in the Academy can be filled; but that is no reason why Mr. Woolner should have failed, and failed twice, to give us a recognisable likeness of one whose person was so familiar to many of us, and with whose gait, contour, and general physical conformation the sculptor must surely have been familiar, not to mention the countless portraits, both on canvas and in marble, which were at his command. The statue was unveiled in the beginning of February.

PICTURE SALES.—Messrs. Christie, Manson, and Woods commenced their season this year at an unusually early date, but up to the time of our going to press this month no collection of much importance has appeared in the sale-rooms in King Street, St. James's. There are, however, several in prospect, as sketches by Dewint, works of the late G. J. Pinwell, A. B. Houghton, and James Danby; the collection of modern pictures formed by Mr. A. Bassett, of Clapham Common; that by Mr. J. Bennett, of Tynemouth; of Mr. A. Levy, which includes both ancient and modern works; the collection of Mr. George Fox, of Harefield, Wilmslow; and such portions of the Wynn Ellis collection which do not come into the National Gallery by bequest. As these sales scarcely run through the half of the season, they will doubtless be followed by many others.

MESSRS. AGNEW'S EXHIBITION.—In this small gallery a hundred and sixty-one drawings and studies of a very choice kind are now being exhibited. Among the latter will be found some excellent pen-and-ink and pencil scraps by Sir Edwin Landseer, Frederick Walker, and Frederick Leighton. E. Nicol's study of an Irish peasant woman (120) squatting on the floor is also noteworthy; and visitors will be glad to renew their acquaintance with the 'Proscribed Royalist' of Mr. Millais, although here only in the form of a small sepia drawing. Among the drawings will be recognised the cunning hand of some of our greatest masters, and that, too, if not in some of their grandest, at least in some of their sweetest moods. Turner, for instance, we have in his first manner, as in 'Cassiobury Park' (37), 'Malvern Abbey' (63), not to mention several others; and also in his latest, of which his 'Bridge in Wales' (140) and his 'Study at Margate' (145) are examples. Of Cox there are several excellent examples, the most characteristic of which, perhaps, is 'A Welsh Lane' (66). Among other dead celebrities may be mentioned Varley, De Wint, Clarkson Stanfield, David Roberts, J. B. Pyne, Copley Fielding, and William Hunt, and their respective characteristics will be readily recognised by the visitor. Among living men of note we would name Du Maurier, F. W. Topham, F. Tayler, and Birket Foster. By Sir John Gilbert is a magnificent drawing of 'Joan of Arc entering Orleans' (79), and by F. Powell a no less important drawing of 'Loch Corrish' (101), grandly shrouded in cloud and mist. By W. Millais, brother of the Academician, is a very pretty landscape, representing a 'River in Spring' (129); and by J. W. North a charming drawing, in which the leading feature of the landscape is the 'Mountain Ash' (156). Figure painters are pleasingly, if limitedly, represented by such men as Thomas Faed, F. R. Lamont, G. A. Storey, Louis Haghe, G. D. Leslie, and J. P. Knight; while E. M. Ward is more fully satisfying in his finished drawing of 'The Escape of Charles II.' which, in its fresco form, adorns the walls of the Houses of Parliament. Foreigners discourse to us very charmingly in sundry drawings. T. Moragas, a disciple of the Fortuny-Madrazo school, shows a 'Convalescent Scene in a Courtyard of a House at Granada, Andalusia' (12), which is most interesting. The convalescent is a pale-faced boy, whom his family have propped up with pillows in an easy-chair, and taken into the courtyard that he may see an organ man and his monkey perform. The delight of the various members of the household at seeing the reviving interest of the boy in mundane matters is well expressed, and the whole subject is carried out with all the force and sparkle for which the school is so famous. Edouard Frère sends several coloured chalk drawings, which are more than usually full of sweetness and light; and his Belgian brother, J. Israels, was never more gently moving than in his two fisher-children sailing their toy-boat by the lip of the summer-sea.



THE PALL MALL GALLERY.—This is an exhibition of sixty-nine pictures in oil, and very carefully have they been selected. G. H. Boughton, Peter Graham, Colin Hunter, and John Burr, are among the younger men, while their reverend seniors of the Academy are represented by Millais, Leighton, Elmore, Cooke, Frith, and Cooper. The Linnells, whose special home this gallery is, are, as a matter of course, well represented both in works by John Linnell, the father, and by James T. Linnell, and W. Linnell, the two sons. Foreign art comes pleasingly in among the English pictures on the canvases of Jules Duprè and Daubigny. 'The Marshy Landscape' (17) of the former, and the 'Fishing-boats at Sea,' and 'A River Scene' (23 and 24), of the latter, are as luminous little specimens of these two masters as one could possibly desire. Ruiperez, Schlesinger, E. Lambinet, and L. Richet, are also satisfactorily present. George Smith, J. Docharty, J. R. Dicksee, and E. Hayes, have all of them characteristic canvases on the walls; and few indeed will visit the gallery without being intelligently and satisfactorily pleased.

THE DOULTON WARE AND LAMBETH FAÏENCE INTENDED FOR THE PHILADELPHIA EXHIBITION.—From the 9th to the 12th of February the Messrs. Doulton, of Lambeth, exhibited at their works the leading objects they propose forwarding to the great American Exhibition. These consisted of—1. Stoneware for manufacturing purposes; 2. Stoneware for domestic uses; 3. Plumbago crucibles and fireclay goods; 4. Blue Staffordshire pavings, stoves, mantelpieces, &c. 5. The colossal group of 'America' in terra-cotta by John Bell; 6. A pulpit and font in terra-cotta and Doulton ware; 7. An extensive selection of Doulton ware and Lambeth faïence. We need scarcely remind our readers of the rare Art quality that characterises the seventh section, or recall to their memories the names of Miss Edwards, F. R. Butler, Miss Barlow and her brother Arthur,

and of that Rembrandt in clay, Mr. Tinworth; seeing that when noticing the collection of Doulton ware and Lambeth faïence in the gallery of Messrs. Howell and James, the appointed agents of the Messrs. Doulton, we called special attention both to the artists and their work. The Messrs. Doulton appear to us to be adopting the only course which can bring commercial results to themselves, and lead at the same time to the permanent elevation of the public taste. Among the most prominent of the works intended for America are the pulpit, the high reliefs of whose panels are among the most interesting of Mr. Tinworth's creations: and a magnificent vase in faïence, five feet in height, and painted with large white lilies. The 'America' which John Bell designed for the Albert Memorial is perhaps the most striking of all. It has been faithfully reproduced in terra-cotta, and is doubtless the largest work ever executed in that material. Americans will very likely say that the sculptor has entirely missed the true type of the Indian; but ethnological shortcomings will be generously overlooked by them in consideration of the high Art merits of the whole group, and we are sure our American cousins will fully appreciate the compliment the Messrs. Doulton intend to convey by the mere fact of the reproduction of this really fine work.

THE QUEEN has been graciously pleased to commission the artist, Mr. Andrew MacCullum, to paint three pictures—two in oils and one in water-colours—of scenes in the Scottish Highlands, in the immediate vicinity of Balmoral. The result cannot be otherwise than satisfactory to her Majesty; the artist will be sure to produce what will be honourable to the British school.

A STATUE of the circumnavigator, Captain Cook, is to be placed in Hyde Park, Sydney; the Parliament of New South Wales having voted the sum of £4,000 for the purpose. The work will be executed by Mr. Woolner, R.A.

## ART-PUBLICATIONS.

FEW persons, it may be presumed—even of those who take much interest in the biography of artists—would have looked for another account of Haydon after that sent forth nearly twenty-three years ago from the hand of Mr. Tom Taylor, who told us much about the unfortunate painter, and told it well. Yet there was a great deal more to be said concerning him and his singular career, which Mr. Taylor did not care, or did not think it desirable, to say at the time, but which to a considerable extent is now given to the public by the son of the deceased artist in two closely-printed volumes of nearly five hundred pages each,\* which may be accepted as a supplement to the three volumes that appeared in 1853 compiled from Haydon's own autobiography and manuscript journals.

It is natural, and to be expected, that a son should undertake to vindicate the character of his father from aspersions, whether true or false, which had been cast upon him; and to show some reason why the course of his life should have produced other fruits than it did. "If I appear to support Haydon," writes the son, "it is not because I wish to exaggerate his claims, or to make him out a Hero, or a Martyr, but because I know that Right has not always been done. There are many things it is only just and convenient to remember." The Memoir portion of this work, which embraces about one-half of the first volume, is written in what may be considered a not unfair spirit as between the painter and those with whom he had to do; and if Mr. F. Haydon takes a more partial view of the position than others totally unbiassed might be disposed to adopt, it is a venial offence for which no one would blame him. The question, however, many persons would feel inclined to ask regarding this

matter is, whether a defence was at this distant date necessary? for time had long since done very much to throw a truer and juster light on the painter's character and works than either had before received.

Writing of him in this Journal in 1856, about ten years after his death, we spoke of Haydon in these words:—"His contemporaries, both artists and art critics, are scarcely in a position to offer an unbiassed opinion on his pictures; party feeling or prejudice has been too busily at work to allow of the exercise of a calm judgment in estimating them. In his 'Lecture on Art'—a work full of sound and valuable instruction, he says: 'From the oppression of the authorities in Art, *without any cause* (?) and my subsequent resistance and opposition to them, I had brought on myself the enmity of all those who hoped to advance in life by their patronage; loss of employment brought loss of income; the rich advanced loans to finish great works they were persuaded not to purchase,' &c. This, there is little question, was but too true; we stop not to inquire how much his own conduct contributed to such a result; yet it may safely be averred that in no country but our own would a painter of his genius, whatever his mental temperament may have been, have met with treatment similar to that experienced by Haydon during a large portion of his career. Can that be called a groundless charge of neglect which he brought against the public, when twelve thousand people flocked to see General Tom Thumb in one week, and only one hundred and thirty-three visited the pictures of 'Aristides' and 'The Burning of Rome,' exhibited under the same roof at the same time? Was there not enough in this to excite the anger of a far less sensitive and excitable mind than Haydon's? and was it not sufficient to urge him to the commission of the awful deed which deprived his country a month or two afterwards, of a great and original painter? Peace to his

\* "Benjamin Robert Haydon: Correspondence and Table-Talk." With a Memoir by his son, Frederic Wordsworth Haydon; with facsimile illustrations from his Journals. 2 vols. Published by Chatto and Windus.



memory! his excellence, no less than his failings, will hereafter receive their due reward."

We extract the above remarks to show that, even so far back as the date at which they appeared, we, in common with many others, regarded Haydon as an ill-used man: and no one who reads the Correspondence in these two volumes, and also that in Mr. Taylor's previous narrative, can, unless he be prejudiced, arrive at any other conclusion. But the painter's life, taken in all its actions, was a mistake; he used the pencil and the pen as antagonistic instruments, and whatever good he effected with the former was too frequently counteracted by the mischief, to himself, produced by the latter. He endeavoured to fight the battle of "High Art" with those who would not or could not appreciate it, especially as he presented it; and, failing in the attempt, fell—but not dishonourably—under the exertion. His 'Dentatus,' and 'Raising of Lazarus,' both of which were engraved in our Journal many years ago, are witnesses to his power of composition and boldness of design; and, let it not be forgotten by every lover of Art, that to Haydon the country is indebted for securing to it the Elgin Marbles; but, as Sir Thomas Lawrence is reported to have told him, to his own ruin; for in advocating their worth he placed his own judgment in opposition to that of the *dilettanti* who at that time seemed to rule the destinies of Art and artists.

The task Mr. Frederick Haydon considered it his duty to undertake, he has done faithfully and well: his volumes will be read not so much, perhaps, because they throw any new light on his father's career, but for the insight they give into the Art and Art patrons of the period.

AMERICA—the United States—is making rapid way in Art. A time is not very far off when its Art work of all classes will rival that of Europe. One of the most eminent of its publishing firms, that of J. B. Lippincott & Co., has recently issued, through its London establishment in Southampton Street, a very remarkable volume.\* The subjects are chiefly paintings by artists of France. There are none by American painters, and that is matter for regret, for the States will even now furnish materials for a book as sterling and interesting as this; and we hope to see such a publication follow. It is, however, a most charming collection, and merits the patronage it will no doubt receive in the Old World as well as the New. As an example of fine printing on fine paper, with elegant and durable binding, the volume has been very rarely surpassed.

A BOOK lies before us the title of which, no less than its handsome "getting up," both externally and internally, are so attractive as to have led us to form great expectations concerning it; but the volume alluded to, "French and Spanish Painters," † is certainly not what we hoped to find it to be, so far as regards the text. Perhaps the author and his publisher intended to make it only a kind of giftbook; if so, they have succeeded admirably, for it has all the advantages of excellent printing, large type, thick paper, numerous etched-plates of high quality of execution, and rich binding to recommend it. But the history of the two schools of painting which form the subject of the volume is very meagre, in proportion to their importance, and is little else than a compilation from the writings of well-known authors, some of whom are still living. In his arrangement of the schools Mr. Stothert gives precedence to the Spanish, as being somewhat the elder; and he very briefly traces its history through its principal representatives, from its rise in the middle of the fifteenth century to its latest disciples, Fortuny, who died in 1874, and Zamacois, who is still living. The French school is similarly treated, but at greater length, because it embraces a larger group of figures, very many of whom belong, it may be said, to our own time: and thus the reader is led from the illuminators and miniature painters of the sixteenth century to Meissonier, Rosa Bonheur, Regnault, Doré, Courbet, and others.

\* "Contemporary Art: thirty Etchings and Chromolithographs after the Original pictures by Eminent Artists of the Present Day. With Explanatory Text." Published by J. B. Lippincott & Co., New York, and 16, Southampton Street, Covent Garden.

† "French and Spanish Painters." With Illustrations on Steel from famous Pictures, and a Critical and Biographical Account of the Artists of the French and Spanish Schools. By James Stothert. Published by W. P. Nimmo.

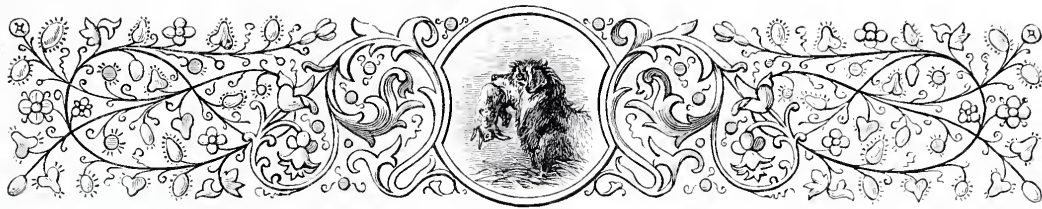
Though Mr. Stothert's volume disappoints us, inasmuch as it imparts no information that is new to those who have given any thought or study to the subject, it will prove of service to those who have not, by offering them a pleasant introduction to the artists whose names are recorded in its pages. It is a book whose exterior would tempt any one who chances to see it on a drawing-room table to look inside it; and if he has a taste for Art, and reads a chapter or two, he may be beguiled into going through with it: the time will not be misspent.

THE publications of Messrs. Partridge & Co. (under the direction of Mr. T. B. Smithies) continue to maintain the high position they assumed several years ago: that is to say, they are of unsurpassed excellence in literature and in Art. We refer mainly to periodical works issued by the firm; yet we need not limit our praise to them: there are many admirable books for all ages, but more especially for the young, so well constructed, though at a very cheap rate, that the costliest of embellished publications do not—cannot—go beyond them. Here, for example, is a volume entitled "Half-hours with the Kings and Queens of England," with an admirable engraving of each; here a book, "My Darling's Album," full of beautiful woodcuts; and here a touching little volume, "The Story of a Horse." The list might be largely added to, but only to repeat that their issues of the year are such as extend rather than diminish the renown the firm has obtained. It is, however, to their periodical publications we desire to direct special attention. These are "The Infant's Magazine," "The Children's Friend," "The Family Visitor," "The Friendly Visitor," "The Family Friend," and above all "The British Workman:" passing over, with slight notice, almanacks, fly-leaves, packets, tracts, cards, wall papers, and a "Natural History Picture Roll," a collection of large prints, than which nothing better has yet been supplied by Art. All these productions are substantially as well as elegantly bound, printed with great care on fine paper, and issued at prices that make one slow to believe they can ever, in a commercial sense, pay; yet they do pay. How many cottage homes have been gladdened as well as enlightened by "The British Workman;" that penny publication cannot be surpassed by any Art work at any cost. The engravings to be found there are so perfect that no Art journal productions can go beyond them. For this revolution in Art we are mainly if not entirely indebted to Mr. T. B. Smithies, and it would be difficult to over-estimate the service thus rendered by this estimable gentleman; he is among the foremost in many of the benevolent movements of the age, but there is no one of them so truly useful as that by which he brings pure and instructive Art within easy reach of the masses.

AMONG the earlier members of the Royal Academy appears the name of John Singleton Copley, an American artist, who, having obtained considerable eminence in his native city, Boston, chiefly as a portrait painter, came over to England and established himself in London about the year 1775. In the National Gallery are two of his best historical pictures, 'The Death of Lord Chatham' and 'The Death of Major Peirson,' both of which have been engraved. He painted several other historical subjects, and a very large number of portraits. A descendant of the artist, Mr. A. T. Perkins, of Boston, has published a very brief memoir of him, and has added to this a long authenticated catalogue of most of Copley's pictures of all kinds.\* The book has greater interest for Americans than for us in England, as it gives a short account of the persons whose portraits are painted, the large majority of whom were Americans; the pictures themselves are also described. It must have cost Mr. Perkins much time and labour to get together all the materials necessary for his work, and we welcome it as a useful, if not a very valuable, book of reference. In England Copley is best known by the National Gallery pictures and three or four others of a similar kind, and also as the father of the late Lord Chancellor Lyndhurst.

\* "A Sketch of the Life, and a List of some of the Works of John Singleton Copley." By Augustus Thorndike Perkins, A.M., Harvard College, &c. &c. Published by J. R. Osgood & Co., Boston, U.S.; Sampson Low & Co., London.





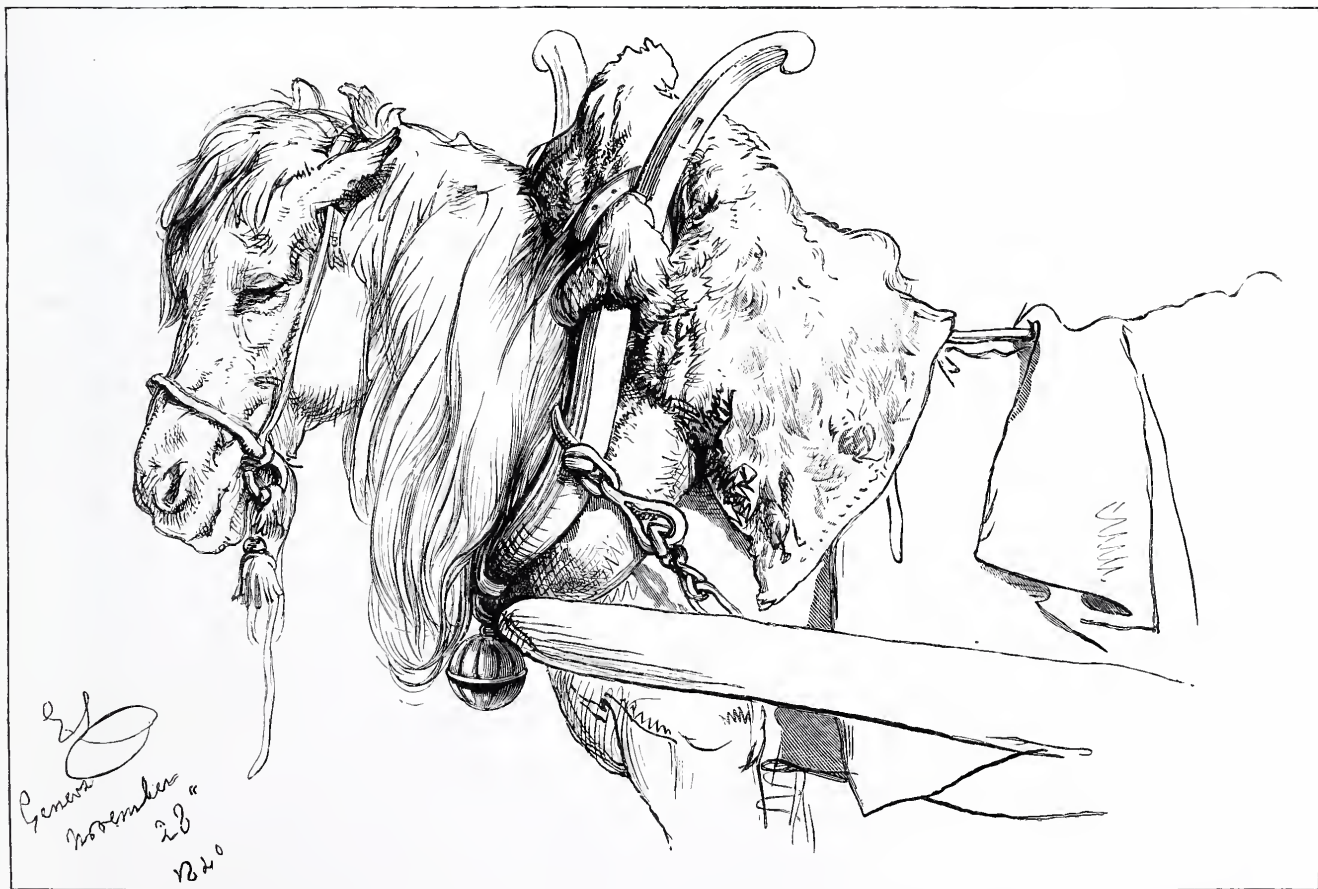
STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.



HE late Mr. Hinchliff, the engraver, whose death was recorded in the last number of the *Art Journal*, used to tell some interesting anecdotes of the early days of Landseer: among them the following may be repeated. Mr. Hinchliff's maternal grandfather was a physician, and attended the family of John Landseer, father of the painter, with whom he was also on friendly visiting terms. The doctor was an adept in cutting, out of cardboard, animals of various kinds, such as a stag-hunt, and placing them round a table for the amusement of children: and he would sometimes do this at the house of the elder Landseer, to the great delight of the little Edwin, who always took especial interest in the equine and canine operation; and it is not unreasonably considered by those who knew the family at that

time, that these card animals first awakened the dormant genius of the child. One day, while he was still very young, Mr. Hinchliff's mother saw the boy in tears, and inquiring the cause of his grief, learned that it arose from the fact that a horse he was sketching, as it stood attached to a hackney coach opposite the house, had moved off before the drawing was completed. At such a tender age did Landseer's taste for animals show itself.

But to pass on to the subjects of the accompanying sketches. The first, a 'Draught Horse,' is a bold study in pen and ink, shaded with sepia: the drawing is of the same kind as two or three others which have appeared in former pages of this series. There is an engraving by Mr. Thomas Landseer, executed about the year 1868, called the 'Grealoch,' the original drawing of which, in crayons, was sold at the dispersion of Sir Edwin's works: it represents a man preparing to disembowel a



*The Draught Horse, Geneva (1840).—Lent by George Gurney, Esq., Eastbourne.*

dead stag. We have employed the same title to the very clever composition here engraved, though the two pictures are quite dissimilar, where the man seems to be commencing a like operation, for which, we have been told, the Scotch deerstalker uses the word 'Grealoch.'

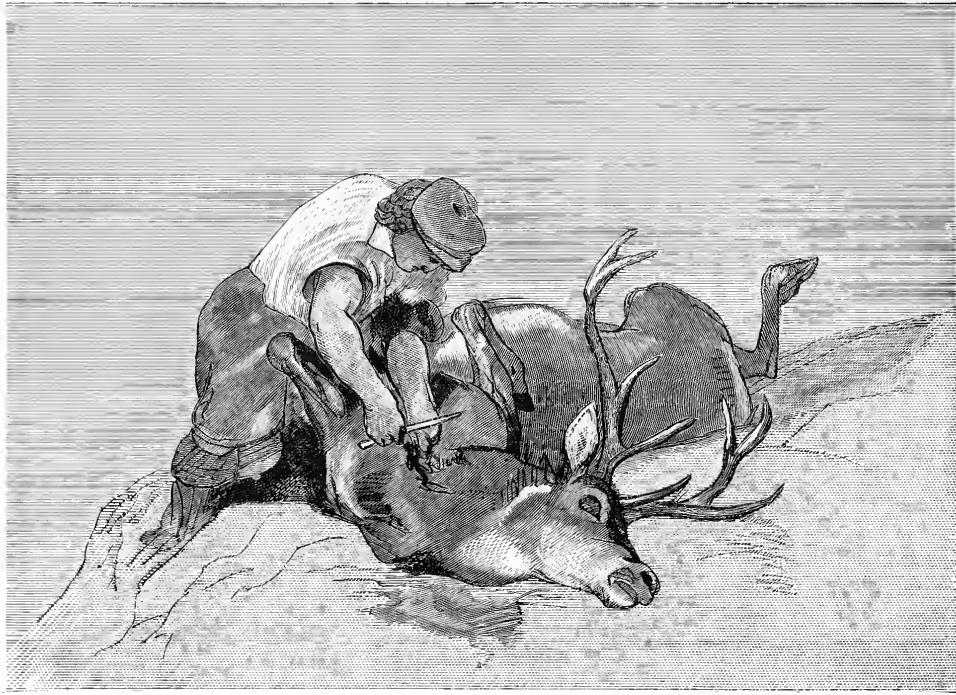
Where, and under what circumstances, Landseer sketched  
APRIL, 1876.

the humorous figures designated 'At the Fair,' is quite uncertain: they were probably scratched off, *ad libitum*, at some country festival where mirth and jollity prevail, and the poor animals are too often heartlessly made victims to the sports: mark the wretched, jaded donkey which seems to have been taken from the shafts of a cart to do duty on the temporised



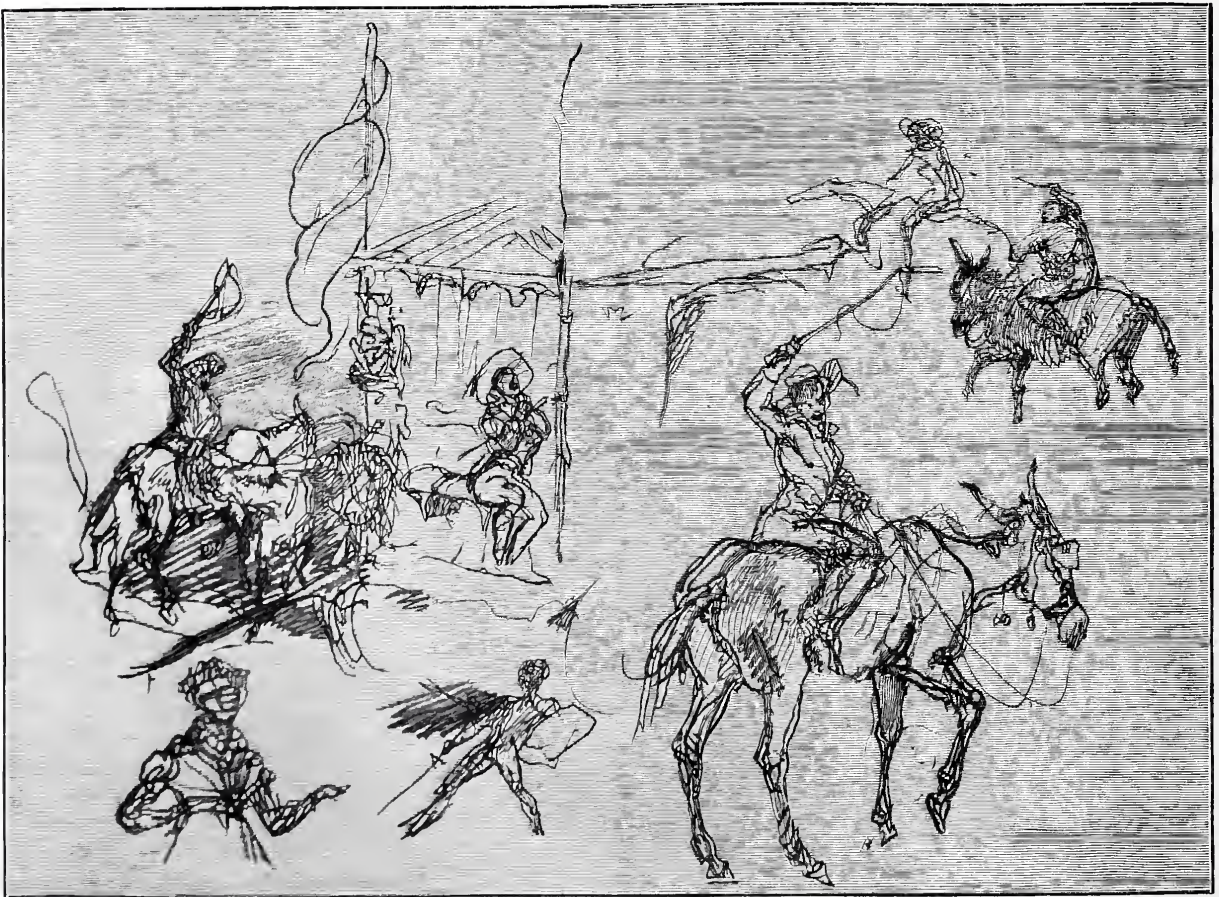
racecourse: the expression of extreme weariness, combined with half-starvation, could scarcely be more touchingly and faith-

fully portrayed even in a most highly elaborated drawing. Some time ago we engraved a study of a bison, lent to us by



*The Grealoch (1857).—Lent by Messrs. Agnew, Waterloo Place.*

the Duke of Westminster, who has courteously supplied us with | another: the huge and fierce-looking animal stands in a



*At the Fair.—Lent by Messrs. Agnew, Waterloo Place.*

different position from its predecessor, and the drawing shows the outline of a companion lying down. Both sketches are in

black chalk lightened with white, and are very highly finished. 'The Highland Mother' has a certain kind of prototype in the



Earl of Normanton's picture of 'The Highland Cradle,' exhibited | by Landseer at the British Institution in 1831, and engraved by



*Bisons.—Lent by his Grace the Duke of Westminster.*

his brother Thomas in 1850. Our sketch is as vigorous and | construction; sound and strong carpenter's work, yet quite striking as the furniture of the domicile is primitive in form and | innocent of the skilful hand of the cabinet maker. The cottage



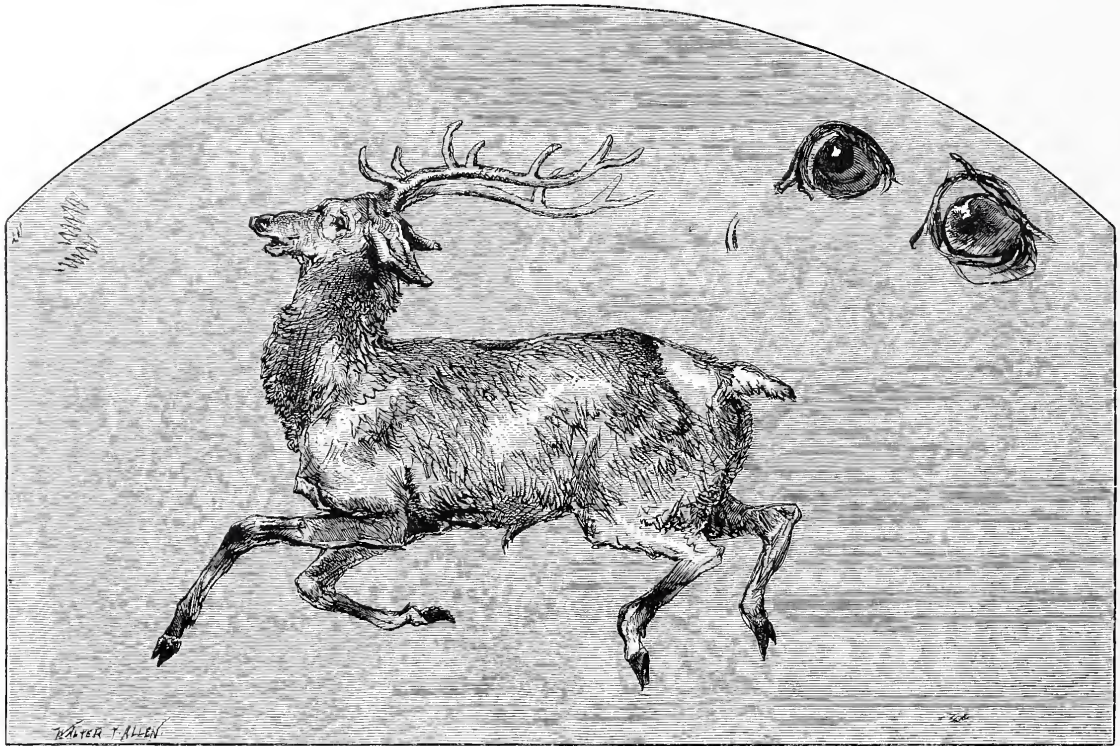
*The Highland Mother (1831).—Lent by Messrs. Hay and Son, Newcastle-on-Tyne.*

is only dimly lighted by means of the small aperture in the wall, | which scarcely can be called a window; but the artist has skil-



fully placed the prominent features of his picture, the mother and the cradle, where they may receive the greatest benefit from

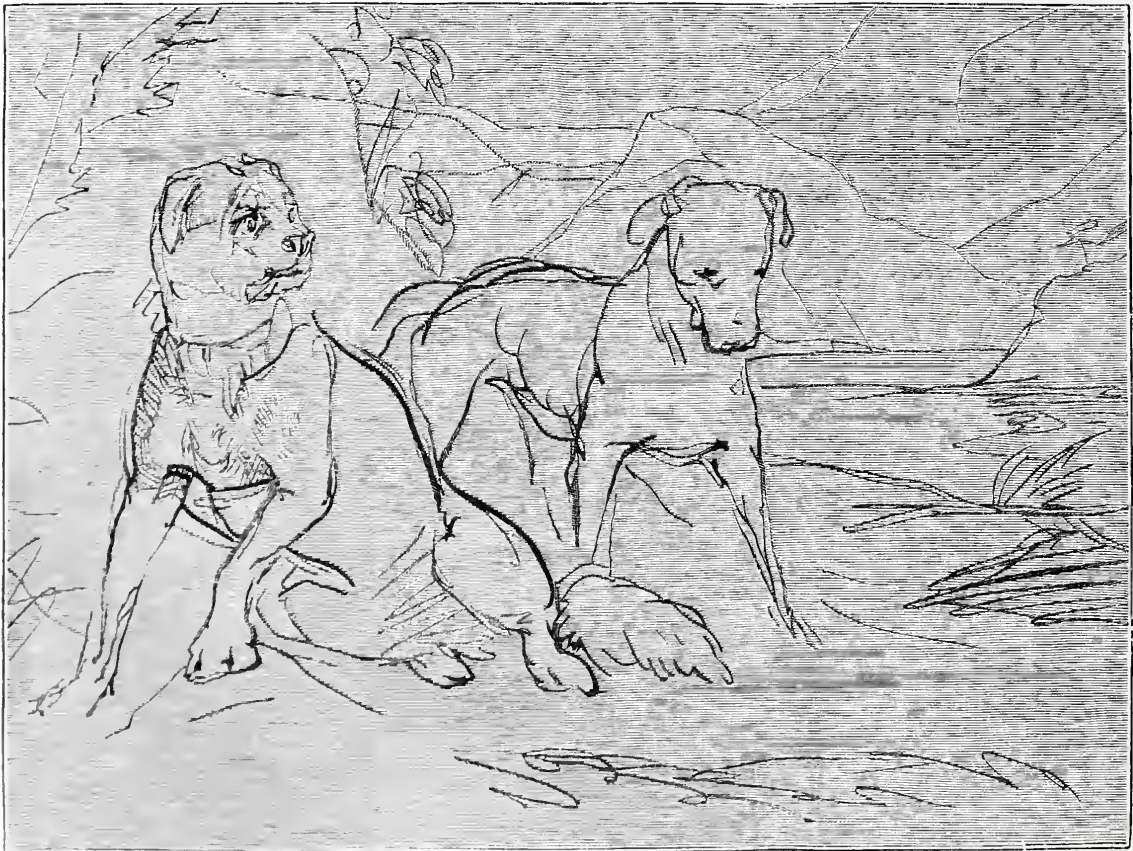
the little sunshine which finds entrance into the apartment. The sketch is in oils, and it shows an interesting passage of



*Tired* (1820).—Lent by C. G. Lewis, Esq.

Highland rustic life, perfect in its simplicity and truthfulness, and such as any one may see in Scotland at the present time.

'Tired' represents a stag evidently weary with his run, and in danger of being captured: it seems to be in the act of taking a



*Among the Hills*.—Lent by Messrs. Agnew, Waterloo Place.

last leap for life over a chasm. On the same piece of paper Landseer made studies of two eyes of deer. The last engraving

may be accepted as another version of the painter's well-known 'Twa Dogs' in the Sheepshanks Collection, South Kensington.

J. D.



## THE STately HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

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

BY S. C. HALL, F.S.A., AND LLEWELLYNN JEWITT, F.S.A.

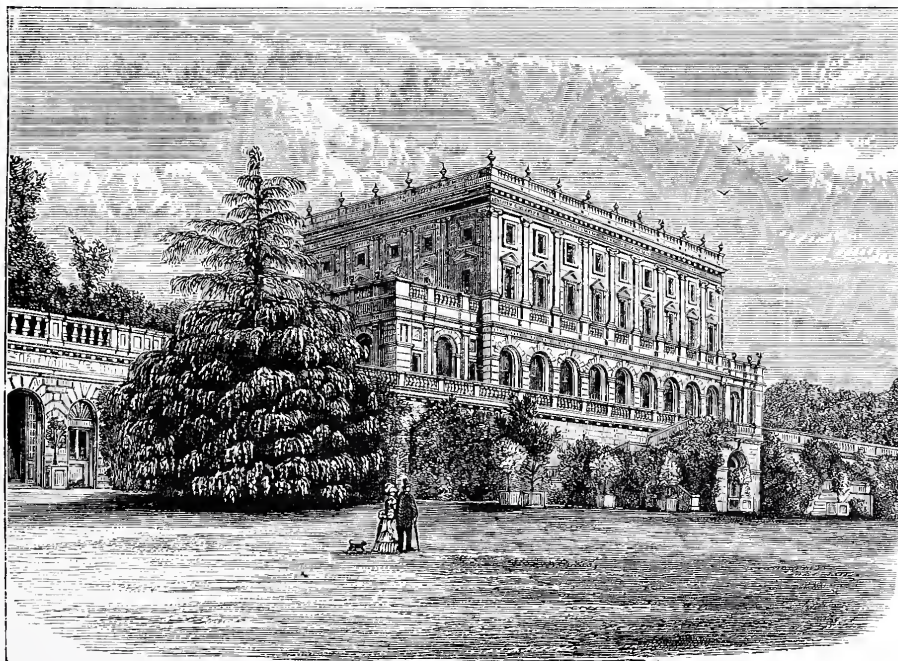
## CLIEFDEN, BUCKINGHAMSHIRE.\*



OUR notice of "charming Cliefden" must necessarily be brief; not because the "stately home" itself lacks of stateliness, of beauty, of grandeur, or of interest; not because the episodes in its history are "few and far between," or devoid of incident; not because its glorious situation and its picturesque surroundings present few features for the pen to dwell upon, and the poetic or artistic mind to linger over; and not because the genealogies of the families to which it has belonged will not vie both in point of antiquity, in fame, and in noble and illustrious actions with others, but simply because the space at our disposal will admit only of words where we would gladly have written paragraphs. In interest, in beauty, and picturesque surroundings, Cliefden will bear favourable comparison with most others of our series, while it yields to none in the loveliness, the romantic beauty, and the attractiveness of its situation. To take only a cursory glance at such a place is like peeping in at the door of a picture gallery, without having time to note any of the treasures spread on its walls.

Cliefden, now one of the seats of his Grace the Duke of West-

minster, is situated in Buckinghamshire, and overlooks the river Thames in its most attractive part. It is to Cliefden that the river here owes its chief loveliness, but it is also to the river that Cliefden is indebted for one of its principal attractions. From the Berkshire side of the Thames the woods and the mansion form a magnificent scene, but it is from the bosom of the stream that its beauties are best understood and most enjoyed. "Cliefden runs along the summit of a lofty ridge which overhangs the river. The outline of this ridge is broken in the most agreeable way; the steep bank is covered with luxuriant foliage, forming a hanging wood of great beauty; or in parts bare, so as to increase the gracefulness of the foliage by the contrast; and the whole bank has run into easy flowing curves at the bidding of the noble stream which washes its base. A few islands deck this part of the river, and occasionally little tongues of land run out into it, or a tree overhangs it, helping to give vigour to the foreground of the rich landscape. From the summit the views are really magnificent; both up and down the river they are of surpassing beauty. Looking over Windsor, the eye ranges far away till it loses itself in the hazy distance, to which the royal pile gives an aerial grace, while it adds majesty to the whole



Cliefden: Front View.

view. Looking up the river towards Hedsor, the charming seat of Lord Boston, we have a prospect little less splendid, though of a different character. A vast extent of country lies at one's

\* We are indebted for some of the originals of these engravings to Mr. Vernon Heath, who has largely assisted us throughout the whole of this series; but for three of the designs we gratefully acknowledge our obligation to an eminent artist, Mr. J. O'Connor, who has made for the family a number of beautiful drawings of nearly every portion of the house and grounds. From these drawings we selected three, to which the engraver, Mr. Nicholls, has done full justice.

feet, covered with dense wooded tracts, from which ever and anon peeps up an old grey tower; and the blue smoke marks a secluded village, while the glorious river winds away like a broad stream of molten silver." The immediate grounds, whether Thamesward or landward, are well laid out, and present at every turn spots of beauty and loveliness not excelled elsewhere.

Speaking of the river scenery about Cliefden, Mr. Hall, in his "Book of the Thames," says:—"Those who accuse our great island river of insipidity, who, if they concede its claims to



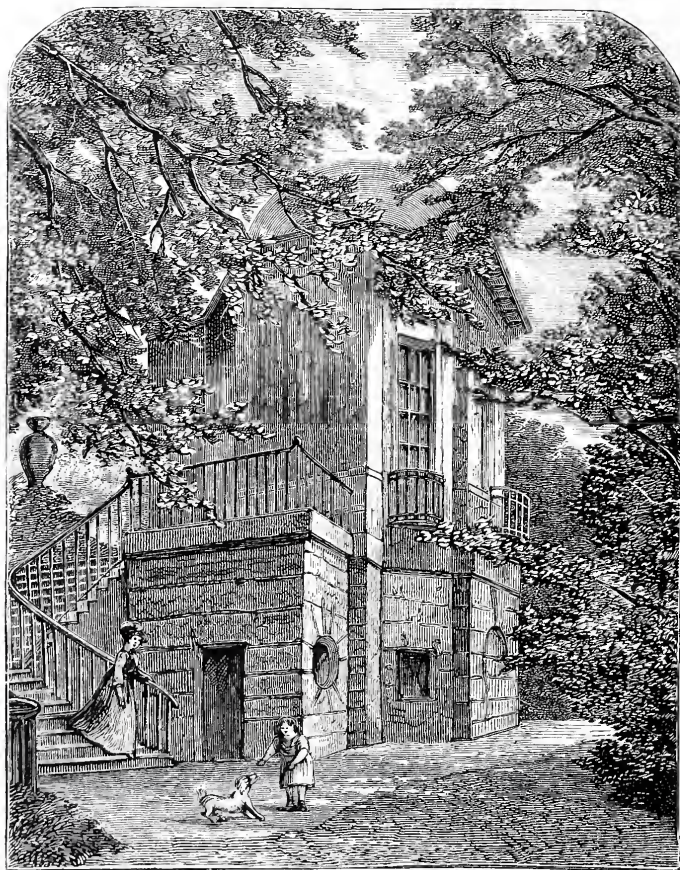
beauty, deny its pretensions to grandeur, will do well to row beneath the thick woods of Taplow and Cliefden, and, looking up, they will have no difficulty in imagining themselves in one of the grandest and richest, in picturesque attractions, of our English lakes; indeed, they will require only the near and distant mountains to fancy themselves under the heights of Glona, in all-beautiful Killarney. Well may we rejoice to scan the charms of our glorious river, and ask the aid of Poetry and Art to give them fame and power. But the painter will fail here. He may select graceful nooks, and a thousand objects will, singly or in groups, present themselves as fitting subjects for his pencil; but he cannot convey to the eye and mind a just idea of the mingled grandeur and beauty of this delicious locality; while the poet will find only themes which have been, ever and everywhere, the chosen and the favoured of his order. Those who row past these charming woods, and note what has been done by taste, in association with wealth, to render every part delightful, ascend any of the heights and examine

the 'prospect' near or distant, their enjoyment will be largely enhanced. It is impossible, indeed, to exaggerate the beauty and harmony of the foliage which everywhere surrounds us—

' Beautiful in various dyes,  
The gloomy pine, the poplar blue,  
The yellow beech, the sable yew,  
The slender fir that taper grows,  
The sturdy oak with broad-spread boughs;  
And, beyond, the purple grove,  
Haunt of Phyllis—Queen of Love!'

But there are here hundreds of other trees which the poet could not commemorate, for they were unknown in England in his time. All climes and countries have contributed to the wealth of foliage at Cliefden—woods, lawns, and gardens are enriched by tributes from every land to which enterprise has conducted British science to gather treasures converted from exotics into subjects naturalised and 'at home.' "

Cliefden formerly belonged to the ancient family of Manfeld, of Buckinghamshire, from whom it was purchased by the in-



*Cliefden: the Summer-house.*

famously-profligate George Villiers, second Duke of Buckingham, who built the mansion, and expended large sums of money in laying-out the grounds and planting them with all the rarities of arboriculture he could procure. He employed Archer, the architect, to design and erect the mansion, and to adorn the grounds with alcoves and other buildings of a like nature. The house was a commanding square structure, of three storeys in height, besides the terrace (440 feet long), and it had wings connected with the main building by a colonnade; it was built of red brick with stone dressings. He furnished it in a sumptuous manner, and hung its walls with fine tapestry and valuable pictures. Here the duke brought his mistress, the Countess of Shrewsbury, and here gave full bent to his licentious habits. Thus Cliefden gained an unenviable notoriety, and has been immortalised in song and in prose:—

" Gallant and gay, in Cliefden's proud alcove,  
The bower of wanton Shrewsbury and love."

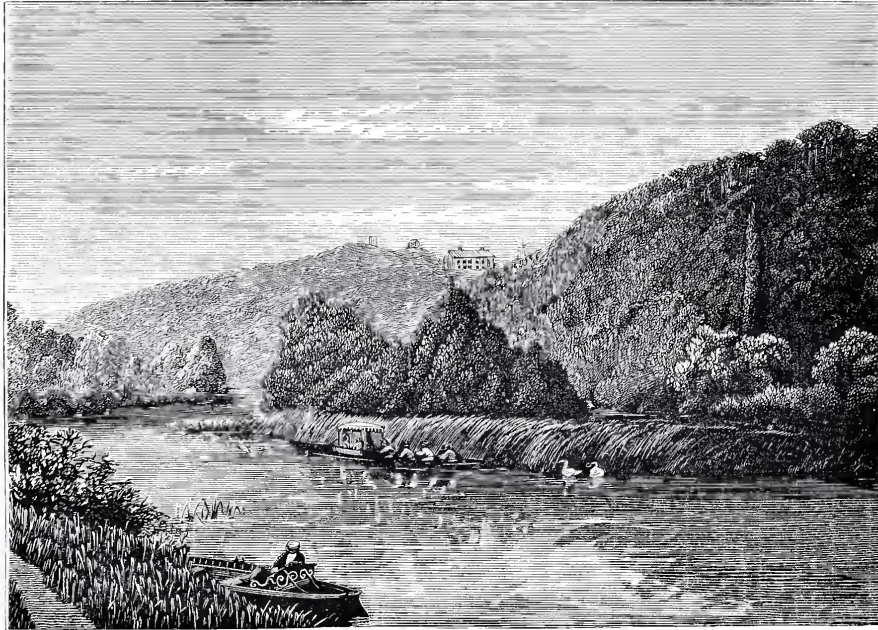
In 1667-8 the duke had taken part in a singular triple duel about

the countess, and had mortally wounded her husband by running him through the body. Pepys thus wrote of this duel:—" January 17th. Much discourse of the duell yesterday between the Duke of Buckingham, Holmes, and one Jenkins, on one side, and my Lord of Shrewsbury, Sir John Talbot, and one Bernard Howard, on the other side: and all about my Lady Shrewsbury, who is at this time, and hath for a great while been, a mistress to the Duke of Buckingham. And so her husband challenged him, and they met yesterday in a close near Barne-Elmes, and there fought: and my Lord Shrewsbury is run through the body, from the right breast through the shoulder; and Sir John Talbot all along up one of his armes; and Jenkins killed upon the place, and the rest all in a little measure wounded. This will make the world think that the King hath good counsellors about him, when the Duke of Buckingham, the greatest man about him, is a fellow of no more sobriety than to fight about a mistress. And this may prove a very bad accident to the Duke of Buckingham, but that my Lady Castlemaine do rule all at this



time as much as ever she did, and she will, it is believed, keep all matters well with the Duke of Buckingham: though this is a time that the King will be very backward, I suppose, to appear in such a busines. And it is pretty to hear how the King had some notice of this challenge a week or two ago, and did give

it to my Lord Generall to confine the Duke, or take security that he should not do any such thing as fight: and the Generall trusted to the King that he, sending for him, would do it; and the King trusted to the Generall. And it is said that my Lord Shrewsbury's case is to be feared that he may die too: and that

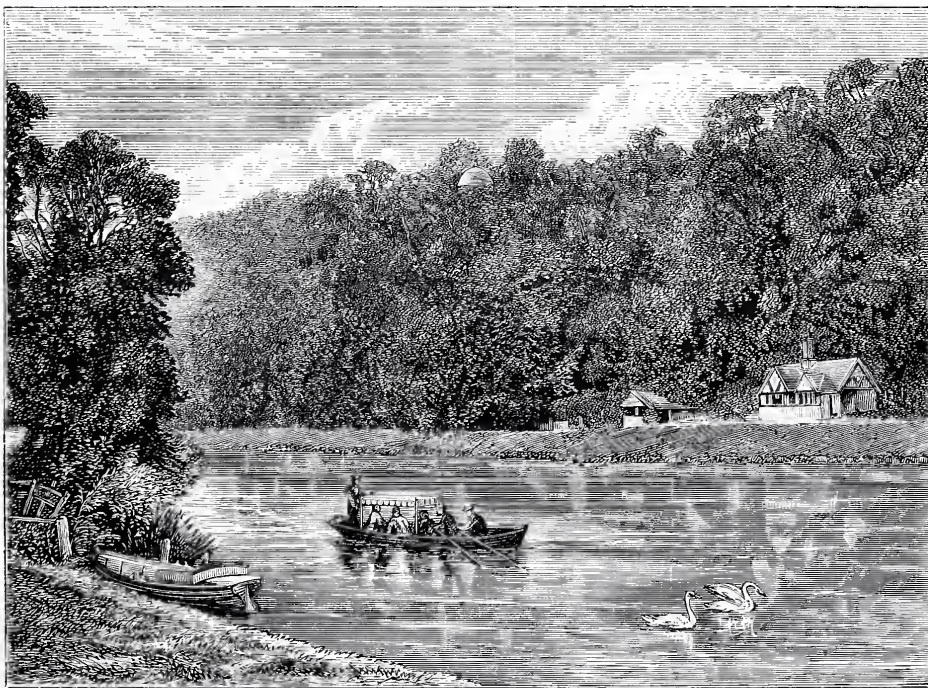


*The Thames at Cliefden.*

may make it much worse for the Duke of Buckingham: and I shall not be much sorry for it, that we may have some sober man come in his room to assist in the Government."

The Countess of Shrewsbury (the duke's mistress), who was Anna Maria, daughter of Robert, Earl of Cardigan, is said to have held the duke's horse, habited as a page, while the duel

was being fought, and that she thus not only saw her husband mortally wounded, but then went home with the murderer, where she took him to her arms "in the shirt covered with her husband's blood." The duke was married to the Hon. Mary Fairfax, daughter and heiress of Lord Fairfax, the Parliamentary general—a woman of pure tastes and faultless habits—



*Cliefden: the Summer Cottage.*

whom he shamefully neglected. Pepys, under date the 15th of May, 1668, says:—"I am told also that the Countesse of Shrewsbury is brought home by the Duke [the earl had died of his wounds in March] of Buckingham to his house, where his Duchesse, saying that it was not for her and the other to live

together in a house, he answered, 'Why, madam, I did think so, and therefore have ordered your coach to be ready to carry you to your father's;' which was a devilish speech, but, they say, true; and my Lady Shrewsbury is there, it seems."

Large as was the income of the duke, his profligacy, extra-



vagance, and immoralities so swallowed it up that he did not complete Cliefden, and died in wretchedness; and, but for the timely help of Lord Arran, a few days before his decease, in abject poverty and loneliness. "There is not," wrote Lord Arran, "so much as one farthing towards defraying the least expense;" and Pope, in one of his epistles to Lord Bathurst, remarks—

"Behold! what blessings wealth to life can lend,  
And see what comforts it affords our end!  
In the worst inn's worst room, with mat half-hung,  
The floors of plaster, and the walls of dung,  
On once a flock bed, but repaired with straw,  
With tape-tied curtains, never meant to draw,  
The George and Garter dangling from that bed,  
Where tawdry yellow strove with dirty red,  
Great Villiers lies—alas! how changed from him,  
That life of pleasure, and that soul of whim,  
Gallant and gay in Cliefden's proud alcove,  
The bower of wanton Shrewsbury and love;  
Or just as gay at council in a ring  
Of mimick'd statesmen and their merry king.  
No wit to flatter, left off all his store;  
No fool to laugh at, which he valued more;  
There victor of his health, of fortune, friends  
And fame, this lord of useless thousands ends."

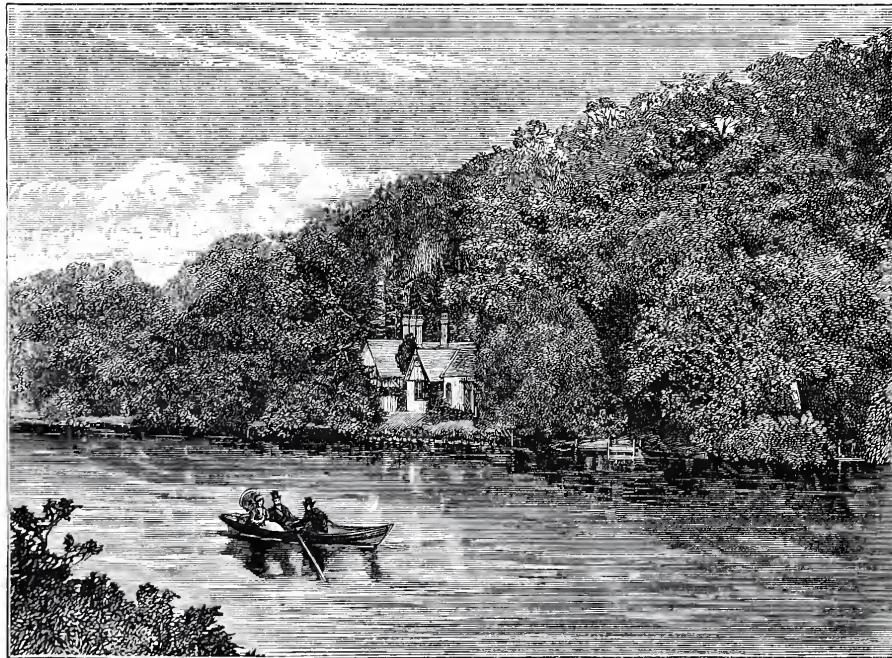
Soon after the duke's death all his property, being deeply

mortgaged, was sold, but did not realise enough to pay his debts; and dying without issue, "his titles, which had been undeservedly conferred on his father, and only disgraced by himself, became extinct."

Cliefden was purchased by Lord George Hamilton (fifth son of the Duke of Hamilton), who was created Baron Dechemont of Linlithgow, Viscount Kirkwall of Orkney, and Earl of Orkney, in 1696. His lordship completed the mansion and did much towards beautifying the grounds. Dying without male issue, in 1737, his eldest daughter, Anne, became Countess of Orkney, and succeeded to the Cliefden estate. She, however, did not reside here, but let it to H.R.H. Frederick, Prince of Wales, father of King George III., who for many years made it his summer residence. Here, at Cliefden, on the 1st of August, 1740, was first performed Thomson and Mallet's masque of *Alfred*, in which the ever-famous and patriotic "ode in honour of Great Britain," "Rule Britannia"—

"When Britain first at Heav'n's command  
Arose from out the azure main"—

the music of which was by Dr. Arne, first was sung. It was, therefore, within the walls of Cliefden that "Rule Britannia" was first heard, and this gives it a literary interest of no small



*Cliefden: the Cottage.*

note. The masque in which it formed so prominent a feature was prepared and given at Cliefden, to commemorate the accession to the throne, in 1714, of King George I. (grandfather of Frederick, Prince of Wales), and in honour of the third birthday of his daughter, the young Princess Augusta. It was repeated the following night, and soon became the most popular of all compositions.

In 1795 the mansion (it is traditionally said through the carelessness of a maid-servant reading a novel in bed) was totally destroyed by fire, the wings, at some distance from the main building, being alone saved; while nearly all the sumptuous furniture, pictures, and tapestry were devoured by the flames. The estate was afterwards purchased by Sir George Warrender, by whom the mansion, which had been left in ruins since the fire, was rebuilt in 1830. After his death the estate was sold by Sir George's executors to his Grace the Duke of Sutherland, and on the 15th of November, 1849 (the day of thanksgiving for the cessation of the cholera), only a few months after its purchase, it was again burned down.

In the following year, 1850, the Duke of Sutherland set about rebuilding the mansion on a scale of princely magnificence, and

having engaged the services of Barry as architect, the present pile soon rose from the ruins of the former buildings. The "centre portion, which is a revival of the design for old Somerset House, now extends to the wings, which, together with the terrace, are made to harmonise with the new building." The house and grounds, like Trentham, owed much of their beauty and loveliness to the good taste of the duke and duchess, the latter of whom, when a dowager, made it one of her favourite residences. The interior of this "stately home" needs no particular description. The rooms are, of course, one and all, sumptuously furnished with all the appliances of wealth and taste, and are lavish in their attractions. It is truly a "home of beauty and of taste."

Cliefden passed from the Duke of Sutherland to his daughter, the Lady Constance Leveson Gower, married to the present Duke of Westminster, whose property this splendid domain is.

The family of Grosvenor, of which the present owner of Cliefden is the illustrious head, is one of high antiquity, tracing, as it does, in England, from the Norman conquest, when his grace's ancestor came over with William the Conqueror. The principal line of the Grosvenors was seated at Hulme, in the hundred of



Northwich, in Cheshire, and was descended in direct line from Gilbert le Grosvenour, nephew of Hugh Lupus, the Norman Earl Palatine of Chester, whom he accompanied to this country. The name, it is said, was derived from *le Gros Venour*, from the family having held the hereditary post of chief huntsman to the Dukes of Normandy. This main line was extinct in the twenty-second year of the reign of Henry VI., the line being continued by Ralph Grosvenor, second son of Sir Thomas Grosvenor, of Hulme. He married Joan Eaton, daughter and sole heiress of John Eaton, of Eaton, or Eton, in Cheshire, Esq., early in the fifteenth century. In 1621-2, a baronetcy was conferred on the representative of the family; and in 1676, Sir Thomas Grosvenor having married Mary, sole daughter and heiress of Alexander Davics, of Ebury, in the County of Middlesex, Esq., laid the foundation of the immense wealth and rapidly-increasing honours of the Grosvenors.

In 1761 the then baronet, Sir Richard Grosvenor, was elevated to the peerage by the title of Baron Grosvenor, of Eaton, in Cheshire, and in 1781 was advanced to the titles of Viscount Belgrave and Earl Grosvenor. He married Henrietta, daughter of Henry Vernon, Esq., by whom he had issue an only son, Robert Grosvenor. The earl died in 1802, and was succeeded by his only son, Robert Grosvenor, as second earl.

This nobleman was born in 1767, and married, in 1794, the Lady Eleanor Egerton, daughter of the first Earl of Wilton, by whom he had issue, his successor, Lord Richard, who became third earl and second marquess; Lord Thomas, who became Earl of Wilton; and Lord Robert, M.P. In 1831 Earl Grosvenor was advanced to the dignity of a marquess, by the title of Marquess of Westminster being conferred upon him. He died in 1845, and was succeeded by his eldest son,

Richard, second Marquess of Westminster and third Earl Grosvenor. He was born in 1795, and in 1819 married the Lady Elizabeth Mary Leveson-Gower, second daughter of the first Duke of Sutherland, and by her had issue a family of four sons and nine daughters. His lordship dying in 1869, was succeeded by his eldest son, the present peer, Hugh Lupus Grosvenor, in all his titles and estates, who, in 1874, was created Duke of Westminster.

The present noble head of this illustrious family, his Grace Hugh Lupus, first Duke and third Marquess of Westminster,

Earl Grosvenor, Viscount Belgrave, Baron Grosvenor of Eaton, a Baronet, and a Knight of the Garter, was born on the 13th of October, 1825, and succeeded his father in 1869. His grace was educated at Eton and at Balliol College, Oxford, and represented Chester in parliament from 1847 to 1869, when he entered the upper house. In 1852 his grace, then Marquess of Westminster, married his cousin, the Lady Constance Leveson-Gower, daughter of the second Duke of Sutherland, and sister of the present noble owner of Trentham. By this union his grace has issue, living, five sons and three daughters. These are Victor Alexander, by courtesy Marquess of Westminster, to whom (born in 1853) her Majesty the Queen stood sponsor in person, who married, in 1874, the Lady Sibell Mary Lumley, daughter of the Earl of Scarborough, and is heir to the titles and estates; Lord Arthur Hugh Grosvenor, born in 1863; Lord Henry George Grosvenor, born in 1864; Lord Robert Edward Grosvenor, born in 1869; Lord Gerald Richard Grosvenor, born in 1874; the Lady Elizabeth Harriet, born in 1856; the Lady Beatrice Constance, born in 1858; and the Lady Margaret Evelyn, born in 1873.

The Duke of Westminster is patron of eleven livings, four of which are London churches; and his seats are Eaton Hall, Cheshire; Cliefden, Buckinghamshire; Halkin, Flintshire; and the mansion in Upper Grosvenor Street.

The ancient arms of the Grosvenors, settled in the famous Scrope and Grosvenor trial in the fourteenth century, were claimed to be *azure*, a bend, *or*; but these were declared to belong to Scrope. Sir Richard Grosvenor then, after the trial, assumed the arms *azure*, a garb, *or*, as showing his descent from the ancient Earls of Chester. On, or after the creation of the Marquisate of Westminster, the arms of that city were granted as an augmentation, and ordered to be borne quarterly with those of Grosvenor. The arms now are, quarterly, first and fourth, *azure*, a portcullis with chains pendant, *or*; on a chief of the last, in pale, the arms of King Edward the Confessor, between two united roses of York and Lancaster (being the arms of the City of Westminster); second and third, *azure*, a garb, *or*, for Grosvenor. Crest—a talbot statant, *or*. Supporters—two talbots regardant, *or*, collared, *azure*. Motto—*Virtus non stemma*.

## OBITUARY.

### SIR GEORGE HARVEY, P.R.S.A.

NEARLY twenty years ago the name of George Harvey appeared in the series of papers we have published at intervals for a long period of time under the heading "British Artists." One of the founders of the Royal Scottish Academy, he was, when only twenty-three years of age, elected a Member of that institution, of which he had been an Associate three years previously. In 1864, on the death of the then President, Sir John Watson Gordon, Mr. Harvey succeeded him in the chair, and in 1867 received the honour of knighthood.

It is unnecessary to repeat at any length what was stated on the former occasion; a few remarks will at the present time answer every purpose. Sir George Harvey was born at Ninans, Fifeshire, in 1806; soon after his birth his parents removed to Stirling, where, at a suitable age, their son was apprenticed to a bookseller; but having a decided taste for Art, the latter, when eighteen years old, removed to Edinburgh, and entered the Trustees' Academy there. His zeal and tact in the work of instituting the Royal Academy in Edinburgh, and the talents he showed as a painter, brought him at once into public notice, while the pictures he exhibited year after year found popular favour; and some of them became widely known through the art of the engraver; the most so of these is, perhaps, 'The First Reading of the Bible in the Crypt of St. Paul's.' A writer of some years ago says of him: "Of Puritan tendencies himself,

he has depicted much of the earnestness, the energy, and the peculiar picturesqueness of that side of the question, which serves as a wholesome contrast to the endless Cavalier pictures both by painters and romance writers with which the world has been sated." Among works of this class may be enumerated 'Covenanters Preaching,' 'John Bunyan and his Blind Daughter selling Staylaces at the Door of Bedford Jail,' both engraved in the *Art Journal* for 1858; 'The Covenanters' Communion,' 'Sabbath Evening,' 'Bunyan Imagining his *Pilgrim's Progress* in Bedford Jail,' &c.

But Sir George painted also a large number of pictures of a totally different character; such are his 'Battle of Drumclog,' 'The Bowlers,' 'A Schule Skailin,' 'A Highland Funeral,' 'Quitting the Manse,' 'Dawn revealing the New World to Columbus,' 'Children blowing Bubbles in the Churchyard of the Grey Friars, Edinburgh'—the most poetic composition he ever produced, to our mind—'The Night Mail,' 'The Penny Bank,' &c. Among his other works are a large number of portraits, and many landscapes of a good quality; the latter were chiefly painted towards the close of the artist's life.

Sir George Harvey died on the 22nd of January, in the seventieth year of his age. Without being a great artist, he was a most pleasing and popular one; in his representations of Scottish life especially he shows himself a close observer of human nature, and a faithful and poetical delineator of what passes before his



eyes or is suggested to his imagination. There is a remarkable individuality in his characters which makes each an interpreter of what it is, and what is its business on the scene of action. The pictures which are not so entirely national have excellences of their own scarcely less notable than his other works.

In private life Sir George Harvey was a most estimable gentleman, greatly loved by all with whom he was associated, and universally respected.

#### HENRY GASTINEAU.

During the long period of fifty-eight years the name of Henry Gastineau has appeared in the catalogue of the annual exhibitions of the Water-Colour Society, which he joined in 1818, so that he had rightly earned the title of the "father" of the society. Beginning his career in Art as an engraver, he soon quitted that employment, and commenced oil painting, but subsequently directed his attention almost exclusively to water-colour painting—an art in which he must have lived to see some changes of importance: in none of these, however, had his own much, if any share; for he adhered, with but little variation, to the old style and manner of water colour, pure and simple. We remember his works in the gallery, Pall Mall, when they hung in juxtaposition with those of David Cox, Copley Fielding, S. Prout, Dewint, Nesfield, G. F. Robson, R. Hills, S. Austin, J. Cristall, G. Cattermole, &c.; all of whom, with Mr. Gastineau himself, were then in their zenith of fame and popularity. Notwithstanding the advanced age he had reached, nearly eighty-six years, he worked on; almost unweariedly, as it would seem, for in the last year's exhibition he showed no fewer than eleven landscapes; and in that which closed a month or two ago he had six, all of them evidencing but small indication of waning powers. Mr. Gastineau was never a brilliant painter, but he had a refined feeling for nature, and treated his subjects with discrimination and taste. He died on the 17th of January, at the house he erected for himself, about sixty years ago, Norfolk Lodge, Cold Harbour Lane, Camberwell. His only unmarried daughter, Miss Maria Gastineau, is a water-colour painter of some pretensions.

#### JAMES BAYLIS ALLEN.

When, in the earlier part of this century, the steel and iron manufactures of Birmingham were in some respects different from what they now are, they gave employment to numerous engravers of various kinds, some of whom made themselves in after years famous in their art. Birmingham may in fact be said to have created a school of engravers, from which came forth William and Edward Radclyffe, the brothers Willmore, and J. B. Allen, whose death took place on the 11th of January, at his residence in Camden Town, after a long and very painful illness. Mr. Allen, who had attained the age of seventy-three, was the son of a button manufacturer in Birmingham, and as a boy followed his father's business, but at about fifteen years of age he was articled to an elder brother, a general engraver in Birmingham, by whom he was for some time employed on mere tradework only; for example, needle labels, patterns, &c.: still this rough work gave him a power over the graver that proved of great use in after-life. After serving three years at such work, he was allowed to attend the drawing classes of the late Vincent Barber, with whom he made very considerable progress in the artistic part of his profession.

In 1821 Mr. Allen came to London, and soon found employment in the studio of W. and E. Finden, then actively engaged in the execution of numerous illustrated publications: subsequently he worked under Charles Heath, and also with Mr. Robert Wallis, who is still living, though long retired from the profession. Between the years 1830 and 1845, Mr. Allen produced a large number of engravings from Turner's water-colour drawings, illustrative of 'The Rivers of France,' 'Coast Scenery,' &c. &c. Among his best plates may be mentioned 'A Bal Masque in the Grand Opera, Paris,' after Eugene Lami: it is remarkable for minute detail, and the effects of gaslight and hot atmosphere. He also engraved many works for the *Art*

*Journal*, of which may be mentioned 'The Battle of Borodino,' 'Lady Godiva,' and 'The Fiery Furnace,' all three from pictures by G. Jones, R.A.; 'The Column of St. Mark, Venice,' after R. P. Bonington; 'Westminster Bridge, 1745,' and 'London Bridge, 1745,' both after S. Scott—all these pictures are in the Vernon collection. 'The Battle of Meeanee,' after E. Armitage, R.A.; 'Hyde Park in 1851,' after J. D. Harding; 'The Dogana, Venice,' and 'Venice—the Bucentaur,' after Canaletto; 'The Herdsman,' after N. Berchem; 'Greenwich Hospital,' after G. Chambers—all these are from pictures in the royal collection. Of works by Turner, engraved for us by Mr. Allen, are 'The Death of Nelson,' 'Phryne going to the baths as Venus,' 'The Decline of Carthage,' and 'The Temple of Panhellenius.' His son, Mr. Walter J. Allen, has long been on our staff as a most efficient draughtsman and designer on wood.

#### ADOLPHE SCHRÖEDTER.

We find in the Continental papers the announcement of the death of this German painter in the month of January, at the age of seventy. M. Schrödter was born at Schwedt, and entered the Art school of Dusseldorf, where he soon rose to distinction as a painter of *genre* subjects; even at the early age of twenty-six a cotemporary writer speaks of his works as showing boldness of design, freedom of conception, and much liveliness and humour. In Count Raczynski's *L'Art Moderne en Allemagne* is a small engraved portrait of this artist, and also an engraving of one of his most famous early works, 'Don Quixote in his Study reading the *Amadis des Gaules*;' and certainly the gallant knight of La Mancha was never more ludicrously represented—nor more cleverly than here. At the time of M. Schrödter's decease he held the appointment of Professor in the Carlsruhe Academy of Arts.

#### CHARLES FREDERIC KIÖRBOE.

This artist—a very clever animal painter—died at Dijon early in January, at the age of seventy-one. He was born at Stockholm, but for a very long period resided in France. In 1844 he obtained a third-class medal in Paris; two years afterwards, a second-class medal; and, in 1860, the cross of the Legion of Honour. We remember seeing at the Royal Academy in 1848—the only time we believe Kiörboe ever exhibited anything in England—a large picture called 'The Inundation—a Newfoundland Dog and her Pups:' it was a large canvas, hung over the doorway in the first room in the gallery, and represents the poor animal, chained to its kennel, being swept away by the flood of waters; her pups are swimming around her, and the mother, in the agony of despair, howls most piteously. The incident is most pathetically told, and is capitally painted. The picture was subsequently engraved, on a large scale, and published in this country. We also recollect several works by this artist in the Paris International Exhibition of 1855, among them 'Dogs of Tartary,' and another called 'Course de Trotteurs' on a Swedish lake. So late as 1874, M. Kiörboe was an exhibitor at the Paris *Salon*.

#### JAMES GODWIN.

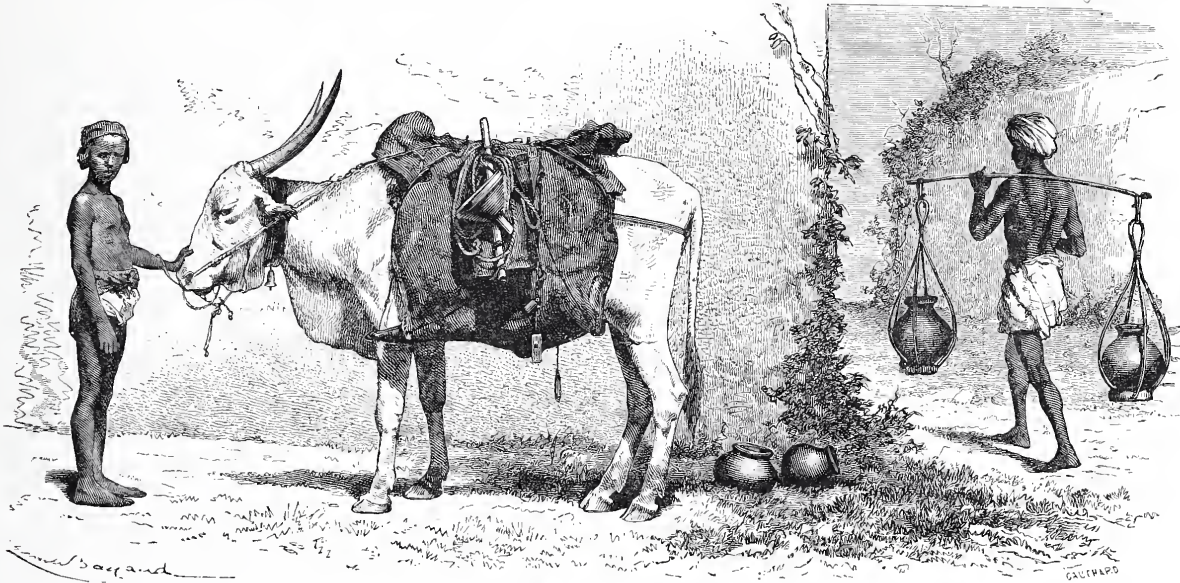
In common with a numerous circle of Mr. Godwin's friends, we heard with much regret of his sudden death in West Brompton, on the 18th of January. He was the younger brother of Mr. George Godwin, F.R.S., and in his early life entered the schools of the Royal Academy, giving much promise of ultimate success. Subsequently he found profitable occupation in making designs for many illustrated publications, and acquired a good name by his works of that kind. Occasionally, too, he painted and exhibited pictures, as his 'Hamlet and Ophelia,' which was well placed in the exhibition of the Academy some few years ago. The death of his wife, a child, and another very dear relative, almost simultaneously, so preyed on his mind as totally to incapacitate him for any effective labour, and ultimately conducted to his death.



## INDIA AND ITS NATIVE PRINCES.\*

A VOLUME so truly superb as this has very rarely been issued. It has more than the usual advantages of fine printing on fine paper, and is admirably bound, with some hundreds of engravings, large and small, to illustrate every subject associated with India: its marvellous structures, its singular scenery, and its picturesque people. As engravings they have

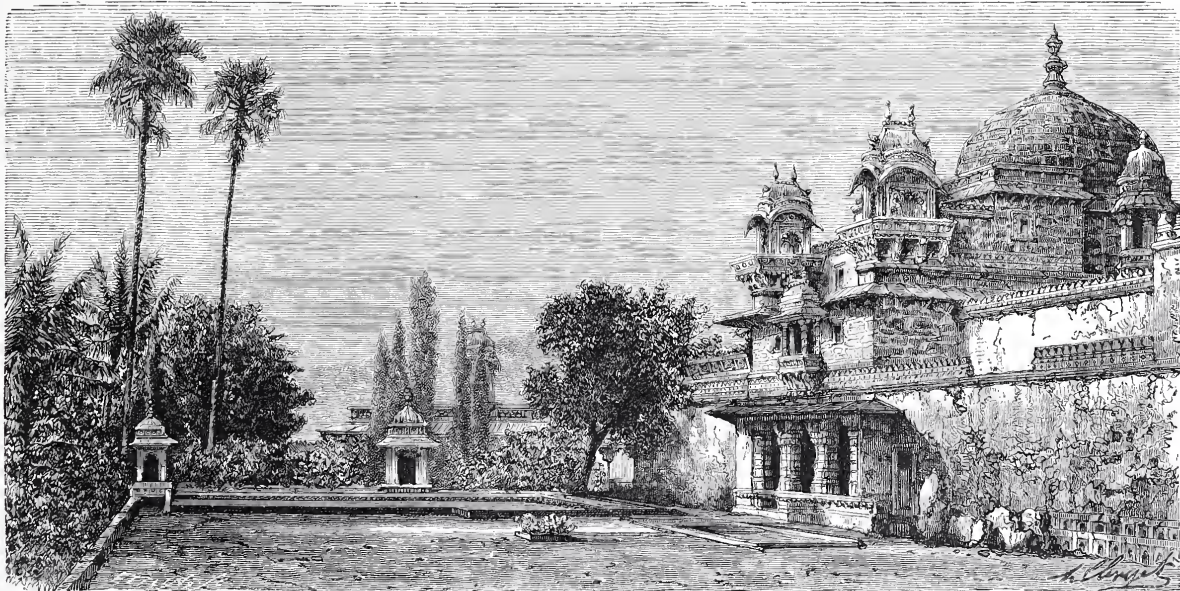
not been surpassed; our purpose on this page is to give examples of them, necessarily selecting those of the lesser size; but a great proportion of them are large, the full-page size of a quarto. It is a volume perfect in all respects, which thoroughly brings before us a country that is almost a world—deeply interesting to all nations, but more especially to England. It is



*The Water-Carrier.*

understood that the Prince of Wales, to whom the work is dedicated, took with him a large supply. There could have been no gift more appropriate or more desirable; no doubt it was accepted by the native princes as a boon of great value. It is the work of a French author, M. Rousselet, and is the result of six

years' residence and careful study of "the architectural monuments, religious beliefs and symbols, works of Art," and structures of all periods, styles, and degrees of costly and elaborate workmanship. We do not pretend to review this magnificent work; our purpose is merely to give two specimens of the en-



*Shah Jehan's Palace.*

gravings, and these by no means the most important or the best. They convey, however, some idea of the merit and value, although

\* "India and its Native Princes: Travels in Central India and in the Presidencies of Bombay and Bengal." By Louis Rousselet. Carefully revised and edited by Lieut.-Colonel Buckle. Containing Three Hundred and Seventeen Engravings and Six Maps. Published by Chapman and Hall.

none of the variety, of a series of more interest than any we have ever examined in a single book. We may conceive the delight with which page after page will be gone over by those who are residents in India; but the treat is almost as great for the millions who have never been there: not for the English only, but for all the peoples of the world.



## GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS AT THE DUDLEY GALLERY.

OF the three exhibitions which are held during the year within the walls of the Dudley Gallery, this is the oldest, and, no doubt, the most interesting.

While there is nothing very special to admire in the present collection of nearly six hundred drawings, there is much of general excellence to attract the Art lover, and not a single picture that is not up to a respectable level. Members of the Academy are not quite so numerous on the walls as one could wish; at the same time such worthy men as Calderon, Poynter, and Yeames, lend, by their slight contributions, official countenance to the gallery. The first sends a classically-conceived drawing of a sweet girl leaning against a stone pediment in a pensive mood, illustrative of the adapted quotation, "Her eyes are with her heart, and that is far away." The quality of the picture consists in the nice way in which the flesh tints are felt through the light robe in which her limbs are draped. Mr. Yeames sends a pretty little drawing of 'Housetops in Venice,' and Mr. Poynter a similarly-slight thing called 'Shunnon Fell' (485). The latter makes up for this, however, in his seated 'Michelangelo' (527), a design for decoration of Lecture Theatre, South Kensington. The sculpturesque qualities of the great master, not only in the character of the *pose*, but in the fall of the drapery, have been well realised by the artist, but this emphasising of the latter has a tendency to detract from the interest of the head. All in all, however, the design is a fine one. G. McCulloch's 'Silenus puzzled by Gravitation' (182) is a clever imitation of the manner of Mr. G. F. Watts, R.A.

Edward Clifford sends several excellently-drawn life-sized portrait busts of ladies, and J. C. Moore, in his children's portraits, is closely followed by Adrian Stokes. Among landscape artists we find Joseph Knight occupying a place of honour with his 'Sandy Road' (302), which is just as true in its way as Hamilton Macallum's more vigorous picture of 'Burning Kelp in North Uist,' a little farther on. Near the former of these two hangs a delicious drawing by Walter Field, called 'Salt Water' (303), in which we see children wading into the sea to fill their pitchers, and which may well be compared with Mr. Macallum's bright sea-mist effect in 'Carting Seaweed' (93). Edward H. Fahey is very effective with his sun shadows on the paling against which a youth leans, 'Under the Arbor-vitæ' (253); and Ernest A. Waterlow's 'Homestead' (263), with two girls bleaching clothes, is an ordinary incident in rustic life very cleverly seized. Mark Fisher's two landscapes, the one 'Springtime' (212), with sheep, the other a group of cattle on the Ouse (197), are among the few really vigorous drawings in the exhibition.

Charles Richardson's 'Carrier's Cart' (169), early morning, is another strong drawing; and Arthur Burchett's 'What things were' (175), a weaver at his work, is the best interior, as to colour and the management of light, we have seen for some time. Similar praise must be awarded to Frank Dillon's 'House of Raduan Bey, Cairo' (195).

While in this part of the room we would call attention to 'Bardsy Island' (176), by W. F. Stocks, 'Autumn Afternoon' (187), by Harry Hine, and Charles Earle's 'St. Mark's, Venice' (188). Both the Severns are well represented in the present exhibition, as are W. P. Burton and Tom Lloyd. J. D. Watson's student in red mediæval dress 'Under the Greenwood Tree' (136), is perhaps the best of his four contributions.

At the entrance end of the room hang several drawings which, from their position, are apt to be missed by the visitor. Among these we would call attention to John Scott's 'Summer Afternoon' (411), V. Cabianca's 'Bathers at Venice' (416), G. A. Gaskell's 'Lady Godiva' (417), 'Interior of Church of St. Pierre' (418), by R. Phené Spiers, and the 'Moselle at Trèves' (456), by A. B. Donaldson. J. A. Fitzgerald's 'Guardians of the Flock' (410) will not allow any visitor to pass without a friendly look of recognition. Frank E. Cox has on the door screen a very truthful bit of nature, in which we see a girl chasing some geese down a sloping piece of ground; and any one who has ever visited 'Whitby' (468), will readily recognise the fidelity with which Walter Crane has reproduced for us that interesting ruin. Percy Macquoid treats us to a piece of dog-drollery which is very true to dog-life, and consists in depicting the action and expression of a white terrier which is puzzled at a top spinning on the floor before him, and snarls out his 'What is it?' (467).

Among lady artists of mark we would mention the names of Helen Thornycroft, 'Portia pleading' (577), Blanche Jenkins, 'How Tommy does his Sums' (578), Louise Jopling, 'A Modern Cinderella' (585), and Edith Martineau for a couple of clever portraits. Edith Fletcher has a sweet little landscape called 'Heysham' (550); and the 'Water Wagtails' (382), and the 'Wrens' (542), by Emma Cooper, are modelled with a careful reference to nature. The flower subjects of Kate Carr, Mrs. Helen Angell, Constance B. Philip, Mrs. A. L. Guerin, and Miss S. Soden, are all excellent.

Charles Robertson's 'Wall of Wailing, Jerusalem' (492), Marie S. Stillman's 'Consider the Lilies of the Field' (285), and A. C. H. Luxmoore's 'I will and bequeath' (271), are also deserving of detailed notice. In the centre of the room are two clever medallions, 'Grief' and 'Delight,' by F. Junck, and a bust of a peasant girl modelled by the skilful hand of Mrs. Thornycroft.

## OLIVER CROMWELL.

Engraved by H. BALDING, from the Statue by M. NOBLE.

ENGLAND has at last a statue of her great ruler of past days, the "Lord Protector." By what means he attained his lofty position we are not careful to inquire, nor is it our business here so to do: he reached it—but whatever crooked policy he may have adopted in the pursuit of his object, we, as a nation, can afford at this distance of time, now more than two and a quarter centuries ago, to leave his actions to the records of history, with the earnest hope that his example may never have its counterpart in England.

Mr. Noble's fine statue, which was erected in Manchester towards the close of last year, is a gift from Mrs. Heywood,

wife of an alderman of that busy place of industry, to the corporation. It is a fine example of portrait sculpture, eminently suggestive of what one knows of the man, and characteristic of him in a boldness akin to audacity. Were it not for the military garb he wears, one might easily imagine him ordering the serjeant-at-arms in the "Parliament House" to "take away that bauble,"—the Speaker's mace. The figure has a solidity and firmness most characteristic of Cromwell, it shows the spirit of true Puritanism in its general treatment; and, as a work of Art, cannot but be an ornament to the city in which it stands and most honourable to the sculptor's talents.





CROMWELL.

ENGRAVED BY H. C. BALDING. FROM THE STATUE BY M. NOBLE







## THE WORKS OF JOHN T. PEELE.

**I**N the royal residence at Osborne is a pathetic little picture called 'The Children in the Wood,' painted by this artist, and which was purchased by the Prince Consort from one of the annual exhibitions of the Society of British Artists. Twenty years ago an engraving from the picture appeared in the *Art Journal* as one of the series of "Royal Pictures" we were publishing at that time, and the engraving was accompanied by a brief biographical sketch of the life of Mr. Peele up to that period.

In it the reader was informed that this painter was born at Peterborough, Northamptonshire, in the year 1822, but emigrated with his parents to America when at the age of twelve. After wandering for a considerable time from one State of the New World to another, with the hope of finding a locality which presented some prospect of success in business, the family at length settled down in the town of Buffalo, on the borders of Lake Erie. In this remote place young Peele saw, for the first time in his life, an oil picture, by gaining access to the room of an itinerant portrait painter, whose works, whatever they may



Drawn by W. J. Allen.]

*The Bird's Nest.*

[Engraved by Butterworth and Heath.

have been, awakened the Art spirit within him, and made him ambitious of becoming an artist. He met, however, with no encouragement from his father, who entertained the idea that Art was a "low pursuit," as he expressed it, and that idleness

prompted his son to select it: he actually went to the extreme of threatening to eject the boy from home if he did not relinquish his purpose. But in spite of all opposition and all difficulties the latter persevered, and as his father would not



supply him with the means of purchasing materials, he begged a few dry colours and some oil from a house painter, manufactured a palette out of the lid of a cigar-box, and went earnestly to work on the portraits of his brothers and sister, whom he prevailed upon to sit to him day after day to serve as models. His perseverance and enthusiasm succeeded so far in overcoming the objections of the father after a considerable time, that he gave his son small sums of money to buy colours, &c. At the end of a year or two the juvenile artist ventured to receive sitters, who paid him a trifling remuneration for their portraits;

and he made such progress as to lead his father to take a more rational and liberal view of a painter's profession, and he at length supplied him with the means of studying in New York, where he remained a year and a half—not greatly to his advantage, however, for while in Buffalo he studied nature alone, though without any definite knowledge of principles to guide him; in New York he was exposed to the danger of imitating the works of others, and these not always, it may fairly be assumed, of the best kind.

On leaving New York, Mr. Peele went to Albany, where he



Drawn by W. J. Allen.]

*Music of the Reeds.*

[Engraved by Butterworth and Heath.

lived two years as a portrait painter in that city. He then, at the request of some friends in England, who promised him patronage which it was subsequently found could not be realised, came over to his native country; but after remaining here three years, without profiting in any way—for he had not the means of studying in London—he returned to New York, abandoned portraiture to a considerable extent, and commenced ideal subjects, in which children form the principal feature. His success was commensurate with the industry and talent he displayed; he was elected a member of the National Academy of Design, and enjoyed the

friendship of the most distinguished American artists. At the end of seven years, that is in about 1851, Mr. Peele returned to England, and has since remained among us.

Very soon after the appearance of the engraving of 'The Children in the Wood' in the *Art Journal*, he received an invitation from a gentleman residing at Liverpool to pay him a visit; he did so, and painted his portrait: this resulted in other commissions for similar works, till at length they became so numerous that the artist thought it advisable to reside there. During two years he worked almost incessantly in this branch



of the profession, occasionally varying his labours, however, by painting a fancy subject. Among the merchant princes of Liverpool whom Mr. Peele at that time ranked among his patrons, was Mr. Robert Dean: this gentleman, the artist once told the writer, chanced to call on him one day, under the impression that he was Mr. James Peel, the well-known landscape painter, of whose pictures Mr. Dean possessed several. Discovering his mistake, which seemed to afford him much amusement, he examined some of Mr. Peele's portraits, with which he was so satisfied that he sat down at once and requested the artist to

commence his portrait, insisting at the same time on his acceptance of a cheque in payment for the picture beforehand. Not satisfied with this, Mr. Dean had the portraits of all his family painted, and brought many friends to the artist's studio for the same purpose. One of Mr. Peele's principal subject pictures, 'Grandma's First Lesson in Knitting,' is in the possession of this liberal patron.

The early wanderings of Mr. Peele appear to have produced in him a love of change, simply because it is change. Notwithstanding the abundant success he had in Liverpool, he suddenly



Drawn by W. J. Allen.]

*The Little Laundress.*

[Engraved by Butterworth and Heath.

determined to leave that thriving field of labour, and cross over to the Isle of Man, for the purpose of devoting himself solely to painting ideal subjects. Accordingly, in the spring of 1858, he removed to Douglas, and remained in the island upwards of seven years: during almost the whole of this period his hands were full of commissions received from New York, one of his best patrons in America being Mr. Church, the eminent landscape painter. Almost the whole of the pictures produced in the Isle of Man are now in the United States.

Another change of abode has now to be recorded. In the autumn of 1865 Mr. Peele recrossed the Irish Sea, and found a residence in the healthy and pleasant village of Bexley Heath, Kent, which is still his home, though he has a studio in London, where he has gradually been gaining ground in public favour, and giving his attention both to portraiture and fancy subjects in equal proportions. Four or five years since he was elected a Member of the Society of British Artists, at whose gallery, as well as at that of the Royal Academy, his works are often seen.



Not a few of this artist's portraits are those of children, and to these, following the example Sir J. Reynolds occasionally set, Mr. Peele sometimes gives the character of a fancy subject; as in the picture engraved here, to which we have given the title of 'THE BIRD'S NEST,' but which, when exhibited at the Academy in 1872, was called simply 'Children of Robert Thornton, Esq.' This method of treating juvenile portraiture is both pleasant and commendable; it retains the individuality, while it takes the impersonation out of the category of a mere portrait dressed and set up for the occasion—as we most frequently see such works—by giving to it some occupation or amusement that associates the child with its daily life.

The picture called 'MUSIC OF THE REEDS' is the property of Mr. Arnold Baruchson, of Liverpool. The model of the figure was a little Spanish girl named Eloise D'Herbil, a very clever pianiste, who in her time performed before the Queen. Among the stories told about the origin of Music, is that it had its birth in the rustling of reeds when shaken by the wind: a pretty idea, which the artist has aimed to embody in his picture, and thus to attach a sentiment of interest to what otherwise would be little else than a pleasing portrait. Eloise has a pretty, cheerful face, but the instrument she holds in her hand is more suited to her brother, if she had one, than herself: one scarcely expects to hear a female Corydon or Thyrsis waking, as of old, the echoes of the woods and fields with their pipings—

"Et certamen erat, Corydon cum Thyrside, magnum."

Still, the pipe and the waving reeds are quite suggestive of the painter's intention.

It may fairly be assumed that 'THE LITTLE LAUNDRESS' is

not the portrait of one of Mr. Peele's usual "sitters;" none of whom, we venture to assert, would care to be presented on canvas with bare arms steeped to the elbows in a tub of soap-suds, though engaged in a very necessary and useful domestic operation: the child, however, seems quite at home in the work, and is thereby training herself for an industrious and tidy housewife, if ever she should come to have a home and a tub of her own. The picture is well painted throughout to the minutest accessory, and is so far naturalistic that no attempt is made to idealise the subject by giving to the young laundress graces incompatible with her condition in life or the occupation in which she is at the present time so busy.

Among the numerous works of this *genre* class which this artist has painted and exhibited may be enumerated 'Grace before Meat,' 'A Highland Supper,' 'The Hard Sum,' 'Tired Playfellows,' 'One Tune more,' 'Sunny Days of Childhood,' 'Blowing Bubbles,' 'A Moment of Suspense,' 'Asleep on Duty,' 'Prayer for Health,' &c. &c.; this last picture was purchased by Messrs. Graves & Co., who published a large engraving of it. In all his works Mr. Peele's aim and purpose seem to have been to show as much of the poetic side of nature as is consistent with his subject—to preserve its individuality while imparting to it something beyond mere naturalism. In all probability he would argue, that if Art can do nothing more than represent nature in such an aspect, and if no perception of her inner beauty is suggested, then it would be of little or no benefit to mankind. One thing is quite certain, that during the thirty years of his practice he has not been enticed away from the style he marked out from the first by adopting any other.

JAMES DAFFORNE.

## CORRESPONDENCE.

### ITALIAN MARBLE FOR SCULPTURE.

LOOKING through a volume of the *Art Journal* for 1870, I notice an article headed "Italian Marble for English Sculptors." Permit me to offer some observations, which I should have made before if I had happened to see the paper in question. Being established in this country as a merchant, I have also had opportunities of doing business in marble, and knowing the value on the spot of production, I was surprised to see the figures mentioned by a "gentleman well known as commanding the chief supply in England," whilst I can only get prices *very much* inferior. I happened once to have some blocks, of rather large size, of green marble, beautifully veined, on which I had advanced money, and in order to realise I sent them to England to be disposed of, but was obliged to sell them there at a very low price, and lost money, whilst I am persuaded that the buyer must have made considerable profit. I think it is right that the marble merchants in London should make remunerative profits, but as they do not seem disposed to deal reasonably with sculptors, these latter ought to address themselves to merchants in this country, and I shall be glad to execute their commissions. There are plenty of white marble blocks here, and we are so near Carrara that it is an easy matter to go there in order to select blocks.

ADOLPHE TSCHUDI.

Piazza Soziglia, Genoa.

### A PORTRAIT BY FRANCISCO DA PONTE.

We have received from a correspondent the following account of a recently-discovered picture by F. da Ponte.—ED. A. ƴ.

The picture, which has been declared genuine by competent authorities, is a beautifully-executed portrait of a member of the renowned family of the Diodati, who are mentioned by Nostredamus, in his "History of Provence," p. 697, and by other historians, from the thirteenth to the seventeenth century, as

having rendered important services in science, literature, and arms. Charles V. stood godfather to the grandson of Michel Diodati, who was chief magistrate of the Republic of Lucca in the fifteenth century; and Giovanni Diodati, born 1575, was obliged to leave his country and settle in Geneva, for favouring the movement of the Reformation in Italy. He was an eminent preacher and theological writer. A portrait engraving of this Giovanni Diodati is in the British Museum, and bears a striking family likeness to the picture by Francisco da Ponte recently discovered. This is the more remarkable as the portrait in the British Museum is that of an elderly man, whilst the latter is that of a very handsome man about thirty-five years of age only. It bears the following inscription:—

IQA GEORGIUS D  
DATIS SIGISMVND  
FILIVS VENETIS  
CREMA IMPERANTIBVS  
AUC FRANCO PONTIO  
ANNO DOM MDVIII

"John George Diodati, son of Sigismund, whilst the Venetians ruled in Cremona, by Francisco da Ponte, certified by the notary, A.D. 1508."

The possession of Cremona was unfortunate for Venice, and was the immediate cause of the league of Cambray which was so cruelly disastrous. The league was signed December, 1508, and this picture seems to have been a defiant answer on the part of Venice, not only to Cremona, but to the Pope and his allies. It will perhaps not only prove that other works considered to be by Giacomo da Ponte (Il Bassano) are by Francisco; but it would seem to evidence that the style of Giacomo, instead of being in imitation of Titian, which has been stated, was really the style of his father and teacher, Francisco, founder of the Bassan School.

The portrait is in the possession of C. W. Stokes, Esq., Esmonde House, Court Hill, Lewisham, S.E., who will be happy to show it on presentation of private cards.



JAPANESE ART.\*

By SIR RUTHERFORD ALCOCK, K.C.B., D.C.L.



SERIES of single-line sketches is shown in Fig. 1, in which the artist begins at one end of his subject with his pencil, and never takes it off the paper until the figure is complete, in one continuous flowing outline; a *tour de force* which many artists would find it difficult to accomplish with the same ease and freedom.

In Fig. 2 will be observed another series, treated in a similar manner, representing a wrestling-match, the wrestlers, it may be remarked, being always rated according to their size and obesity. In another now before me, both the men engaged, the spectators and judges are represented in the last degree of emaciation, admirable as a caricature.

Fig. 3 shows a free fight among equally attenuated combatants, all full of vigorous action. Some of the figures and groups, giving scenes of daily life, are, as we have seen, and, as Mr. Leighton observed, "full of fun and first-rate drawing, being quite equal in spirit to anything done here in the present day; ay, and done with a few lines and marvellously little

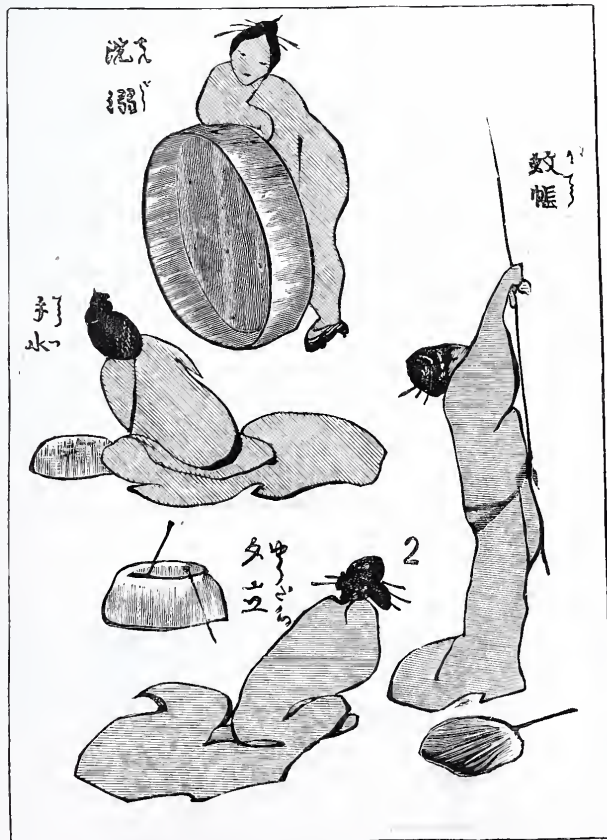


Fig. 1.

effort." This is high praise coming from an English artist. He adds, they excel "particularly where there is action; for, curiously, some of the best are figures in movement. Here we have porters lifting, balancing, and carrying their loads, an acrobat poising his companion, a juggler, street-boys full of mischief or weeping over broken dishes, &c.—a hundred and one phases of social and animal life." The group of diving-girls (Fig. 4) seeking a kind of oyster in the Sea of Suwada is very good, representing the action of diving and ascending.

For vigour, and the power of rendering figures in move-

ment, they show a special talent. Here is a group of dancing figures, all draped; and yet through the enveloping folds of the dresses the vigorous action of each is perfectly rendered (see Fig. 5).

In the following (Fig. 6), the nearly nude figures of the running postmen, the one carrying a lantern and the other the bag, or box rather, of despatches, together with the walking

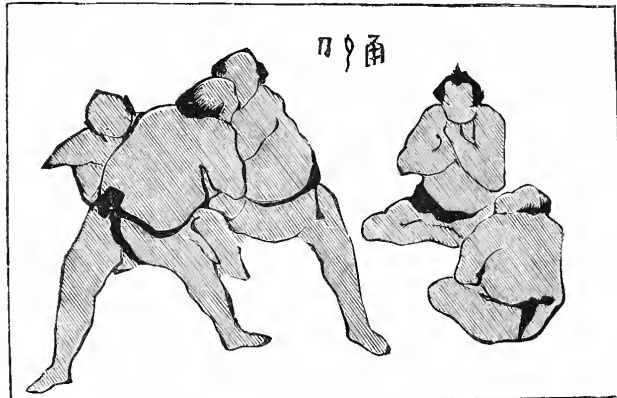


Fig. 2.

figure they have just passed, and the roadside trees, giving a contrast of immobility, make together a perfect picture. When I was travelling along the high-roads I often met these primitive post-office messengers—always sent by twos, in case of accident happening to one, in order that the other might snatch up the box, to continue his route without a moment's delay. This was only ten years ago, and now they have the electric telegraph,

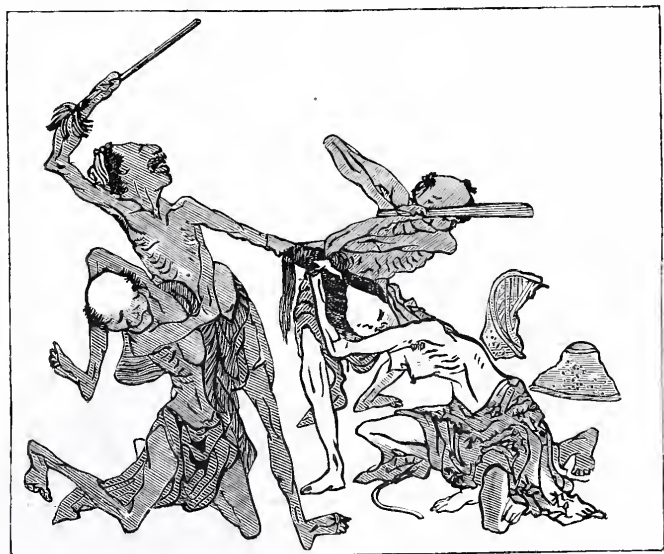


Fig. 3.

railroads, and an organised post office, to utilise the most rapid modes of transmitting correspondence according to the latest improvements of the West. This picture deserves to be rescued from oblivion, if only as a relic and custom of a past age, which in a few short years have become wholly obsolete.

Here is another clever picture of two *kanga* bearers, and their burden seated within, in the shape of a Japanese traveller, while

G G

\* Continued from page 44.



the attendant is following in the rear. All the figures are in motion, and admirably given (Fig. 7).

I have said that, as a rule, they utterly failed in their drawing of quadrupeds—horses, dogs, and cats, but the former more especially perhaps. In Fig. 8, however, will be seen an example of men on horseback, in which both the horse and his rider, in the most violent action, are rendered with great spirit.

The variety of these illustrations of national life, and Art applied to that purpose with infinite humour and grotesqueness,

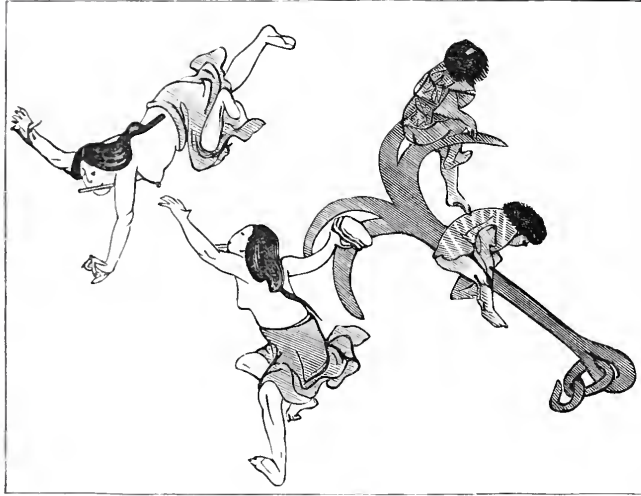


Fig. 4.

renders it difficult, by any limited selections of examples, to do them common justice. Skeleton and emaciated forms, exaggerated obesity, the clothed and the nude figure, are all called into requisition to tell the tale. Here, in Fig. 9, may be seen three of the common people—giving the attitudes of women oppressed with Falstaff's sense of their "too solid flesh," which are admirable in their way as samples of Hogarthian Art.

Here again (Fig. 10) is a man and his wife roused from their sleep, and, with scanty night-gear, attempting to catch the



Fig. 5.

disturber, who is seen scampering off in the dark, while the woman is trying to light a match, and the good man is under the delusion that he has got his tormentor safe under the box-cover.

I have already referred to the frequent evidence of their careful and appreciative study of nature, but more especially of birds, insects, fishes, flowers, and plants. Almost every one of the innumerable books of pictures, published in Yedo and elsewhere, contains some specimens of these studies.

If the objects in Fig. 11 be examined, the grace and artistic treatment of the most common grasses and wild flowers will be readily recognised. The same observation applies to Fig. 12, in which various insects are minutely and faithfully depicted.

But in nothing they attempt, does their excellence in this faithful rendering of natural objects appear more strikingly than in birds. Fig. 13 affords many good examples. Ducks in the water, and storks, in flight or standing on the sedgy shore, are equally well given.

Their merit in composition has been fully recognised by Mr. Leighton, who remarks that although, like the early artists of other nations, they make their point of sight very high, all

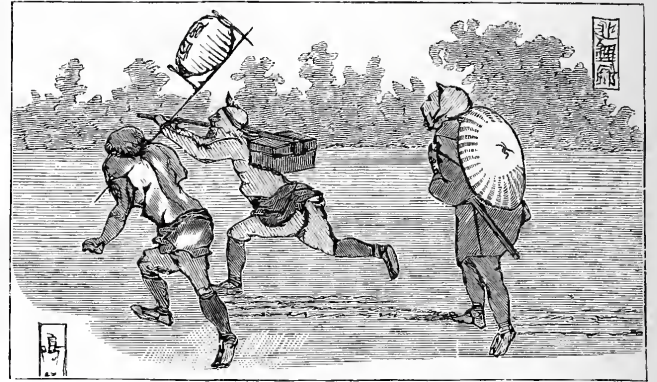


Fig. 6.

figures being as if looked down upon, they yet show admirable lines in all their figures and in groups of two or more. He also adds that—"In colour, as a nation they are very judicious, rarely producing discords, either in their attempts at picture making or applied art—a thing that can hardly be said of either English or French. Leslie has somewhere said, the only perfect specimen of colour he had seen was in a Chinese picture. What he would have said to those of Japan we can only conjecture—colour with perspective, and shade nowhere!"

Enough, I think, has now been said to show that over a wide range of artistic work they have many claims to admiration, although it may be that in decorative Art we must look for the greatest novelties and originality. Mr. Palgrave says, in some views on Japanese Art, that the only living schools of decorative

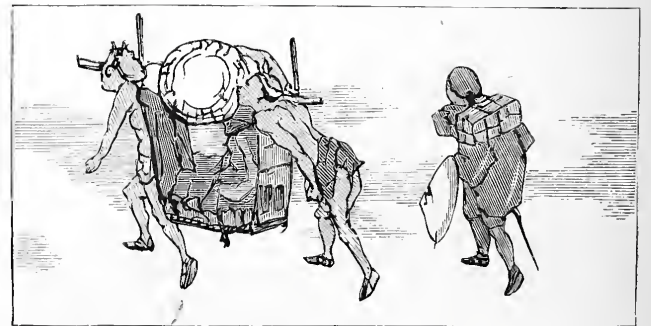


Fig. 7.

Art in existence must be sought in India, China, and Japan. He adds—and I entirely agree with him—that "a useful service would be conferred by any one who, with a competent taste and knowledge, should now make us acquainted with the principles which underlie the excellence attained in India, China, and Japan." And he marks, as a characteristic feature, that "the pains they take to avoid symmetry and evenness is as great as the pains we take to secure them."

Some further remarks by the same accomplished Art critic are so apposite that I venture to quote the following, both as confirming and supplementing what I have already said on the subject: "The peculiarity of Japanese decoration, however it



may have been reached—probably by true instinctive judgment—might, we think, be summed up by saying that decorative Art in Japan is based on the same principle as pictorial Art. The same avoidance of identical forms or symmetrical arrangements, the same desire to conceal the Art beneath a look of nature, guides a painter amongst us as a decorator amongst them; in other words, they draw no sharp line between Art pictorial and Art decorative. No sounder canon was ever laid down by the best writers, or worked out by the best artists. It is, in fact, the course followed by all the European schools which have been

he habitually lives in the study of these, and only gives his less numerous hours to drawing ornament. Japan, the most



Fig. 8.

really great in ornament—being true of Greek, Italian, and Byzantine decoration (the latter inheriting directly from the old Hellenic traditions), not less than of Romanesque and Gothic.” “Artists have succeeded in decoration, as Mr. Ruskin ably pointed out in one of his lectures, in exact proportion as they were arduous and successful in the study of human form and of natural facts; . . . you cannot have good designing in patterns for your dress unless the designer can draw the figure beneath the dress as well.” “It is impossible to set out a diaper, or devise figures for a wall or a carpet, unless the artist is familiar with actual leaves and boughs and flowers—nay, unless



Fig. 9.

perfect of the three countries (Greek, Italian, and Byzantine) in decoration, is that in which all the other branches of Art have been carried farthest. The small ivory carvings and

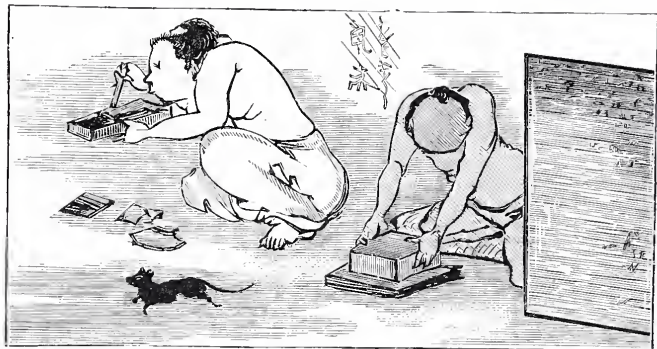


Fig. 10.

castings in brass are by far the most natural and vivid work of the kind which we have seen from any Oriental source, whilst the fine and true feeling of the Japanese, not only for birds



Fig. 11.

and beasts and vegetation, but for landscape in its larger features, is shown with equal clearness in the lacquer-work



and the popular coloured books. In these, besides a certain limited but decidedly marked sense of humour, there appears to be considerable dramatic power in the human figures; and the landscape backgrounds are not merely characteristic in themselves, but seem also, so far as we can decipher the plot of the stories, to take their place in illustrating the sentiment of the scene, as they do in the pictures of Hogarth or Leslie. It owes its excellence to the fact that it does not aim at being simply decorative, but is the best form of Art which the craftsmen can compass, and is successful exactly in proportion to

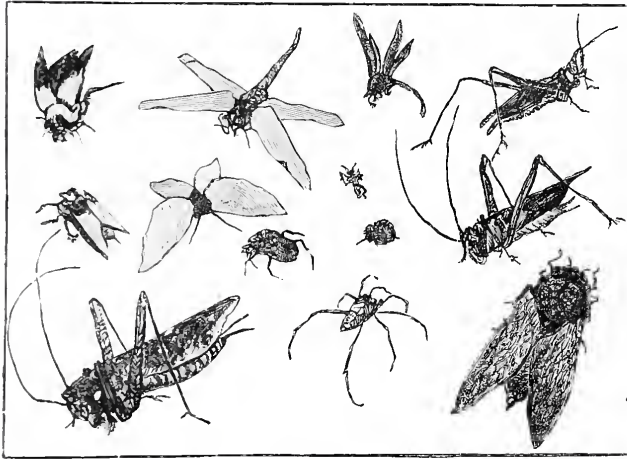


Fig. 12.

their power over human form and the facts of nature." This, taken as a whole, is by far the most discriminating and appreciative critique I have anywhere found on Japanese Art. I cannot believe, however, that this excellence in decorative Art is either due to, or in any degree dependent on, a mastery over the human figure. Whenever the Japanese draw the naked figure, it is certain to be distorted and out of drawing in many parts—the hands and feet notably, and invariably; but they are masters in the art of grouping figures and presenting them in motion,

while as colourists they might supply a school of Art for European students.

They have the same intuitive feeling for waving and flowing lines that made Hogarth discourse so enthusiastically upon their value in his "Analysis of Beauty." "The eye," he observes in one passage, "enjoys winding walks and serpentine rivers, and all sorts of objects whose forms are composed principally of what I call the waving and serpentine lines—of a certain intricacy of

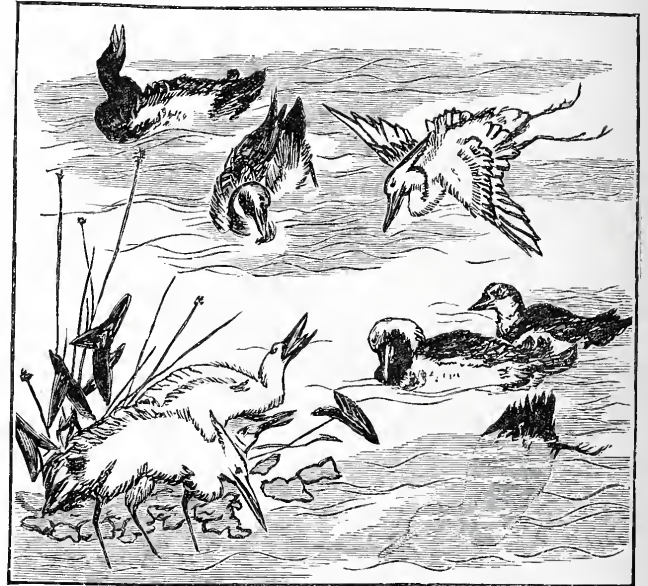


Fig. 13.

form that leads the eye a wanton kind of chase." And this is precisely the chase in which the Japanese delight, and rarely fail in securing. They succeed chiefly, as I have said, because they have gone to nature for their school, and studied with a loving eye and infinite patience, while seeking the secret by which, from simple elementary forms and colours, boundless variety has been secured only by new combinations.

## CHEVY-CHACE.

SIR E. LANDSEER, R.A., Painter.

C. G. LEWIS, Engraver.

AT Woburn Abbey, Bedfordshire, the seat of the Duke of Bedford, is the original picture made from this finished sketch. It was exhibited at the Royal Academy in 1826, and at the British Institution in 1827, and purports to be the representation of a portion of the ancient ballad "Chevy-Chace," which describes a border feud between Earl Percy of Northumberland and the Scottish Earl of Douglas, on whose domains Percy is said to have trespassed for the sport of hunting.

"The stout Earl of Northumberland  
A vow to God did make,  
His pleasure in the Scottish woods  
Three summer days to take;

"The cheefest harts in Chevy-Chace  
To kill and beare away.  
These tydings to Earl Douglas came  
In Scotland where he lay:

"Who sent Erle Percy present word  
He would prevent his sport.  
The English Erle, not fearing that,  
Did to the woods resort," &c. &c.

The result was, according to tradition, that a desperate battle ensued between the rival nobles and their retainers, about a

thousand on each side, and that the two leaders, with a large number of gallant knights and gentlemen, fell in the struggle. There are, however, no historical records supporting the story, which is supposed to have had its origin in the battle of Otterburn, that occurred in 1388, during the reign of Richard II., when an Earl of Douglas was slain fighting with a Percy.

Landseer's picture illustrates the hunting scene, a somewhat confused *mêlée* of men armed as for battle, and dogs fierce enough to combat with wild beasts instead of "fat buckes," as the ballad says. Some of the dogs, however, seem to be but in sorry plight from the bravery of a "monarch of the glen," which is making good use of its horns, though to little purpose, it is to be feared, in the way of effective defence, for a hound has a firm grip of its throat, while others are almost on its haunches. At the apex of the pyramidal form of the composition is a knight, probably intended for Earl Percy, semi-clad in armour, and mounted on a black horse; behind him is another equestrian figure, with a hawk on his wrist, showing that the pastime of falconry was conjoined with that of hunting. The whole scene vividly represents the wild and almost lawless sports of the period, and offers a striking contrast to the red-coated hunting-field of our own day, hurrying forwards to be in at the death.





C. G. LEWIS, SCULPT

SIR E. LANDSEER, R. A. PINXT

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LONDON, VIRTUE & CO. ARTISTS.







## TRADITIONS OF CHRISTIAN ART.\*

BY THE REV. EDWARD L. CUTTS, B.A.

## CHAPTER V.

## MEDIÆVAL MINIATURES AND IVORIES.



WE have seen how the tradition of the three kings gradually grew from age to age; we find it, in the perfect form it attained at the close of the middle ages, in a MS. in the British Museum (Harl. 1704, f. 49, n.), which Mr. T. Wright has printed at the end of his edition of "The Chester Mysteries." The story is told at rather great length, but with much picturesque detail, and with occasional passages of considerable poetical beauty. We give a few extracts from it here, which will illustrate several passages in the paintings and sculptures of the fifteenth and sixteenth centuries, and will show that the artists still did little more than realise, in form and colour, what the thinkers and writers had previously invented. But before we proceed to give these extracts from the legend, we have a few words to say on the way in which these

legends are to be received—not as deliberately intended to pass off the work of the imagination as authentic history. The legend writers of the middle ages allowed themselves, and were allowed, the same liberty that the contemporary painters always took, of taking a scripture subject and doing their best to put the spirit of it before the mind of the spectator, conceiving and realising all the accessories of the subject. A legend was a work of the artistic imagination realising and filling up the scriptural outline. We praise the painter who puts such a subject before us in a vivid way, with a deep appreciation of its spiritual significance, and with picturesque passages and poetical feeling in the surroundings of the subject. Let us judge the production of the legend writer on the same principle, and we shall find much to admire in this work.

It is a very long narrative, and we can only make a few extracts from it. It tells us that there was an inn at Bethlehem, "but about the tyme of the Nativitie of oure Lord Jhesu Crist, that hous was all destroyed, insomuch that there was nothing



Fig. 1.—From the Pulpit in the Cathedral of Pisa : Fourteenth Century.

left but brokyn walles on every side, and a littell cave under erth, and a lytell unthrifty hous before the cave, and asses, horses, and other bestis that come to the market, were tyed aboute that unthrifty hous. . . . Joseph led oure lady into that forsaide place that no man toke kepe downe into the littell derke hous, and there oure Lord Jhesu Crist the same nyght was bore

of oure lady the blessed virgine, without any dissease or sorowe of her body, for salvacion of alle mankynde. And in that hous byfore the cave of old tyme was left a maungere of the length of a fadome made in a walle, and to that same maungere was an ox of a pover mannes tyed that no man wold herbrough, and beside that ox Joseph tied his asse, and in the same maungere our lady seint Marie wrapped hyr blessid child, our lord Jhesu Crist, in clothes, and laide hym therin on hey byfore the ox

\* Continued from page 57.



and the asse, for ther was nowe other place. . . . The same night and the same oure that God was bore, the sterre begun to arise in the manner of the sonne bright shining . . . . and it ascendit in the fourm of an egle . . . . as bright as the sun . . . . and the sterre had in hym self a fourm of a likness of a yong childe, and above hym as signe of the holy crois, and a voice was herde in the sterre, saying, Natus est nobis hodie rex Iudeorum, qui est gentium dominator, ite ad inquirendum eum et ad orandum, &c.

"Now when theis iij worshipfull kyngis, that in that tyme reigned in Inde, Caldee, and Pers, were sikyrlye enformed . . . . tho evry of hem were farre from other, and none knewe otheres purpose, yet in one tyme and in one oure, this sterre appered to them alle iij, and than thei ordeyned and purposed hem anon with gret and riche yeftes, and with mony riche and diverse ornamentes that were longing to kyngis arraye, and also with mules camelx, and hors chargyd with gret tresoure, with nombre and multitude of peple, in the best array that they myght goo to seke and worship the lord and kyng of Jewes, that was bore, as the



Fig. 2.—Ivory, South Kensington Museum: Circa 1300.

voice of the sterre had commaunded, spoken, and preched. . . . Melchior was cleped kyng of Nube and of Arabie, Baltazar was cleped kyng of Godely and of Saba, and Jasper was cleped the kyng of Taars and of Egripwille the ile." Melchior offered gold, Baltazar 'scence,' and Jasper 'mirre.' . . . "Then these kyngis riden through diverse londes, kyngdomes, citees, townes; they riden over hilles, waters, valleis, playnes, and other diverse and perillous places, without ony dissease or lettynge; for alle the waye that they ridene was semyng to hem pleyne and evyn, and toke never no herbrough nyght nor daye, ne by the way never rested hem self nor her hors ne other bestis that were in her companie, ne never ete ne drinke after the tyme that they had take her waye tille they come into Bethlem, ne alle this tyme semed to hem but one day; and thus throughe the grace of God and gret mercye of God, and ledyn of the sterre they come out of her londes, and kyngdomes into Jerusalem the xiiij day that Crist was bore in the uprisynge of the sonne, whereof it is no doute, for they found oure lady seint



Fig. 3.—Pulpit in the Baptistry, Pisa: Circa 1260.

Marie and her childe in the same place, and in the cave there Crist was bore and laide in the mangere. . . . As these iij worthy kynges riden by the waye and by the same place there the same shepherdes were ridd, and spake with hem.

"Sum boke in the Est seyn that the vois that was herd oute

of the sterre was the vois of the same aungell that shewed the byrth of Crist both to the shepherdes and to the iij kyngis. They [sey] also in the Est that Jewes byleve that the aungell that yede byfore the children of Israel with a piler of fyre whan they went oute of Egypt, was the same aungell whose vois was



Fig. 4.—From a Picture by Giotto: Florence.

herd in the sterre. . . . Melchior, that was kyng of Nube and of Arabie, that offered gold to God, he was lest of stature and of persone; Baltazar, that was kyng of Godolie and of Saba, that offered encense to God, he was of mene stature in his person; and Jasper, that was kyng of Taars and of Egripwille, that offered mirre to God, he was moste in persone, and was a blacke Ethiope."

The legend goes on to tell how St. Thomas ordained these three kyngis into priests, and afterwards into archbishops; how they hallowed all the temples in their countries, and ordained bishops and priests, and built churches, and gave great possessions to maintain God's service. Another MS. (Cott. Titus, A. xxv.) finishes the story, and tells us how, seventy years after, the star appeared again to the three kyngis, by which they understood that the time was at hand when they should pass out of this life into the everlasting joy of heaven. And they had made a large tomb, and on the day of the circumcision Melchior said mass, and then laid him down, and without any disease yielded up his spirit, being one hundred and sixteen years old; and the other two arrayed him in bishop's robes and king's ornaments, and devoutly laid him in the tomb; and on the feast of the Epiphany Baltazar died, and passed to everlasting joy in the year of his age one hundred and twelve; and Jasper arrayed his body as it should be, and laid him beside the first kyng in the tomb. Then the sixth day after this Christ took Jasper's spirit into everlasting joy, and the people took his body and arrayed it worshipfully, and laid it in the same tomb where the other kyngs were buried. And afterwards they were taken and placed in divers chests, and borne to their own kyngdomes. Helena found and procured them, carried them to Constantinople, whence they were translated to Milan, and thence to Cologne.

Of the fourteenth and fifteenth centuries the abundance of the works of Art of all kinds which still remains to us, makes our task one of some embarrassment. We might quote examples at great length to illustrate the way in which the vast majority



of designs follow with great fidelity the early traditions; or we might select a series of examples to show the interesting novelties of treatment which were occasionally produced by men of original power. Limited as we are in space and in illustrations, we shall perhaps do best to note a few examples of special merit

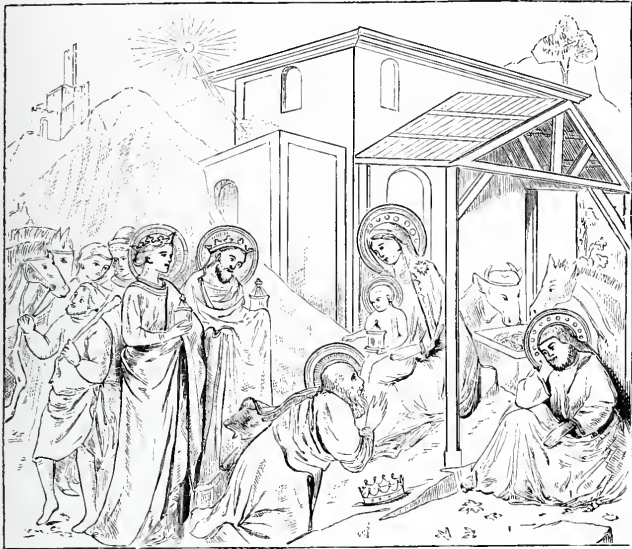


Fig. 5.—From a Picture by A. Gaddi: Florence.

which represent the steady maintenance of the earliest tradition down to the latest time of mediæval Art, while we introduce one or two illustrations of the exceptional designs.

The South Kensington Museum possesses an ivory shrine of the fourteenth century (No. 4086'58), on whose shutters are carved scenes from the life of our Lord, from which we take the next illustration of our subject. It is an admirable example of the art of the time, and may be of English (though it may perhaps be of French) workmanship. The engraving will be found on a preceding page (Fig. 4, p. 57, *ante*).

Another ivory carving of the subject, of about the same date, which may with more certainty be assigned to an English workman, is in the same collection (No. 6824'58); its general design greatly resembles the above, but there are differences of treatment in the details. Several others of this century are in the same collection, all exhibiting the like general features of design. In No. 235,67 the subject is treated exactly as in the English example last described. One, of Italian workmanship, is remarkable for great delicacy and grace of design; it is attributed, but without any reliable evidence in support of the conjecture, to Orcagna.

An ivory panel, of French workmanship (No. 213'65), gives us one of the original variations of treatment, and is here represented as an example (Fig. 2). The Virgin sits on the left with limbs extended, which is an unusual position, and holds in her lap the Infant, who bends forward to receive the offering of the first king, who kneels before him. Joseph is introduced here, which is rare in the treatment of the subject at this date; and the empty cradle is placed beside the Virgin, a very natural passage in the conception of the subject, but it is not found elsewhere. The other kings stand behind waiting their turn to offer.

Another ivory carving, which introduces a picturesque variety of treatment, is in a French diptych of the fourteenth century, where a servant stands behind the three kings, holding the horses from which they have alighted; he is striking, with a very natural action, at the horses with a riding-whip (Fig. 3, p. 57, *ante*). The same passage of the servant striking the horses is found in more than half-a-dozen ivories of about the same date in the British Museum and at South Kensington.

We have already noticed Niccola Pisano's pulpit of the Baptistery at Pisa (*vide* p. 56, *ante*), of which an engraving is here introduced (Fig. 3). Fifty years later his son Giovanni executed the pulpit for the cathedral of the same city (erected 1302—1311). The cast of the pulpit in the South Kensington

Museum makes it easily accessible to many of our readers. Our engraving (Fig. 1), taken from a photograph, shows with great accuracy and spirit the high artistic merit of this sculpture. On one of the panels is the Adoration of the Magi, or rather the several traditional subjects of the history of the Three Kings are grouped together in the same composition. At the top of the panel on the left side are the three kings on horseback on their journey, as we have seen them in the eleventh century Greek Psalter in the British Museum, and the 13th Lansdowne MS. 420; below are grouped their train, with horses, camels, and dogs. At the top of the panel on the right hand is the Adoration. The Virgin is seated to the right, with Joseph behind: the first king kneels and kisses the foot of the Divine Child, an act of worship which henceforward becomes customary in the representations of the scene; an angel urges the second king forward; the third is placed in the background of the group. Below this subject is introduced that of the kings asleep, being warned by an angel in a dream not to return to Herod.

We pass from a great sculptor to a great painter for our next example. The Florence gallery contains a picture painted by Giotto (A.D. 1276—1336) on a quatrefoil panel, which is very simple and elegant in its treatment (Fig. 4). On the right is an architectural porch, or canopy, a feature re-introduced now apparently for the first time from the Byzantine designs, and adopted by the whole line of later artists. Beneath this porch, elevated on a footpace, sits the Virgin veiled. The treatment of the Child, and her mode of holding him, is also novel. He is naked in the upper part of the body, the lower limbs being closely swathed. She holds him under his arms, and lets him slip down between her knees, so that he can with his right hand in benediction just touch the king, kneeling on the ground below. The king has laid his crown on the ground beside him, and the covered box which represents his present stands on the footpace. The second king still wears his tall hat, with a crown round the lower part of it, and stands behind the first, waiting his turn to offer. The third king is in the background of the group. He wears a homely-looking coif on his head, over which is placed his crown. He holds his present in his left hand, and points up to the star with his right. Horses' heads, introduced on the left, indicate the journey of the Magi; and there are suggestions of rocky scenery in the background.\*

There is an Adoration in the Florence gallery by Agnolo



Fig. 6.—From a Picture by Fra Angelico: Florence.

Gaddi (1325—90), which somewhat resembles that of Giotto above described in the same gallery. The Virgin is seated on

\* Engraved in the "Galleria dell'I. E. R. Accademia . . . de Firenze." Firenze, 1845, fol. (British Museum, pressmark 1261 E.)



the right, under a shed attached to a stone building—the stable of the inn, of the legend quoted at the beginning of this chapter. The ox and ass are introduced, for the first time since the fourth-century sarcophagus at Ravenna. Joseph also is represented sitting on the ground in the right-hand corner of the picture. We have seen that Joseph, the protector of the Virgin and the guardian of the infancy of our Lord, is introduced into the very earliest pictures of the subject; but, for some unexplained reason, in the Byzantine and mediæval designs he very seldom appears. With the first dawn of the renaissance he is restored to the design, and henceforward is almost always included. The first king kneels; he has laid his crown on the ground, an incident whose significance is obvious, and kisses the Child's foot. The Child holds the gift with his left hand, and blesses the donor with his right. The other two kings—tall and dignified figures—stand behind the first. On the left are introduced two horses and an attendant, who is in an attitude as if about to strike one of them, and reminds us of the similar passage in the fourteenth-century ivories already mentioned. A mountainous background is indicated. Our woodcut (Fig. 5) is reduced from the engraving by Ranalli.

A picture by Gentile Faleriano (1370—1470) in the Florence Gallery places the Virgin on the left of the design, in front of a dilapidated building with a penthouse porch to it. Two female attendants are introduced behind the Virgin, who are opening and looking into the covered vessel which the first king has just presented. Joseph stands beside the Virgin. The ox and ass are seen behind. The first king not only kneels, but has one hand on the ground, that is, he has prostrated himself. The second king bows, and has his hand to his turban, ready to remove it and kneel in turn. The third king is still standing, and a page unbuckles his spur. On the right is a crowd of attendants, with horses, dogs, and a camel. In the background is introduced the journey of the kings. The

sacred group is full of beauty, but the rest of the picture is inferior in interest and beauty, and looks rather as if thrown in to fill up a large canvas.

A picture by Fra Angelico (A.D. 1387—1455), in the same gallery, gives us an original conception of the subject, which either originated, or was an early example of, a new mode of treating it, that was followed by many subsequent artists. The centre of the picture is occupied by a large but simple stone building, with a thatched roof. A simple rectangular doorway, cut through the plain wall, forms a kind of framework about the Virgin and Child, and the dark interior of the building throws up the figures. The Virgin is seated with her full face to the spectator, as in the catacomb paintings, and in the mosaics from Rome and Ravenna, before mentioned. The Child is seated on her knee. The first king kneels, so that the spectator sees his right profile, and kisses the Child's foot. The other two kings do not follow him in file, as in the early pictures, nor are grouped as in the fourteenth-century pictures, but are separated, and stand one on the right and the other on the left. The attendants are grouped chiefly on the left of the picture, but there are two or three on the right; and with one of these latter Joseph, standing on the Virgin's left hand, converses (Fig. 6).

Another picture by Fra Angelico, in the same gallery, presents another original treatment of the subject. The Virgin is seated on the right under a penthouse. The moment chosen is different from the usual one. The first king seems to have paid his worship and made his offering, and stands in the background conversing with Joseph. It is the second king who is in the act of adoration, taking the Child's foot in one hand and kissing it: while the third king, with a beautiful youthful face (which seems to have inspired later painters of the subject), kneels on one knee, waiting for his turn. Other figures are introduced on the left of the picture, and in the background.

(To be continued.)

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## ON THE PROGRESS OF OUR ART-INDUSTRIES.

BY PROFESSOR ARCHER, F.R.S.E., F.S.A.S.

DIRECTOR OF THE MUSEUM OF SCIENCE AND ART, EDINBURGH.

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### THE ART METALWORKS OF MR. JOHN W. SINGER, FROME.

THE great revival in ecclesiastical art which this century has produced has spread over the length and breadth of the land with a rapidity and force which have been too great to admit of an equally startling amount of excellence in design and execution. Much that has been produced, especially in metalwork, for church decoration and furniture, has been below mediocrity, and has called to mind the manufactory rather than the artist's studio. Still it has done good service; even bad work often leads to advancement, as it calls forth criticism, and evokes opinions and discussion, which certainly aid in the production of better things, and a general improvement in public taste. But the last ten or twelve years have been marked by great advancement both in the knowledge of the principles which should guide the artist in this revival of the mediæval styles of decoration, and also to a still more satisfactory extent in the technical operations for producing such works; that is to say, we have acquired much more perfect information of the capabilities of the materials used, and a far greater degree of skill in working them. And this applies not only to the metals, but also to window-glass, mosaics, and woodwork, but perhaps most of all to metalwork. A short time since in this Journal attention was called to some very choice examples of ecclesiastical metalwork in the Leeds Exhibition, by Mr. Singer, of Frome, notably a large full-length mural brass—a memorial to some ecclesiastic, in which we found the subject executed with

great delicacy, and with a thoughtful treatment of the numerous details, which showed a thorough knowledge of the requirements demanded from an artist who undertakes to produce a monumental work which is not merely to gratify living relatives, but is to form a part of the decoration of the structure in which it is placed, and to be viewed with respect by future generations. This admirable work, with another by the same hand, still more recently engraved and published, with a short notice and a reference thereto, will quite bear out our commendations of the excellent Art-work produced by the Messrs. Singer, whose works were commenced in 1853 on a small scale, which has ever since been steadily increasing, without the aid of advertisements, and entirely, we believe, from the intrinsic excellence of the work produced. One speciality of Mr. Singer, which has been very largely carried out, has been the furnishing of ornamental illumination for churches, a fashion which has become very general, but which is of very questionable desirability—we mean with respect to gas illumination. We lately saw in St. Mary, Redcliff, the arches of the nave and chancel fringed with gas jets; and above, the magnificent groined roof with its wonderfully varied bosses, and ribs relieved with gold, vermilion, and other colours, all to be destroyed, and the stone also, by the action of the moisture and acids generated by the combustion of the gas, at no very distant period, although the work is only just finished. Such men as Mr. Singer, if left to themselves, would furnish much more agreeable means for church illumination than that produced by gas, which would have none of its disastrous effects upon the structure of the building or its deco-



rations. The men who suggest such things can only see the length of their own short span, and are blind to the future. It is only another phase of the whitewash period which has now passed away, but which was more innocent; for although the whitewash hid the Art which its appliers could not understand, it also preserved it. Gas, on the contrary, will effectually destroy it, and the very stone will suffer largely and rapidly. Better the "dim religious light" produced by candles or lamps than the glare of gaslight, which destroys all feeling of repose in the building itself, and adds nothing to the solemnity of the ceremonial; whilst in a really fine structure it detracts much from the architectural effects, and chemically injures gilding, paint, and stone.

Among the numerous designs we have seen by Mr. Singer is a large pendant lamp of Romanesque design in glass and metal, hanging from the main suspender by four minor ones, consisting of a combination of rods and links of great simplicity and elegance. In Frome Church there are two massive altar candlesticks of fine workmanship; they are thirty inches high, their bases, supported on six flattened knobs, are hexagonal in two parts, the upper one rising pyramidally up to the shaft, which, beginning with a simple ornament, has a conspicuous and effective enlargement, with six projecting bosses midway, and is crowned by a broad, handsome coronal, from the centre of which rises the socket. The hexagonal bases have their pyramidal faces elegantly chased with floral designs, in strict keeping with the rather severe style of the whole. We have seen other designs by Mr. Singer for altar candlesticks more florid, but to our taste not superior to those we have attempted to describe. In Wells Cathedral is a large gas bracket, about five feet in height, a combination of brass and wrought iron, which, notwithstanding its great size, has a very light and pleasing effect. The iron wall-plate and hinge, in strict mediæval style, simply and effectively supports the graceful sweep of the main member of

the bracket, which, in turn, bears the highly-decorative branches from which spring the burners. The delicate scrollwork is carefully subordinated to the chief parts of the structure; it is nevertheless most skilfully treated, and has a very graceful and pleasing effect. The iron and brass screens in Frome Church are also by Mr. Singer, and are among his best and most successful works: they rise to half the height of the low arches of the side aisles, which they shut off from the nave.

Mr. Singer, who is an indefatigable traveller and collector of continental works, believes he has surpassed the beauty of the fine brasswork in the Morocco trays; and a number of coffee-trays and almsdishes made by him certainly bear out this opinion. Mediæval and arabesque patterns are employed upon them, but in all that we have seen of these trays there is great variety in design, and the whole of them are engraved by hand with much artistic taste and skill; the fluted edges of the coffee-trays are hammered up with great precision, the easy curves giving an idea of softness which is agreeable to the eye. The mediæval style of the almsdishes is of course more severe, but is in good taste, and free from the affectation which is still the great bane of much of our ecclesiastical furniture and vessels.

The fact that we have in Mr. Singer and his family, who work with him, artists who have travelled all over Europe to gain instruction and improve their knowledge of Art, and that they, in the quiet of a comparatively small country town, work out their ideas, aided only by native workmen, is not a common one. And it is a hopeful sign when we see this band of real artists doing good work and bringing credit on their country. In all the numerous specimens we have studied of their work, we find careful handicraft and artistic feeling, with a total absence of the manufacturing idea, which is quite refreshing. We wish them every success, and that their example of painstaking study and ungrudging care may find numerous imitators in all branches of Art-work.

## SOUTH KENSINGTON MUSEUM.

### THE PERSIAN COLLECTION.

FROM a comparatively small and insignificant beginning, the South Kensington Museum can now boast of possessing the finest and most complete collection of the decorative Art works of Persia in Europe.

The illuminated manuscripts, the carpets, the wood mosaics of Shiraz (the probable Oriental origin of Tunbridge ware), with occasional specimens of arms and armour, a little gold and silver work, and examples of glazed earthenware, were until recently the chief objects which found their way to the West. These, however, all showed such a wealth of true principles in ornamentation and skill in execution, that by any one interested in the decorative arts, Persia was looked to with more than ordinary expectation and interest, as a country from which, under favourable circumstances, much information would come bearing upon the industrial and artistic productions of the East. The well-authenticated commercial intercourse between China and Persia in the seventeenth century led to the not unreasonable expectation that the Chinese might have largely influenced the decorative designs of the Persians, especially in relation to pottery. This has been gradually shown to be based on a fallacy; for, however much the Persians may have admired, and consequently sought to acquire, Chinese porcelain, it is now perfectly clear that, with few exceptions, they preserved their own traditions in design; applying these, and these only, to the decoration of their faïence.

The collection now at the South Kensington Museum is the result of little more than three years' active work in the direction of Persian Art. In 1872 an intelligent officer of the Royal Engineers and an enthusiastic lover of Art, Major Murdoch Smith, returned to England for a short vacation from his official

duties as director of the Persian Telegraph Department. He naturally felt an interest in the little collection of Persian objects at South Kensington. This led to his being commissioned to examine and report upon it, as also to advise as to the best modes of increasing it in order to its becoming a complete representation of all the useful and generic phases of Persian Art. On his return to his duties at Teheran he was wisely deputed to act for the Museum authorities in the selection, purchase, and transmission of such objects as he considered would be of value to the Museum, as lessons in design and *technique*; and the result of Major Smith's exertions, perseverance, and aptitude in seizing upon every advantage which arose, is to be seen in the collection now exhibited; the greater portion of the objects having been acquired during the past year at a cost to the country which affords very little encouragement to the enterprising collectors of objects for the fashionable markets of Paris and London: so that, possibly, as little may be gained out of it, we may be spared a mania for Persian *bric-à-brac*.

The collection is classified under the heads of Metalwork—that is, articles in steel, iron, and brass, copper, zinc, and bronze; Arms and Armour; Enamels on Metal; Gold and Silverwork; Jewelry and Personal Ornaments; Carvings in Stone; Books, Manuscripts, and Paintings; Woodwork—carved, painted, and inlaid; Musical Instruments; Textile Fabrics—woollen, silk, cotton, and embroideries; Earthenware, ancient and modern, including tiles; Porcelain; and Glass. It is proposed in this notice to give a brief glance at the general characteristics of each section, leaving to some future opportunity a more detailed examination of the decorative and suggestive features to be



found in the several specimens which may specially call for attention as lessons to the designer and ornamentist.

The decorative arms and armour of Persia have long held a high place in the estimation of Western connoisseurs, alike for the marvellous finish of ornamental details as for perfect adaptation to the use, in accordance with the system of war as carried on in the East. The Persian chain mail, for instance, as illustrated in this collection, is perfect in its way. Amongst other objects there are, in addition to complete suits of armour—consisting of caps, arm and thigh-pieces, breast and back plates, curiously hinged to form a cuirass, with chain mail to complete the equipment—a variety of daggers, dagger-knives, javelins, swords, maces, battle-axes, and spears.

The caps, arm and thigh-pieces, back and breast plates, are all elaborately decorated with damascene work of gold or steel of a most exquisite character in design and perfection of execution. The true damascene work is seen here in perfection—that is, the more precious metal is beaten into the incisions in the steel until they practically become one body, whilst certain varieties of a less perfect kind of decoration, but still essentially damascene in character, is also largely used, being so worked upon the granulated or hatched surface, when expedient, as to supplement the true damascene work and fulfil all the practical conditions of that mode of ornamentation.

The collection of weapons is not very numerous, but most interesting from its variety. Some of the dagger-sheaths are richly enamelled in translucent colours; others are set with turquoise and carbuncles, the metal base being of silver. A few are ornamented with a species of niello of a bold and effective type of decoration; the hilts, like the sheaths, are sometimes of this niello. Some of the hilts are of carved ivory, jade, and crystal, but admirably adapted to the grasp of the hand. Two or three of the maces are very remarkable in form and ornamentation.

The miscellaneous objects in steel are mostly damascened, and some of the brass vessels are so treated with silver and white metal. A few are *repoussé*, and the treatment is bold and effective. Generally, however, the objects in brass and zinc are engraved, the incisions being deep and well marked, and the effects brought out by a species of black varnish. At times they are elaborately perforated, and some of the most characteristic examples are of this class. Several large brass plateaux are remarkable for the character and elaboration of the engraved designs in which the human figure, animals, and arabesque foliage are combined with rare skill and precision. There is no uncertainty about any part of the work—all bears the impress of a fixed purpose skilfully carried out in illustration of the theme selected by the designer. Of course, we Westerners may not know the meaning, but that everything had a meaning to the Oriental mind is perfectly clear. The large lampstands, plateaux, the engraved and perforated vessels, not to mention the admirable metal mounts of the same character of decoration, most skilfully adapted to vessels of faïence, are amongst the most suggestive examples to the designer, and worthy of special attention and study.

The occasional combination of brass and zinc in some of the vessels is to be noted for the very effective result, and the skill evinced in the combination of the two metals, producing an excellent effect, even in the commoner objects. Nothing but a series of illustrations could give any adequate idea of the wealth of ornament to be found in the elaborate arabesques of these vessels.

The enamels on metal other than those already alluded to—the dagger-sheaths—do not call for any special attention; some of the best, however, are old acquisitions.

Amongst the personal ornaments, the seals and rings are the most interesting. Two thumb-rings for protection against the bowstring when using the bow, one in metal, the other in white jasper, are interesting examples of this class of ornament. A series of seals with Cufic inscriptions, all of the eleventh century, together with a series of signet-rings in silver, all the stones of which have inscriptions in Arabic or Persian, will interest connoisseurs of seals and rings in a more than ordinary degree, from their perfect adaptation to use.

The carvings in stone, chiefly blue soapstone—cups, teapots, &c.—are excellent examples of this class of decorative Art: some of the details of the ornaments being very suggestive.

In books and manuscripts, the collection is rich rather in quality than in quantity. One book of extracts from the Koran, sixty-six pages of writing of gold letters of the tenth or eleventh century, and another of the fifth and sixth volumes of the "Roozet-Essafa," comprising 1,600 pages, the covers curiously tooled, date fifteenth century, are especially deserving of notice. There are also examples of the Cufic writing of the ninth and twelfth centuries, and a modern deed of the enfranchisement of a slave by the Shah Sultan Hussein, the last of the Safavean dynasty, with the autographs of the monarch and his vizier, dated A.D. 1733. Another modern MS. is a copy of the works of Sadi: all the pages are bordered in gold and colours on Cashmere paper. The covers are painted on the outside with copies of the great pictures in the palace, "Chehel-Sitoun" (Forty Columns), at Ispahan. On the inside of the covers are paintings of the poet Hafiz and his disciples.

The carved and painted woodwork is of a very decorative character, some of it being Shiraz work. Nothing can surpass the perfect geometrical arrangement of some of the designs with which many of the objects are embellished, and the perfect harmonious blending of the subdued tints of the various woods and ivory, enhanced by the introduction of gold, and the two primaries, blue and red, in minute quantities, with mother-of-pearl to complete the mosaic effect. Some of the painted wood examples, treated like Indian lacquerwork, are very gorgeous in their colouring, but always harmonious as a whole. The specimens of modern Abadeh work are of clever execution as woodcarvings.

The musical instruments are not numerous, but very interesting for the forms, and the character of the decorations. A drum painted in imitation of inlaid or mosaic work, some portion being of true inlay; a guitar; a "sitar," of curious form, painted and gilt in a rude but harmonious style, and a small "sitar" of wood and ivory inlaid with mother-of-pearl, all present marked features, and are very suggestive.

The woven tapestry and embroidered fabrics of Persia have long been celebrated for the perfect blending of the polychromatic tints produced by Oriental dyes, combined in the loom, the tapestry frame, and the action of the needle, by a never-failing instinct for harmonious colouring. The varied textile fabrics which form part of this collection, only prove that previous conclusions, in relation to Persian Art in application to textiles of all kinds, are correct. In widely-varying fabrics and modes of production, to say nothing of the necessary variation incident on treating silk, woollen, and cotton, all realise the aim of the designer, which is simply to give variety to the surface by appropriate ornament, according to the purpose or use of the article decorated, and not to overlay it with unnecessary elaborateness by the loom, the needle, or the printing-block. The subdued but perfectly-decorative results arrived at by simple but effective means, form quite a lesson in their way to those who can analyse and comprehend the forms and method.

The silk fabrics of Persia are remarkable for their richness, some of the shawls being as complex and varied in pattern as the wool fabrics of Cashmere. The looms of Yezd, Kashan, and Rescht, supply fabrics of great excellence, such as the gold and silver brocades in the form of cloaks (*abbas*), somewhat like a burnous in shape. The shawls of Kerman are of the fine wool under the hair of a peculiar species of goat, and are woven by hand like those of Cashmere. The finest varieties of carpets are those of Kerman, Feraghan, and Kurdistan, all being different in texture and design. The first-named is a species of pile velvet in texture, the second are more like Brussels, but the last-named are different to any European carpet fabrics, being alike on both sides, quite even, without nap or pile. These carpets are woven in a frame without a shuttle, the fingers of the men and boys employed doing all the work, each taking the portion of the fabric opposite to him as he sits, the pattern being committed to memory; and as the back of the fabric is towards the workman he cannot see the finished surface of his work as



he proceeds. Felts are made in considerable quantities in Persia, and the kind used for carpeting is often very beautiful, the best felts being double, and often with the same pattern on both sides. The pattern is inlaid in the surface, and not merely stamped or printed. These felts are used to go round the sides of rooms, the carpets covering the floor in the middle. The calico prints are chiefly used for curtains and bedcovers, the designs being very different to those of Europe. This industry is carried on chiefly at Ispahan. The embroideries do not differ in method of stitch, &c., from those of other Oriental countries; the designs, however, are Persian, with a considerable Arab element.

The earthenware, or faïence, of the collection extends over a very wide field; indeed, it presents so great a variety that the limits of this article will only permit a very cursory glance at the leading features. We have vessels of all kinds and sizes, from small cups and plates, of the size of ordinary cups and saucers, to vases, bowls, and plateaux of the largest dimensions known in the East. The fitness of form and perfect adaptation of the ornamentation to that form, and the special purpose of each article, is a matter to be carefully noted. One feels that everything is carefully done, and with a distinct motive, yet neither thought, labour, nor material has been thrown away. The free treatment of the black and blue enamel colours is generally beyond all praise; the mastery over the work is so perfect, that it seems impossible for the artists to fail in their aims; which, however, are always kept within strict bounds as to the material and the use. In a general notice like this, details and selections are impossible, but the Kashan ware and the lusted ware must be particularised. The ruby and gold lustre is frequently very superb, and the wonderful character of the glaze, both in the Kashan and lusted faïence, deserves special attention. Of the lusted tiles, it is sufficient to say that they surpass everything of the same kind in Ceramic Art as yet known in Europe, and the decorations and inscriptions, the latter being frequently in Arabic as well as Persian, form a combination of relief and surface ornamentation of a most suggestive character; the golden glaze, relieved with blue enamel, producing a very rich and harmonious effect. The enamel colours, chiefly

used in large masses, are green, blue, turquoise, brown, yellow, and black. All are singularly rich in tone, and without the raw effect of European enamel tints.

The vexed question whether Persia produced porcelain, pure and simple, may be considered as set at rest by this collection; for here we have unmistakable specimens of semi-transparent bodies essentially porcelaineous. Nor is this very surprising, for the faïence body is itself porcelaineous, and if fired "hard" would be porcelain. Thus we may say that Persian faïence, or earthenware, is such only by not being fired to the extent of the full vitrification of the body; and the superb character of the glaze employed gives it much of the external appearance of porcelain, it being in reality earthenware only.

The porcelain proper in this collection are chiefly white examples of great interest, and consist of small bowls and tazzi perforated in diaper patterns, the perforations being filled with the glaze. A few examples of faïence, perforated and glazed in the same manner, decorated with black and blue enamel colour, may be said to represent the border-ground between the great mass of the glazed and enamelled earthenware, or faïence, and the porcelain.

The specimens of glass are not very numerous, but they represent in a satisfactory manner the varied character of the products of Persia in this direction; showing considerable mastery over the material, and great skill in the combination of enamel colours in the production of the various ground tints, and of decorative effects.

With the Persian objects, a very considerable collection of Chinese porcelain, as used in Persia, has been acquired, many of the examples being old and rare, but they do not come within the range of this notice, which may be concluded by stating that a large portion of the objects formed the collection got together at Teheran by M. Richard, a French gentleman, many years resident in Persia, and gradually accumulated by him over some fifteen years. These, with a collection of tiles made by M. Nicolas, also at Teheran, afforded Major Murdoch Smith the opportunity, of which he availed himself, to make a most notable addition to the national collection at South Kensington.

GEORGE WALLIS.

## EXHIBITION OF ARTISTIC PAINTED GLASS AT THE BURLINGTON FINE ARTS CLUB.

THIS exhibition, arranged by the Marquis D'Azeglio, to whom the collection belongs, has created considerable interest in Art circles, and on the night of its opening the spacious room of the club was crowded with members and their friends. "Artistic painted glass" must in no way be confounded with stained glass. To the former the French, as the marquis (who has written an excellent account of the formation of the collection, and which the club has published) tells us, give the name of *verre églomisé*, but he has not been able to trace the etymology of the word. The marquis's first "find" was in a small curiosity shop in Milan, in 1865. It was a circular rock crystal lens, with a descent from the Cross in a grand style, with the arms of the Venier family of Venice underneath; and, strange to say, on his return to London, Mr. Farrer, of Bond Street, showed him what proved to be a companion to the above. They are still about the most valuable items in the collection, and are well worth examining, says the marquis, with a magnifying lens to note the expression of the faces. The collection consists of seventy-six Italian glasses, and twenty-four foreign, and their dates range from 1350 to the present time. Cennino Cennini, as quoted by the marquis, calls it a very pretty, graceful, and uncommon way of painting on glass, and says it is a style of great devotion for ornamenting reliquaries, and requires a firm and prompt habit of drawing. Cennini, our readers need scarcely be reminded, flourished towards the close of the first

half of the fifteenth century, and is one of our oldest writers on Art.

There is a perfect miniature character about many of the glasses, and by the time we reach the beginning of the sixteenth century the art seems to have attained great perfection. "The landscapes are pencilled in gold in a most exquisite manner, and the gilding elaborately finished. It has been impossible as yet to explain how the artist executed these paintings. There is a peculiar gummy or waxy appearance in the colours. At the end of 1500 and the beginning of 1600, a new and less expensive system seems to have prevailed—the application on rough pieces of Murano glass of cheap engravings. By some unexplained process the paper was removed, as it now is in potochomanie, and tracings remaining, were coloured by hand by second-rate artists, with now and then the introduction of gold, which being placed either as gilding, or behind other colours, gave the appearance of metallic colours. The glass was made by taking a lump of that material and rolling it with wooden rollers while hot, as if it were paste." We remember that about thirty years ago large quantities of painted glass were manufactured in London and shipped to the colonies and elsewhere in tons, but whether the trade exists now we know not.

Besides this collection of painted glass, there were exhibited some exquisite engravings by Albert Durer, Marc Antonio, Martin Schon, and others, lent by Mr. Malcolm, of Pottaloch.



## GLASGOW INSTITUTE OF THE FINE ARTS.

THE Glasgow Institute has now been in existence for fifteen years. From small beginnings, and through many troubles, such as more or less beset the commencement of all important undertakings, it has grown to be as much an institution of its own city as is the Royal Scottish Academy of Edinburgh.

So restricted is our space that we find it necessary to limit our notice mainly to the works of Scottish artists; those by English painters have, for the most part, been previously exhibited in London. J. Pettie, R.A., contributes one of his characteristic compositions, 'Romeo and the Apothecary.' J. MacWhirter gives us a treat of its own kind in the 'Highland Post.' The cold mountain solitude of which the pony with his patient rider toils the rude ascent is full of dreary suggestion. How beautiful in contrast stands out 'McLean's Cross, Iona,' by S. Bough, R.S.A., where the warm, rich sunshine literally steeps the sense as it bathes hill and plain in its dazzling splendour. Besides his 'Ca' the Ewes' of last year's Academy, we have the 'Bower Window,' R. W. Macbeth. The episode is tastefully rendered. A young lady of demeanour at once graceful and gracious is holding a *levée* of beautiful doves, which she is feeding at the casement. No hint is given of deeper meaning; yet we should not wonder to know that a *billet-doux* might soon be introduced upon the scene, to give it more vivid interest.

There are some charming landscapes from Waller Paton, R.S.A., Fraser, R.S.A., J. Docharty—specially the 'Ancient Stronghold of the M'Lachlans'—J. W. Oakes, J. T. Peele, C. J. Lewis (an exquisite 'Twilight,' well fitted to satisfy the ardour of the poetic heart), J. Smart, &c. To say that R. Greenlees never produced anything equal to his 'Silver Firs' is not by any means to say enough. It is a snatch of woodland redolent of artistic perception, and beautifully suggestive of "Nature's glories in her green retreats." We are glad to encounter J. Henderson once more. Our favourite this year is 'Meeting the Steamer.' The mighty expanse of water so delicately defined through the various gradations of perspective, is in itself a study, while we follow with pleased eye the one solitary boat gliding noiselessly on its way to the larger craft perceptible in the far distance. 'Hide and Seek,' by the same, is a canvas of that cheerful sort which any one loving Art in its happiest moods might covet to possess. Among the grass-grown rocks by the seashore, some juveniles of both sexes are spending a happy hour in the time-honoured pastime. We are indebted to a young aspirant (E. Catterns by name) for an excellently-painted 'View of the Beech Avenue, Inveraray.' Whether taken in detail, or as a whole, it

is well composed, carefully handled, and suitably toned. A word or two of genuine congratulation and praise is due to D. Murray, a young Scottish artist, whose early promise has issued in rare good fruit this season. He is eminently successful in all his four pictures, which for originality of treatment may challenge comparison with any others in the exhibition. 'The Fords, Uist,' wherein the admirable perspective, breadth of conception, careful study of effects, and quiet well-considered tone at once attract and engage the eye, is the most pretentious. But for personal approval, we must single out 'The Mirror on the Moor,' which indeed we are tempted to designate the gem of the exhibition. Here, with a charming distance, under soft, delicious skies, the gaze rests enchanted on a piece of calm water in the foreground, in which the reflection of loveliest feathery foliage and various richly-tinted blossoms are reflected as by the sorcery of nature herself. Altogether there is a flavour of genius about the transcript which we rarely meet.

There are one hundred and fifty-two water-colour pictures, comprising every diversity of theme, sea and land, figures fancy and historical, still life, architecture, flowers, fruit, birds, &c. &c. R. T. Ross, R.S.A., has a beautiful re-production of his favourite subject—a cottage interior with child and kitten at play. In 'A Public Orator,' W. F. Vallance is perhaps over-ambitious, considering the comparative delicacy of the material with which he works:—the coarse man exercising his powers in street speechifying reminds us of some of E. Nicol's heroes, whose training and belongings are none of the tidiest. John Finnie's scene in 'Tan-y-Bwlch, North Wales,' is touching in its serene purity:—the true "bridal of the earth and sky" in one of the fairest spots beneath the sun.

Sculpture has nearly fled the Glasgow Institute, the ostensible reason being that the cold unfriendly shelter of the Vestibule to which this art has been doomed for several years past, had displeased both the artists and the public. 'Expectation,' E. Trombetta, in which a young girl holds a tempting bit over the head of a pet dog, is a lovely exposition, life-size and in marble. There are busts by G. E. Ewing, and William Brodie; a statue of 'Night' by G. Webster; two plaster models—'The Trysting Tree,' Nos. 1 and 2, by G. Halse, graceful and expressive; and 'The Pet Lamb,' W. G. Stevenson, a sweet rendering of a little maid giving her favourite its evening meal.

While commending the exhibition as possessing much that is meritorious, we feel disappointed that the list of its contributors (native and foreign) is far behind that of former years.

## THE SHRINE IN THE FOREST.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

W. Q. ORCHARDSON, A.R.A., Painter.

T. BROWN, Engraver.

FROM the signature and date on this picture, it appears to have been painted in 1868, soon after Mr. Orchardson had been elected an Associate of the Royal Academy, but we find no record of it having ever been exhibited. It is very rare to see from the hand of this artist an outdoor scene, and especially one wherein trees and herbage occupy so large a space on the canvas as they do here: the former are so close and dense that no light penetrates them, while they are so arranged in the composition as to exclude from the eye all but a mere fragment of sky. In the midst of the dimness and solitude is a rude shrine fixed to a tree, and in it is the tiny figure of "Our Lady," to which, as the representative of the Virgin, a poor woman brings her child to ask a blessing upon the infant, or possibly to pray for its restoration to health, for a tear seems to be falling from

the mother's eye, as if her heart were heavy. The face is most expressive of earnest entreaty, and is pretty withal: the combined attitude of both mother and child is excellent in drawing and striking in its appeal. Various readings of the story are suggested by the subject; such, for instance, as the woman having lost her way in the forest, and beseeching the Virgin to direct her out of it; but whatever the artist's intention may have been is of little real moment comparatively. The picture is a most pleasing specimen of the artist's pencil, and is painted in a manner that distinguishes it from his usual works.

To us in England it would appear not a little strange to have an "altar of worship" of any kind set up in our woods and forests, but on the Continent these Virgin's shrines are common wherever, it may almost be said, the foot of man treads.





T. BROWN, SCULPT.

THE SHRINE IN THE FOREST.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

W. Q. ORCHARDSON, A. R. A. PINXIT







## SOCIETY OF LADY ARTISTS, GREAT MARLBOROUGH STREET.

WITH an exhibition of six hundred and sixty-six drawings and paintings, it is impossible, with the limited space at our command, to deal otherwise than in general terms. There are several degrees of excellence in the works exhibited, and much variety is displayed in the choice of subject. But although there is a wide gap between the best and the worst pictures here, the average level attained is in every way creditable and considerably higher than it was ten years ago. There is, moreover, a look of health and vitality about the exhibition from which much that is good may be augured.

On the whole the members appear to work better in water than in oil, and their flowers, fruit, and still life, with two or three exceptions, excel anything they do in the way of figure composition. As examples of still-life treatment, we would point to Charlotte Forbes-Cockburn's 'Snipe' (16) hanging against a panel, and Emma Cooper's 'Brace of Partridges' (118), hanging on the interior wall of a cottage. The art of flower and fruit painting is illustrated by many a gifted contributor. Miss E. Walter's 'Group of Orchids' (129), her bullfinch among the grapes—'Monarch of all he Surveys' (149); 'Nature and Art' (185), by F. Davis, consisting of grapes, peaches, &c., grouped round a gold-mounted shell of the most beautifully opalescent kind; the 'Golden Hambros' (224), and the 'Black Hambros' (234), by E. H. Stannard, hanging close to Mary S. Tovey's clever 'Nancy' (233); and the exquisitely-handled roses and flowery sprays of Madame Hegg, are all of great Art merit, and would be welcomed in any gallery. These artists, moreover, are backed by many lady contributors in Art-rank little lower than themselves, and among these we would name A. M. Fitzjames, H. Harrison, C. M. Duffield, and E. Osborn. E. Marrable's great white Madagascar lily (159) is a capital flower to paint, and we are glad to see that this young artist, though timid in her handling at present, bids fair to acquire by-and-by a broad, vigorous manner.

In landscape Miss S. S. Warren, as usual, holds her own in a very charming way, and Mrs. Marrable, in half a score of pictures, shows how varied and vigorous she can be. With her 'Sunset on the Pitz Roseg' (172), and 'Looking towards Como from Tremezzo' (173), we were particularly pleased. With these must be classed Mrs. Bodichon's 'Cornfield after a Storm' (151); the 'Castle Rock' (152), by Miss Kempson; 'Welsh Moors' (19), by K. Macaulay; 'Bradford-on-Avon' (136), by M. Foster; 'Rock House' (68), by Mrs. H. Hine; 'On the Llugwy, Capel Curig' (112), by Mrs. Paul J. Naftel; and 'A Peep through the Wood' (239), by F. Assenbaum.

Among the limners of animal life we would point to a clever 'Head of a Terrier' (10), by A. Dundas; a white bulldog enjoying the quiet joys of his kennel (192), by L. B. Swift; and Miss Kirschner's lifesized 'Study of a Pair of Oxen' (318). The last

two are in oil, and there is much vigour in their handling and a true sympathy with animal life.

Among figure and subject painters there are a few here who invariably command welcome recognition. The handsome, black-bearded Italian shepherd (57) abounds, like all Mrs. Backhouse's work, in colour, life, and vigour. Close by will be found a fine decorative head in golden browns (59), by F. Maude Allridge, and a similar study, more slightly handled, by Helen Thornycroft. 'When will the Kettle boil?' (67), by Mrs. Bridell Fox, and a 'Net Mender' (81)—a pretty French fisher-girl in round white cap—by E. Crawford, and especially her 'Idlers' (91), take rank among the good things of the gallery. In spite of a little hardness, M. Eley's 'Disappointed Hero' (110)—an intelligent-looking old Chelsea pensioner smoking his pipe—is well studied and full of character. C. Pierpont's dark beauty with her 'Necklace of Roses' (135) is pleasing and picturesque; and, although A. Lenox's little black-haired Italian girl in a 'Brown Study' (141) is perhaps as a face less comely to look upon, as a drawing it is remarkably interesting. If Miss Lenox could have worked the rest of the picture up to the marvellous degree of finish she has bestowed upon the texture of the parti-coloured fabric which covers the girl's shoulders, she would have produced, as far as manipulative dexterity goes, the most remarkable work in the room. She must be careful, however, not to sacrifice the general effect to a piece of texture detail. Among less ambitious subjects we would point to L. Wren's seashore sketch (309), and to Lady Dunbar's 'Loch on Eilan' (542).

Elizabeth Thompson signifies her presence and good wishes by two slight studies—the one, 'In a Florentine Farmyard' (3), and the other 'Chapel of a Country House, near Florence' (4). Another lady artist of renown is Mrs. Benham Hay, and she sends an interesting landscape showing the 'Entrance to the Monastery of Sancta Caterina, Lago Maggiore' (255), and a still more interesting little bit, in an Art sense, which shows the rocky stratification of a hollow with a peep beyond of houses and fields. This Art quality, pure and simple, is well expressed in Mrs. Jopling's contributions, especially in her 'Labour of Love' (2), a picture emulating the manner of the famous Chaplin, and which would be taken for a production of his pencil three yards off. Henrietta S. Montalba displays the invincible Art instinct of her family in a sweet little sketch of two girls playing in a garden (38), and her sister Hilda delights us with one of the finest pictures, to our thinking, in the whole gallery; it is called 'Far Away,' and represents a comely fisher-lass going on mechanically with her net, while she turns her head seaward in the direction her lover sails. As Art, the picture is simply a delight, and, if the painter chooses, she may take one of the proudest places among our female artists.

## MINOR TOPICS.

THE ROYAL ACADEMY has elected the Right Hon. W. E. Gladstone, M.P., Professor of Ancient History, in the room of the late Bishop Thirlwall; and Sir Philip de Malpas Grey Egerton, M.P., Antiquary, in the room of the late Earl Stanhope. It is pleasant to be able to announce that it has been resolved to add four to the list of Associates. The election will take place on the 12th day of April. Better late than never. It is a wise move in a right direction.

THE NATIONAL GALLERY.—A copy of the annual Report of the Directors of the National Gallery to the Treasury for 1875 is published as a Parliamentary paper. It states that the 1876.

collection of the Italian schools has been enriched by the purchase, by a special grant voted by Parliament in August last, of a portrait of 'A Venetian Senator,' by Andrea da Solaro, of the Milanese school, living in 1515. It is numbered 923 in the gallery, and was purchased from Signor Giuseppe Baslini, in Milan, for £1,880. Two other pictures recently acquired are English landscapes, purchased from the accumulated interest accruing from the Lewis Fund—'A Wood Scene,' the village of Cornard in the distance, by Thomas Gainsborough, and 'The Windmill' on a heath, by John Crome. The former (925) was purchased at the sale of Mr. Watts Russell's collection for



£1,207 10s., and the latter (926), but not yet placed in the gallery, was purchased at the same sale for £231. The gallery has acquired the sketch of 'Blind Man's Buff,' by Sir David Wilkie, bequeathed by Miss Harriet Bredel. Lady Georgiana Fane has bequeathed to it 'Her own Portrait, as a Child,' by Sir Thomas Lawrence. As a donation, the 'Interior of a Church,' by Peter Neefs, has been presented by Mr. H. H. Howorth. It is numbered 224. The number of pictures bequeathed by Mr. Wynn Ellis amounts to 403. The selection which by his will he requests the trustees to make has not yet been made, but the pictures have been deposited in safety, pending the selection, in the ground-floor rooms, which have been surrendered by the Royal Academy. The daily average attendance of visitors at Trafalgar Square during 1875 was 4,479.

THE ALEXANDRA PALACE.—The Art-Union prizes, to the value of £3,000, will be distributed on the 1st of May, publicly in the concert-room. The major prizes are paintings and drawings, the minor prizes vases and other objects in porcelain. The selection was made from works exhibited within the palace, and contributed either by the artist or by his or her direct sanction; and they were chosen from a large mass by Mr. Dobson, R.A., Mr. Orchardson, A.R.A., Mr. John Bell, and Mr. S. C. Hall. There is a large proportion of foreign pictures, but among those by British artists are many of much excellence. We are informed that a similar Art Union will take place this year (1876) and that it is probable a larger sum than £3,000 will be expended in purchases for distribution in 1877. We shall recur to the subject after the ceremony. Meanwhile, artists should know that works sent in for exhibition should be within the building before the end of the first week of April; all really good works by British artists are tolerably sure to be disposed of. Application for forms should be sent to J. L. Spackman, Esq., Alexandra Palace, Muswell Hill, and the pictures, &c., must be sent to Mr. Smith, 14, Charles Street, Middlesex Hospital.

THE FEMALE SCHOOL OF ART.—On the 25th of February the prizes were presented by the Duke of Edinburgh to students in the Female School of Art. The Report was highly satisfactory. During the summer season the number of students on the books amounted to 209, and through the winter they reached 196, as compared with 141 and 142 respectively in 1869. During the year 1,962 drawings and models had been sent in to South Kensington for competition, these productions being the work of 134 students. Seven of the national awards open to all the schools in the kingdom had been won by students in this school; the highest, a gold medal, had been won by Susan Ruth Canton. This young lady had also won the Princess of Wales's scholarship, value £25. In the second division the Queen's scholarship (£30 and gold medal) had been awarded to Ellen Isabella Hancock. The Gilchrist scholarship and £50 had been awarded to Frances Harriet Newton, of the Durham School of Art, winning against seven competitors.

MESSRS. CHRISTIE AND MANSON will sell, during the month of May, the admirable and valuable pictures collected by George Fox, Esq., of Alderley, near Manchester. Although so many rare gatherings of works by British masters have been thus dispersed of late years, there are few of them that can be compared with this, which contains the best examples of, we imagine, a hundred of the most famous masters of the British and foreign schools; a grand opportunity thus occurs by which other collectors may enrich their galleries. No doubt the paintings will bring large sums, but each is a gem of its order, and years may pass before such an occasion happens again. It is impossible for us here to do more than refer to the collection, and announce the approaching sale. But those who are interested in the subject will find the pictures fully described in the *Art Journal* for June, 1872.

EDINBURGH PAST AND PRESENT.—There is no city of the kingdom—England, Ireland, Scotland, and Wales—excepting London, that supplies so many deeply interesting themes for Art as the city of Edinburgh. It is full of picturesque "bits," every one of which has a history; its antiquities are rapidly falling

away, many of its old marks have been removed, and ere long old Edinburgh will be altogether gone—a theme for grief and lamentation: but the modern improver loves to obliterate. We rejoice to know that Mr. William Ballingall (an engraver on wood, to whose skill we have been several times indebted) is preparing a work under the title we give above. He will preserve, in pictorial art, many of the ancient relics and remains; houses in which great men like Scott, and Burns, and Campbell, Sydney Smith, Brougham, Jeffrey, lived, and wrote imperishable words—the dwellings of men who were of generations far remote from even these, with ancient ruins and modern erections; in short, all the objects that claim to be remembered in the honoured city of so many worthies. Mr. Ballingall cannot fail to produce a work of the deepest interest—one that we are sure will be in all respects well done.

THE SILVERING PROCESS OF MR. FURSE, OF HANWAY STREET.—About six years ago we directed attention to a method of "silvering" objects in wood, plaster, and metal, by a process which, we believe, claims to be a revival of that the Venetians used centuries ago. We cannot too highly laud its exceeding delicacy and beauty; it is as pure as the finest silvering or gilding of the plated goods of Sheffield, but can be efficiently used where that cannot, not only in articles of ornament, but for cornices and other large objects—no matter how large; in fact, it may be a valuable auxiliary to the architect. The only question was this—would it stand the test of time, and retain its brilliancy in spite of London gas? That test it has stood. In the establishment of Mr. Furse there are productions—mirrors, brackets, metal and wood baskets, picture frames, even bracelets—that were silvered eight or ten years ago, that are as pure to-day as they were then, the matter, whatever it is, having never been renewed, or even touched by a brush. Moreover, Mr. Furse can direct attention to many grand mansions, where it may be seen as used for purposes of room decoration. The establishment should be visited by all who feel interested in an invention—if it be so—of incalculable value, and one that may be used in a hundred ways.

BOIS REPOUSSÉ.—A very charming process of wood-pressing in relief is now in operation, and exhibited in Hart Street, Bloomsbury, which cannot fail to be a valuable auxiliary to all furniture decorators, and also to architects—to all indeed who introduce panels or other enrichments into their productions. As yet the Art is not fully matured, but it is rich in good promise, and already many excellent examples have been issued to the trade: they may be seen by amateurs as well as producers: the effect is obtained by enormous pressure on thin layers of wood, several placed one above another. It is an excellent and very valuable invention, and the intelligent manager, Mr. Murray, fully explains the process so far as it is not secret. Of its great capabilities for every purpose to which wood carving may be applied there can be no question: and it is obvious that no design can be too elaborate or too intricate where low relief is required. It is termed "Ley's patent process." By its aid, what would probably be left in masses of plain surface, because of the expense of artistic hand labour, may be charged with charming wood ornamentation, to the extent of one inch in *relievo*, at a comparatively trivial cost.

E. HEBERT'S 'LA VIERGE DE LA DÉLIVERANCE.'—At the gallery of Messrs. Goupil & Co., Bedford Street, Covent Garden, there is now on view Hebert's celebrated Madonna picture. He was a pupil of Delaroche and David d'Angers, and in the work to which we are referring there is much of the feeling and spirit of the painter of the Hemicycle. The Virgin sits upright on a tall seat, with the left leg straight, and the Infant seated on her right knee. The background consists of a piece of gold-threaded tapestry, and the white dress which adorns her head, and is arranged round her breast, has a narrow strawberry-patterned border, and a dark blue robe falls easily from her shoulder. The Child is fair-haired, nude, and with his large full blue eyes looks beyond the spectator, so to speak, with a calm, sweet, eternal gaze; the index finger of his right hand is on his chin, and he grasps with his left hand, as is the manner



of children, the little finger of his mother. She is of a southern type of beauty, and has large dark brown eyes, wonderfully gentle in expression. Her hands, which are placed lovingly on the sides of the infant, are capable and womanly, with much grace of outline and delicacy of touch. Round the heads of each is a golden aureole, and the effect of the whole composition on the mind of the spectator is soothingly emotional, and tending to religious peace and hope. A beautiful line engraving of this delightful picture is already far advanced, and will be finished in April. The artist to whom the task has been entrusted is M. Huot, who gained the French Academy's medal last year for the excellence of his plate in pure line.

**WILLIAM BLAKE'S WORKS.**—Of all the societies in London which profess to cultivate Art and spread abroad a knowledge thereof, the Burlington Club certainly takes up the broadest and most catholic ground. We drew attention last month to the valuable collection of artistic painted glass which its owner, the Marquis d'Azeglio, has so well described; and now we have to inform our readers that the Council of the club has supplemented this with an exhibition of the works of William Blake, whom his biographer, the late Alexander Gilchrist, called erroneously *pictor ignotus*. This collection is the largest and most varied we have ever seen, and the young and coming artists will thus be afforded ample opportunity of judging of the imaginative and mental grasp of the poet-painter. The phrase, indeed, scarcely conveys an adequate idea of his gifts. Poetry and prophecy were, we know, often combined in one person in the olden time: and in the sense of one who sees visions and dreams dreams, Blake was as much a seer and prophet as he was a painter and a poet. The catalogue of this most interesting collection of Blake's paintings, drawings, and engravings is not yet ready, so that we cannot satisfactorily to the reader refer to individual works. We may say, however, in a general way, that Blake deals largely with the nude, and often with the

force and mastery of Michael Angelo himself. The fall of our first parents is a subject to which he recurs again and again, and he seems to have found at all times abundance of theme in the sacred Scriptures.—At the *conversazione* held by the Graphic Society in University College on the 8th, there was also exhibited a goodly collection of Blake's works; but, to the honour of the members of the Burlington be it said, the great proportion of the pictures came from their club. When an Art club behaves in this way, we may be pretty sure it is in a healthy state, and that the phrase, "for the encouragement of the Fine Arts," has to its members a practical and active significance. Mr. Gale, the able secretary of the Graphic, is now in Algiers, and his place is temporarily filled by Mr. Tenniswood.

**RARE ENGRAVINGS.**—At a recent sale in Brussels of engravings collected by the late Viscount Du Bus de Gisignies, were the following etchings by Van Dyck, which realised large sums:—'Portrait of Van Dyck,' after the picture by himself, a very rare specimen, £880; 'Philippe le Roy,' head only, £820; 'J. Momper,' the Dutch painter, £420; 'Paul Pontius,' or Paul du Pont, £20; 'Snyders,' £500; 'Suttermans,' £444; 'Peter Breughel,' £264. An engraved portrait, by W. Faithorne, after the picture by Van Dyck, of Margaret Smith, afterwards Lady Herbert, was sold for £156.

**A PAINTED WINDOW** has recently been executed for the palace of the Rajah of Bahawalpur, in Northern India, which has been erected under the superintendence, and from the designs, of R. Hammersley Heenan, Esq., C.E. The execution of so large a work in painted glass—viz. 23 feet by 10, supported entirely on an improvised framework of iron—is almost unique, and especially a novelty, in India. The subject is a 'Tiger Hunt,' and on the elephants, in the different howdahs, are likenesses of the Rajah and several of the Europeans connected with his court. The work is from the studio of Messrs. O'Connor and Taylor, of Berners Street, London.

## ART-PUBLICATIONS.

**A**NOTHER addition to the many books that have been written about Michelangelo has been made by Mr. C. Heath Wilson, formerly head-master of the Glasgow School of Art, but who has for several years past been resident in Florence, where the great sculptor himself so long abode. The volume\* is a kind of outcome of the Michelangelo commemoration of last year, and was then thus alluded to in one of our notices of that event:—"The Life of Michelangelo, by Signor Commendatore Aurelio Gotti, containing the documents bequeathed to the nation by the last descendant of the Buonarroti, was expected to appear, the first volume in March, and the second probably in April. An English edition, containing the same documents, by Mr. C. Heath Wilson, will, it is believed, be published on the occasion of the actual celebration;" and this is the volume now in our hands.

Mr. Wilson has not, however, made it quite clear to our comprehension as to the extent to which he has made use of Signor Gotti's materials: he says in his Preface, that his book "was undertaken to present the inedited documents translated into English, and the Commendatore Gotti, with rare liberality and generosity, freely communicated to me those selected for his own important 'Life of Michelangelo,' on which he was then engaged." We are then told that it was Mr. Heath's original intention to make a translation of Signor Gotti's book, "but I found myself unable to circumscribe my account of the works of Michelangelo within the limits drawn by Giorgio Vasari and Ascanio Condivi." He was also desirous of introducing a technical notice of the Sistine Chapel; but we fail to see how either of these given

reasons could affect the author's use of the documents placed at his disposal: the matter is of importance only as one would be interested in knowing whether the whole, or but a portion, of the original documents has been absorbed into Mr. Wilson's volume. These papers—"family archives" they are called—were bequeathed, in 1858, to the city of Florence, with the house in which the artist lived, and the whole of its contents, consisting of works of art, manuscripts, and divers memorials.

We have no time to compare this "Life" with others which have preceded it, nor is it essential to our estimate of Mr. Wilson's narrative that we should do so. If the "Buonarroti Archives," now for the first time published, throw no very new light on Michelangelo's long and resplendent career, many of them confirm much that was previously known as to the difficulties and vexations with which he had frequently to contend in carrying out his great works, as well as the obstacles arising from his peculiar temperament. As an instance of the latter Mr. Wilson makes the following comment on a letter from Sebastian del Piombo to Buonarroti, in which the latter is urged to go to Rome:—"This graphic letter shows how difficult it was to deal with Michelangelo. His suspiciousness, and, it may be allowed, want of calm judgment, were causes of infinite trouble to himself and to his friends."

Mr. Wilson's story of the famous artist is certainly not the least interesting record of him which has come under our notice; we are rather disposed to call it the best, inasmuch as it is written in a freshness of spirit and a thorough appreciation of the subject which render it very attractive. The correspondence and notes taken from the archives are very aptly woven into the narrative as if they formed an integral portion of it; and the art-

\* "Life and Works of Michelangelo Buonarroti." By Charles Heath Wilson. The Life partly compiled from that of the Commend. Aurelio Gotti, Director of the Royal Galleries of Florence. Published by John Murray.



life of the period appears to stand out very vividly before us as we follow the movements and acts of Michelangelo through his protracted career. He seems often to have had as much trouble in endeavouring to satisfy popes and princes as the architects and sculptors of our own time find in dealing with "boards" and "committees."

Nearly an entire chapter is devoted by the author to a critical description of the pictures in the Sixtine Chapel; to enable him to thoroughly investigate them, Mr. Wilson was allowed to have a lofty movable scaffold erected, and thus, he says, "a rare opportunity was afforded of examining the magnificent and altogether unequalled frescoes of the vault;" and also, but at a greater distance on account of the projecting altar steps, of the 'Last Judgment,' which has suffered "from the culpable action of the Chapel officials," who "for years have been permitted to place their ladders against the surface of the painting, so as to injure it in the most disfiguring manner possible."

The volume is enriched with numerous illustrations of various kinds, chiefly in outline, from the works of Michelangelo; it is printed in foreign type, and at the establishment of the *Gazetta d'Italia*, in Florence: and very carefully printed it is, with an incredibly small list of *errata* considering that the compositors "were all Italians, without any knowledge of the English language."

FEW books of travel have ever been issued better than this by Lord Dunraven, a voyager in far off—almost new—countries, of which the Old World has hitherto known little or nothing.\* Knowledge was to be obtained only by almost incredible labour, by a total sacrifice of comfort, and by incurring perils from which ninety-nine out of a hundred would have, almost instinctively, shrunk. There is no work that makes us so thoroughly acquainted with the Indians of North America—races rapidly disappearing from the face of earth. Aided by an excellent artist, the noble lord brings them so clearly before us, in all their habits, with their native virtues and vices, that we really seem to know all about them as we put down the book. We can give no idea of its varied contents; but it will be extensively read, not alone for the information it conveys, but because it is as interesting and exciting as a romance. The illustrative and characteristic anecdotes, the narratives of "hair-breadth"scapes," the perils not alone from hostile and reckless tribes, but in forests, in prairies, in tempests—in a hundred ways indeed—take the reader's breath away, and it seems marvellous that a traveller not compelled by duty should have dared so many and such terrible dangers for so long a time; a martyr nearly every day of his journeyings. Lord Dunraven has given to us a most valuable work, adding to our knowledge of peoples fast disappearing from the pages of history, and of a country destined, no doubt, to be the paradise of future generations.

MESSRS. PILGERAM AND LEFEVRE, who seem to be taking a lead in the issue of fine engravings, have published an excellent print, pleasantly representing two of the Queen's pet dogs. It happily mingles fancy with fact: a little Maltese is seated on a dais in dignified consciousness of state, which a rough-haired collie is inclined to disturb. 'Doughty' and 'Carlisle' are the names whereby they are known at the Palace, in a room of which they are placed by the excellent artist Otto Weber; the engraving is from the masterly burin of C. G. Lewis, to whom dogs owe almost as much as they do to Sir Edwin Landseer, for Mr. Lewis has multiplied so many of the creations of the great artist. It is an interesting print, admirably engraved from an excellent picture, and cannot fail to find favour with those who love the dear animal in all its varieties.

WHITE'S "Natural History of Selborne" is a book that will last as long as lasts the language in which it is written; it is one of the pure, and beautiful, and holy of the homely classics of our English tongue; age cannot weary it, and stale it never

\* "The Great Divide: Travels in the Upper Yellowstone in the Summer of 1874." By the Earl of Dunraven. With illustrations by W. Bromley. Published by Chatto and Windus.

will be; it is as varied as the nature it illustrates and describes; a series of word pictures that will give delight for ever. A new edition cannot fail to be welcome.\* It has, as the title intimates, special and peculiar attractions, but neither the editor nor the descendant of the great and good writer has attempted to gild the refined gold. The notes are not many; a few explanations here and there are all that is given and all that was needed. The book has, however, all the advantages that can be derived from elegance of form, binding, and paper, and will be often a giftbook to those who love nature and Art. Mr. Delamotte, a prominent and distinguished artist, has illustrated the graceful volume, and he has done it well, as an artist, an antiquary, and a naturalist.

UNDER a general and somewhat indefinite title, "The Fine Arts and their Uses," as the author has worked out his scheme, we have, from the pen of Mr. Bellars, a series of essays on a variety of subjects bearing more or less directly on what are commonly included within the term "Fine Arts."† These he divides into two classes—"The Fugitive," and "The Permanent;" the former being those which "perish with the using," so to speak—that is, with the executant—as dancing, acting, elocution, instrumental and vocal performances, &c.; the other, those arts which survive the hand and mind that created them, as music, poetry, sculpture, painting, and architecture. Mr. Bellars does not "presume to come forward as an Art teacher," yet there is much in the essays on these respective subjects which is pleasant and not uninteresting reading, though we have failed to discover any striking novelty in the views set forth. One purpose the book may serve if used rightly, and that is, to make the reader think, and desire to study more closely and more in detail some, at least, of the subjects which here invite inquiry and examination; the author has certainly succeeded in rendering the volume attractive for further study.

ETON COLLEGE will ever be one of the landmarks of the nation's history. A book on the subject was greatly needed—a book that, without being overladen with matter, should tell us all we desired and required to know concerning "the antique towers," and the several points of interest and value connected with them.‡ It is impossible for us to go at much length into the subject; it must suffice to say that the book is exceedingly well done. The history is concise and compact; the biographies, of which there are many, are full of clear information, and the descriptive details satisfactory, at least. The excellent artist has pictured prominent every bit of this venerable and interesting structure. As may be supposed, the elegant volume abounds in anecdote.

THE Australian colonies have never received such attention from Art and literature as they have found in Mr. Booth's illustrated history,§ to which we have adverted more than once as the numbers of the publication have reached us. The work, it may be assumed, is drawing towards a close, inasmuch as twenty-five parts have already appeared. Each part contains four highly-finished engravings on steel—occasionally an excellent map of some special locality takes the place of one of the engravings—so that the illustrations are ample in number as well as of good quality, and convey to us at home an agreeable idea of the picturesque scenery of that far-off land. To those who have friends in Australia this publication must be specially interesting; while regarding it as a record, in pen and pencil, of a vast and grand appendage of the British crown, every citizen of the empire is proud to think that so fine a country is a link in our nationalities.

\* "Natural History of Selborne." By Gilbert White. With Notes by Frank Buckland, a Chapter of Antiquities by Lord Selborne, and New Letters. Illustrated by P. H. Delamotte. Published by Macmillan & Co.

† "The Fine Arts and their Uses. Essays on the Essential Principles and Limits of Expression of the various Arts, with Especial Reference to their Popular Influence." By William Bellars. Published by Smith, Elder, & Co.

‡ "A History of Eton College: 1440—1875." By H. C. Maxwell Lyte, M.A. Illustrated by P. H. Delamotte. Published by Macmillan & Co.

§ "Australia." By Edwin Carton Booth, F.R.C.I. Illustrated from Drawings by Skinner Prout, N. Chevalier, &c. &c. Published by Virtue & Co., Limited.





## STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.

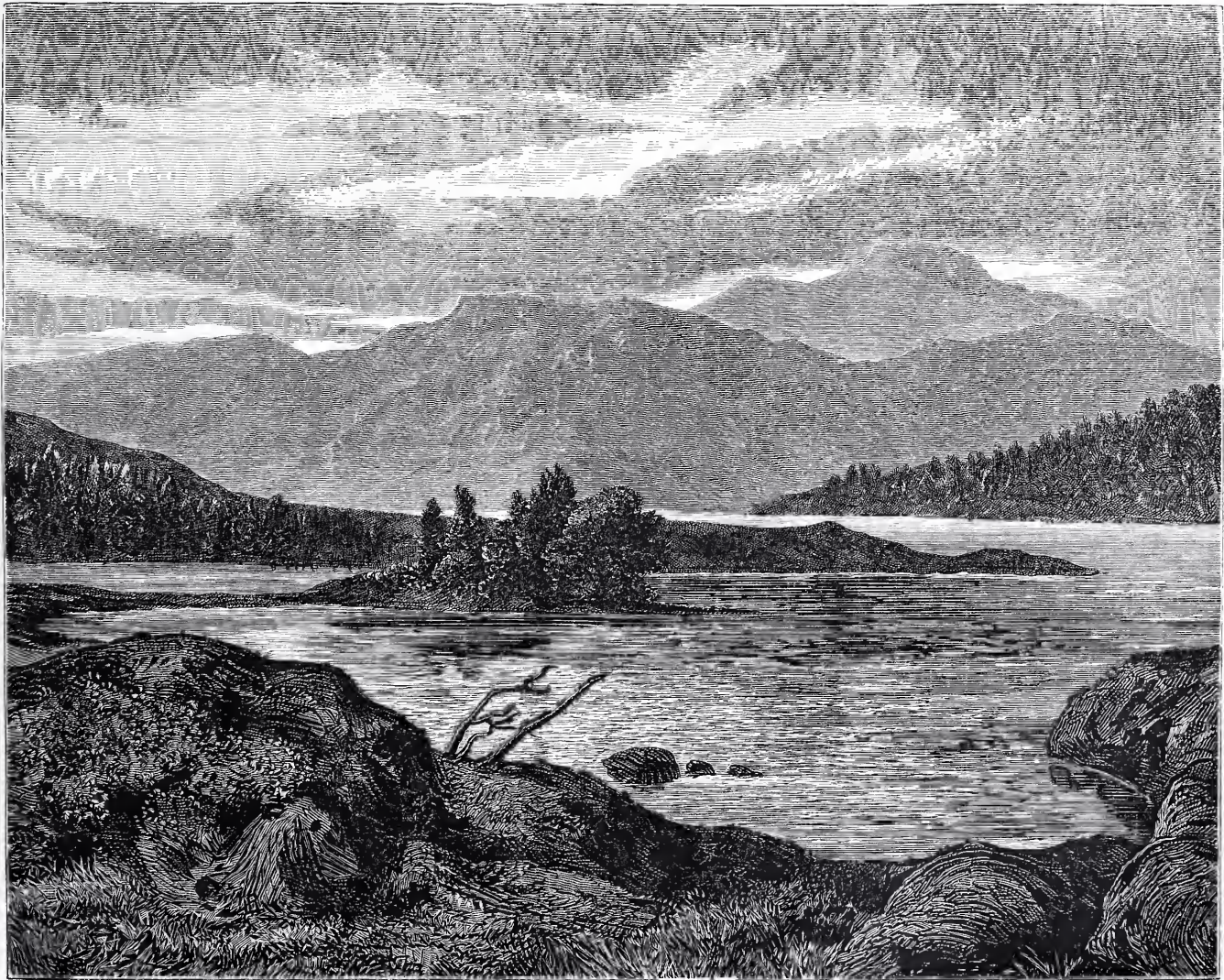


THE exhibition at Burlington House, in the spring of 1874, of the collected works of Landseer was a grand exposition of the genius of the painter; but it was only transitory, and therefore could leave little on the mind beyond an impression which must in time pass away. It is true that many of the principal pictures then seen have

been engraved, and thus remain to some extent accessible, while the series of woodcuts we are publishing monthly is giving equal, if not greater, publicity to the artist's sketches and studies, a large number of which appeared in the exhibition with the

paintings; many, however, did not, and are, therefore, quite novelties when produced in our pages.

The 'Lake Scene,' engraved below, was evidently taken in the same locality as that which appears on page 97 of the *Art Journal* of last year: both sketches are in oil, and belong to the same owners, who have kindly allowed us to use them; each has, however, been sketched from a different point of view, and presents a different period of time: the former is a daylight scene, this a beautiful effect of twilight, with the mountains brought out into bold relief by the streaks of clear sky behind, the light from which is skilfully reflected on the water:



*Lake Scene in Scotland (1829-30).—Lent by Messrs. Hay and Son, Newcastle-on-Tyne.*

in both the artist has introduced in the foreground some barren stumps of trees, presumed washed to the edge of the lake by the periodical floods from the mountains. In 1820 Landseer made a drawing in red chalk of a dead horse in a knacker's

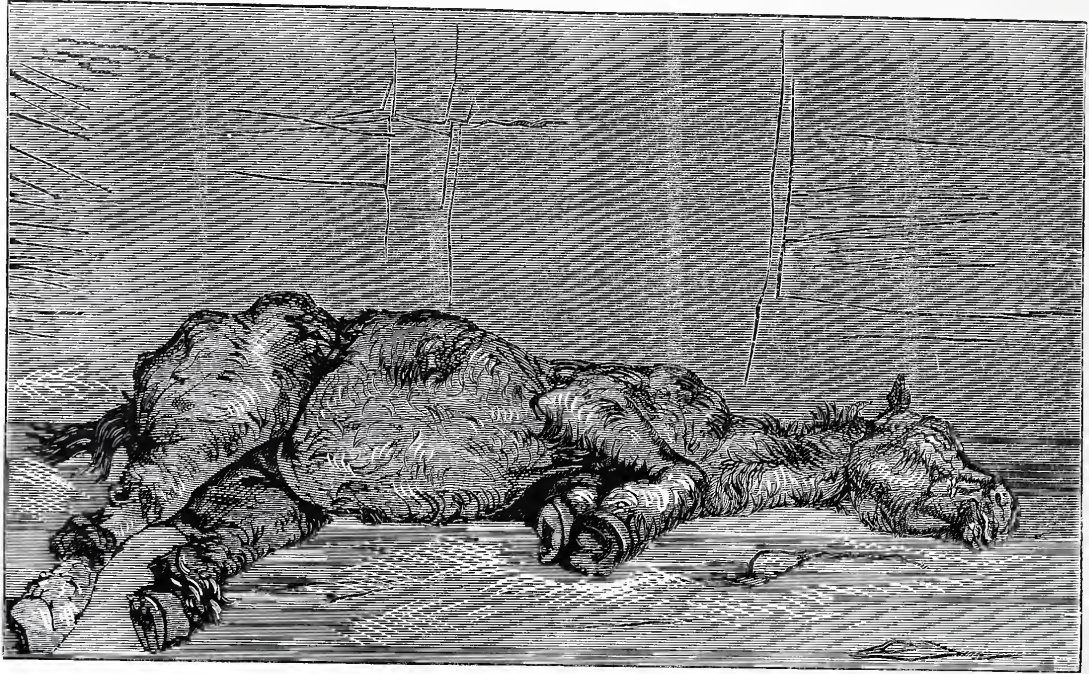
MAY, 1876.

yard, to which he subsequently added a landscape to form a subject; the drawing is the property of Mr. C. G. Lewis, who etched it: the print was published under the title of 'The Vulture's Prey.' Reasoning from analogy, it may be assumed



that the dead cart-horse engraved here belongs to the same period; the sketch, in red and black chalk, is wonderfully death-

like in attenuated form and attitude, and admirable in drawing and foreshortening. The *motif* of the next engraving is not



*The End of all Labour* (1820).—Lent by Joseph Clark, Esq., Emperor's Gate, South Kensington.

very clear; at first sight it seems as if the butcher were pre- | paring to kill the pig, but this idea is certainly negated by the



*A Cry of Distress* (1814).—Lent by Messrs. Agnew, Waterloo Place.

animal being out of condition, and by the little porkers not yet old enough to be independent of their mother. The only

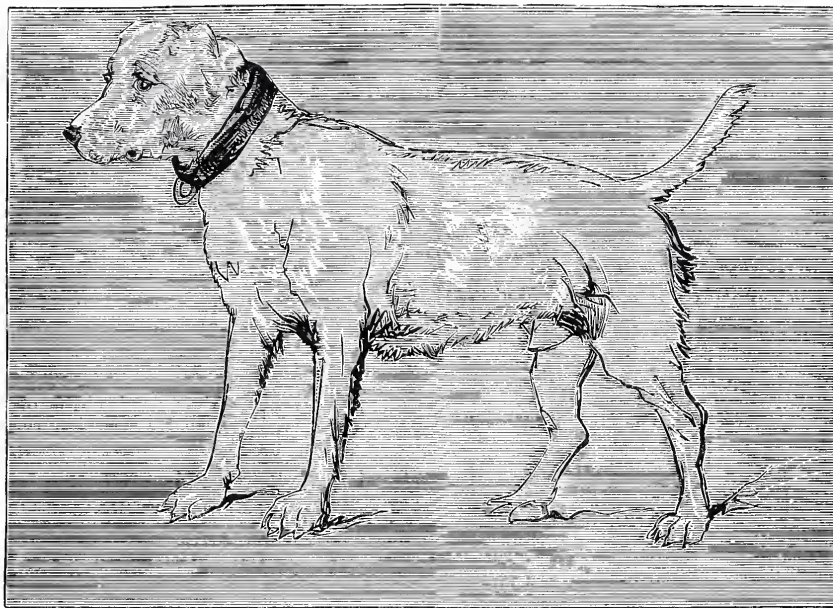
explanation of the subject which occurs to us is, that Landseer must have seen a man bestriding a pig in a joke to force it



onwards, holding the creature by its ears with one hand, while he points the way it should go with the other: the result would of course be an outcry more noisy than harmonious. We can

only regard this clever sketch as an example of Landseer's youthful humour.

'Brutus' was a dog belonging to Mr. W. W. Simpson; it was

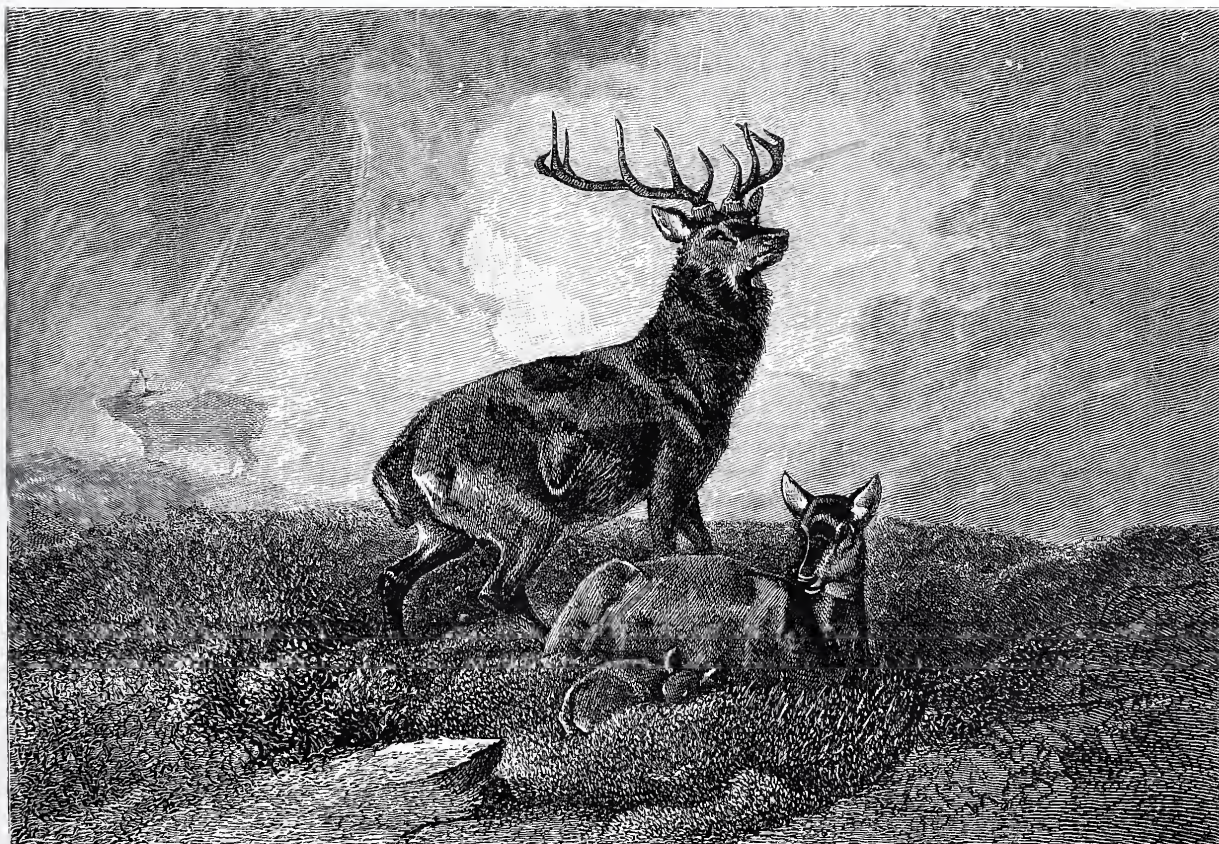


*Brutus (1815).—Lent by Joseph Clark, Esq.; Emperor's Gate, South Kensington.*

the father of one in the possession of the artist when a boy; he painted a very small picture of it for the top of a snuffbox, as we learn from Mr. A. Graves's comprehensive catalogue of Landseer's works. 'Brutus' was a fine bull-terrier and a famous

ratkiller. The sketch we have engraved is an outline in pencil, but the head is worked up with black and white chalk.

The next engraving, 'The Alarm,' is not taken from a sketch, but from a highly-finished painting executed by Landseer, in



*The Alarm.—Lent by P. Fletcher Watson, Esq., Leeds.*

1837, for the late Mr. Henderson, of Shoeburyness, Essex, who bequeathed it to a relative, Mr. O. Fletcher Watson, who has allowed us to engrave it. The composition shows a most

attractive arrangement of a "deer family," stag, doe, and young fawn, the two latter imbedded on a luxuriant couch of bright green grass; the stag has risen at some warning sound, and



looks about as if to ascertain whence it comes ; the sky is finely worked out to the effect of rain, leaving a break in the clouds



*Sketch Beggars (1828).—Lent by H. G. Reid, Esq., Middlesbrough.*

against which the form of the stag stands prominently forward. The distant deer we have seen in other works by Landseer.

The two drawings engraved on this page are from a sketch-book in the possession of Mr. Reid, whose name has frequently



*A Shower in the Highlands (1828).—Lent by H. G. Reid, Esq., Middlesbrough.*

occurred before in connection with this series : both studies | show the hand of a master, and are most suggestive. J. D.



## ANCIENT IRISH ART. THE SHRINE OF ST. MANCHÁN.

BY LLEWELLYNN JEWITT, F.S.A.

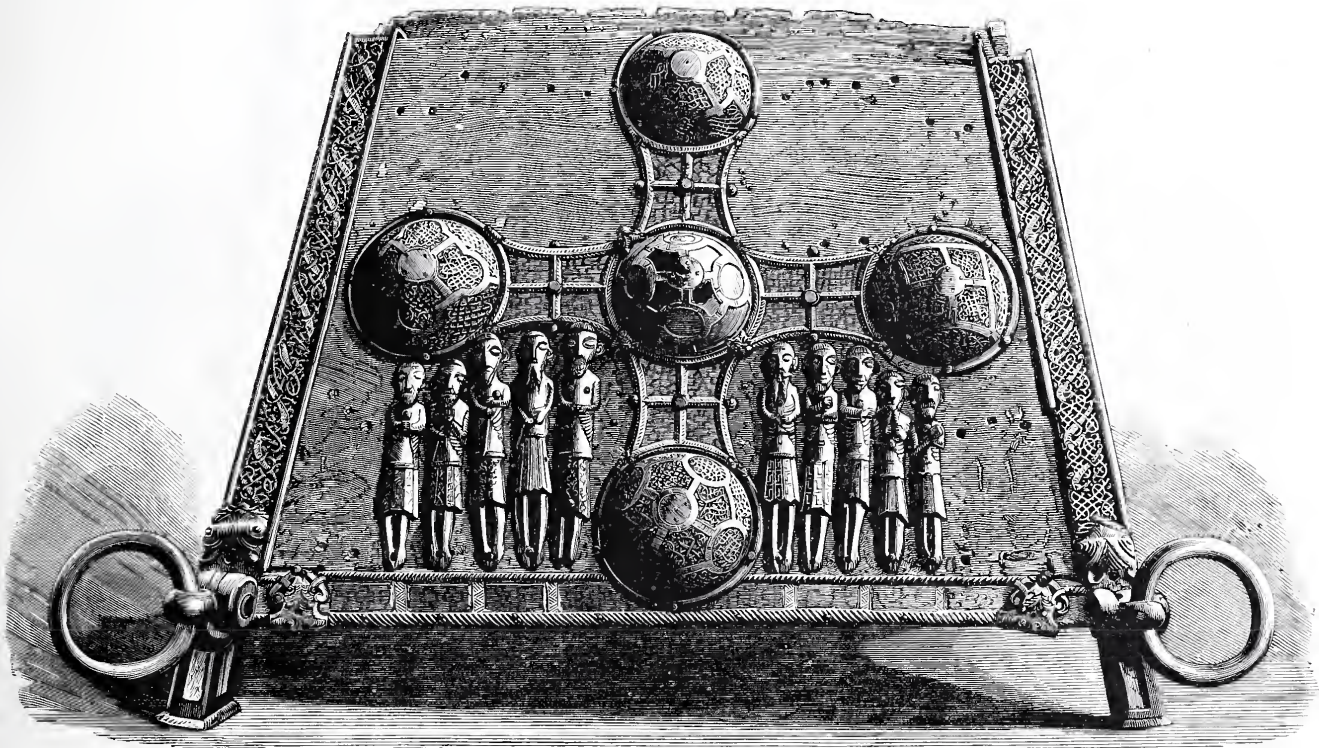


THE Irish, as we all know, were in ancient times—as many of the gifted sons and daughters of that gifted land are at the present day—remarkable for the beauty and intricacy of their designs, and for the marvellous delicacy, precision, and finish of their workmanship, whether in metal, on stone, or on vellum. Their early

designs present remarkable and very striking peculiarities, and exhibit a greater inventive power, a stricter adhesion to sound principles of Art, and a more masterly execution, than those of any other contemporaneous people. The style, which can only be called the “Irish style,” is national to that country, and was pursued for many centuries with the same spirited characteristics, and the same amount of elaboration and intricacy.

The carved stone crosses; the metal fibulæ, shrines, bell cases, croziers, and the like; the illuminated manuscripts; and indeed every species of ornamental work, evince the same skill in design, and the same general adhesion to one fixed principle,

and show that whatever the material worked upon, or whatever the size or use of the object upon which that work was expended, the mind of the Irish artist was guided by the same feeling and the same fixed ideas. The great characteristics of ancient Irish Art are elaborate and ever-varying interlacings; and figures, human and otherwise, either mixed up with that interlacing, or separate from it. Figure subjects are common upon the sculptured crosses; but, except in connection with interlacings, not so usual upon metalwork or in the illuminations. Besides the human form, many nondescript animals and birds are introduced, and the serpent is of frequent occurrence. These, as Mr. O'Neill truly observes, “are interlaced and twisted, and made to do duty as parts of ornamental compositions, with a most thorough disregard of proportion, or of any quality except the requirements of the design and the caprice of the designer. Sometimes we find eight figures, sometimes four, three, two, even one human figure, forming the theme of the ornament; and in each case the interlacings and the contortions are made with a total disregard of anatomy, proportion, or natural possi-



*Fig. 1.—The Shrine of St. Manchán: Front View.*

bility. The same observation applies to the other animal forms. The artist regarded nothing except the ornament. He twisted and he involved the several members with as little feeling for the truth of nature as a modern opera singer does some simple word or syllable in his melody.” And this is just the beauty of Irish Art—it takes for its foundation natural objects, but it converts them, with a wonderful and never-ending skill, into forms as varied and as numberless as those of nature herself. The ornament was, as in all cases as a fixed rule it ought to be, invariably made subservient to the use and design of the object on which it was introduced. There was no smothering with decoration, and no hiding of the general form of the object with useless ornamentation; but the most intricate and elaborate

design was made to fall in with, and add to, the simple and severe shape of the article itself.

It is not, however, my intention in this brief article to write either upon the general principles of ancient Irish Art, or upon any of its special characteristics. These I leave for abler pens and more fitting opportunities. All I intend to do is to describe and call attention to a very remarkable and altogether unique example of that art, the shrine of St. Manchán; and this I am enabled to do, and to illustrate, with engravings belonging to the Royal Historical and Archæological Association of Ireland, kindly lent to me through my friend, the Rev. James Graves. In another paper I purpose speaking of some of the peculiarities of ornamentation on Irish fictile Art.



This shrine, the only one of its kind, as I have said, in existence, is a marvel of beauty, both in design and execution, and exhibits many features in common with other examples of early Irish and Byzantine Art, with the addition of some which are totally distinct from any other known examples.

It is not easy to say to which of the St. Mancháns—for there were two saints of that name—it is to be appropriated. Miss Stokes, says Mr. Graves, speaking of Lemanaghan, says:—"In the year 645, Diarmid, King of Ireland, according to the Four Masters, passed through Clonmacanois on his way to Carn Conaill, in the County Galway, where a battle was fought between him and Guaire, King of Connaught, in which the former was victorious. The congregation of St. Ciaran made supplication to God that he might return safe through the merits of their intercession. On his return from victory, he granted the lands of Tuaim Eirc—that is, Erc's Mound—to Clonmacanois as 'altar sod' to God and St. Ciaran; and he gave three maledictions to any king who should take [as a mark of supremacy] even a drink of water there. In 664 we read of the death of

St. Manchán here; from him the place was afterwards named *Liath Manchain*, i.e. according to O'Donovan, St. Manchán's grey land, *liath* (Welsh *llwyd*) meaning grey. This St. Manchán is thus described in the 'Martyrology of Donegal,' p. 27:—"Manchán, of Liath, son of Indagh. Mella was the name of his mother, and his two sisters were Grealla and Greillseach. There is a church called Liath Mancháin-Dealbna-Mhec-Cochlái. His relics are at the same place in a shrine, which is beautifully covered with boards on the inside, and with bronze outside them, and very beautifully carved. It was Manchán of Liath that composed the charming poem, i.e.—

'Would that, O Son of the living God,  
O eternal, ancient King,' &c.

The Four Masters, however, record, *sub anno* 1166, the making of a shrine of St. Manchán thus:—"The shrine of Manchán, of Maethail, was covered by Ruaidhri Ua Conchobhair [Rory O'Connor, King of Ireland], and an embroidering of gold was carried over it by him in as good a style as a relic

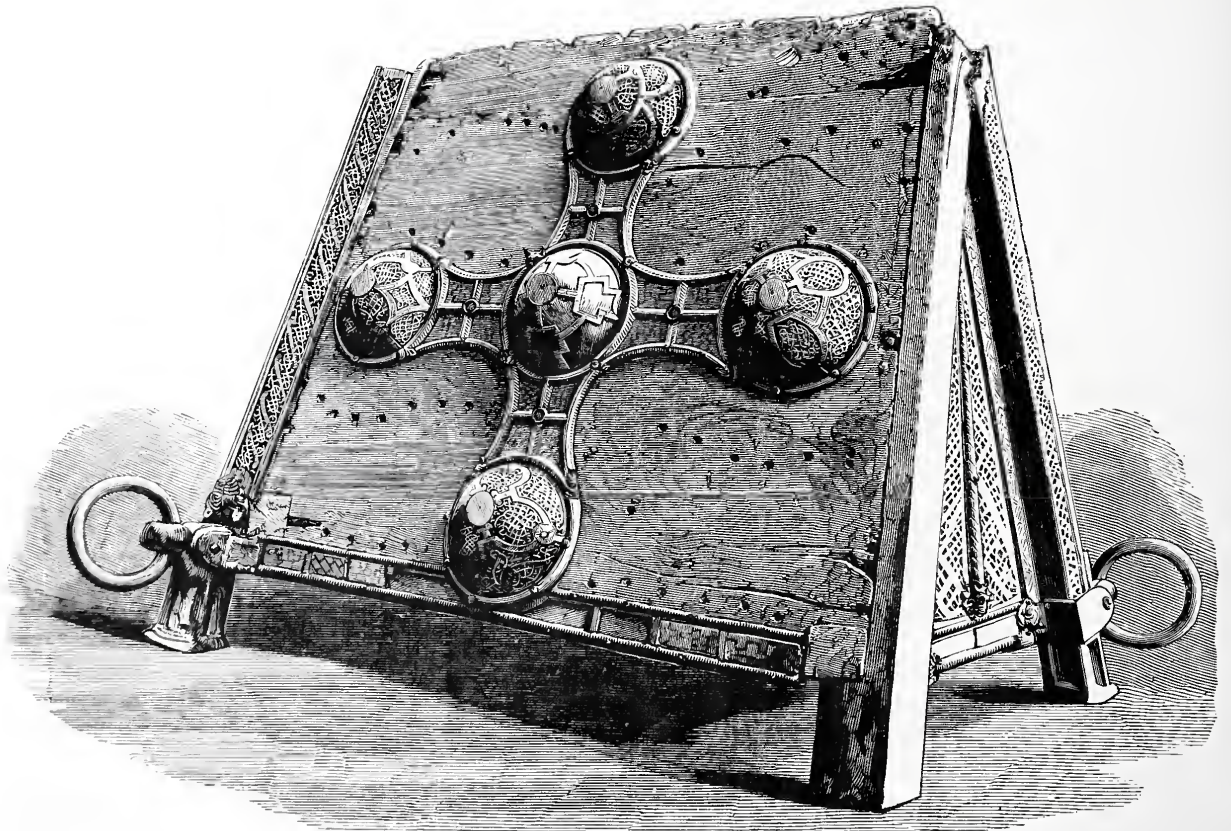


Fig. 2.—The Shrine of St. Manchán: Back View.

was ever covered in Ireland." The locality of the shrine thus described is fixed at Mohill, not at Lemanaghan; but Mr. Graves thinks it possible that it may, from some cause or other, have been transferred from the one to the other. It is said there were two Mancháns of Liath, one who died of the yellow plague A.D. 664, and another who attended a synod with St. Adamnan, circa 694. Certain it is, however, that a St. Manchán was venerated in the seventh century at a place from him named Lemanaghan, but which was originally termed Tuaim-n-Erc, i.e. "Erc's Mound;" and it is no less certain that he died there in the year 664, of the *buidhe conaill*, or yellow plague, which then desolated Ireland, and that we have his shrine preserved in the locality to the present day.

The site of the church of St. Manchán, now in ruins, and close by that of what is traditionally called "St. Manchán's house," also in ruins, is on a low swell of land, and that of the cell, or house, of his mother on another adjoining rising ground, almost surrounded by peat bogs of vast extent, that in former times must have rendered them difficult of approach. Near the

churched is *Tobar Manchain*, the well of St. Manchán. "Two hundred and eighty yards from the well there is a large sandstone flag lying on the *togher*; and tradition says that here every day the saint and his mother Mella met, and sat without speaking to each other, back to back, one at each side of the *leac*, then erect, St. Manchán having vowed not to speak to a woman."

The site of the monastic establishment of St. Manchán, Mr. Graves writes, "is almost surrounded by peat bogs of vast extent, which in former times must have been nearly impassable. At present it is easily accessible, both from the Prospect or Boher, and Ferbane sides, good roads having been made across the intervening morasses. It stands on a low swell of land—an arm of the bog, now reclaimed, running up between the two rising grounds on which the church of St. Manchán and the cell of his mother were severally founded. On the westernmost stands, in the enclosure of the graveyard, the church and 'house' of St. Manchán. The church is without a chancel, measuring internally 53 ft. by 18 ft. 5 in., the walls being



3 ft. 3 in. thick. At its western end is a doorway 5 ft. 10 in. wide, now much ruined, the arch and gable above it having fallen, and only the southern jamb and the base of the northern one remaining; the jambs were each enriched by an engaged shaft of limestone with fluted cushion capital, and measure 6 ft. 6 in. in height to top of latter; this and west doorway of the cathedral at Clonmacanais are apparently of the same age. The arch was of two orders, and the capital of a disengaged external shaft remains at the north side. Some very massive uncoursed masonry is to be seen in the lower part of the west gable, and the walls of the church are, at all events, as old as the doorway, which is late in the twelfth century. The west end may, however, contain masonry belonging to an earlier structure. Windows of the fifteenth century have been inserted, and there is a chasm in the south wall where probably stood a doorway of the latter date. A few yards to the north of the church are the remains of what is traditionally known as 'St. Manchán's house.' It measures 23 ft. by 17 ft. 8 in. internally, the walls being 3 ft. thick. The western gable has fallen, so that there is no trace of the doorway; only small portions of the walls

remain, and they are apparently of a date not older than the neighbouring church, the stones being of no great size, and the mortar abundant. There are six early Irish tombstones at present to be seen in the churchyard. Two of them are of large size. One of these is of sandstone, lying in the grass to the south of the church, and is inscribed with a large interlaced cross of a kind common at Clonmacanais. The other is a squared upright sandstone slab, like the shaft of a cross, covered at one side with a rare and effective pattern in low relief. Three of the stones have plain early circle-enclosed crosses on them, and one, which is inscribed, bears a beautifully-interlaced cruciform design. Two portions of ancient querns are also used as headstones. The cell of St. Manchán's mother is surrounded by a very ancient *mur*, or wall of earth faced with stonework. The enclosure is rectangular, and measures 50 yards by 36. Large boulders are to be seen on the surface of the adjoining land, and some of them have been used in the construction of the *mur*. About centrally within this space stands the cell, a small rectangular building, measuring 18 ft. by 10 ft. 10 in., the walls being 3 ft. 2 in. thick. Both the cell and its enclosure lie

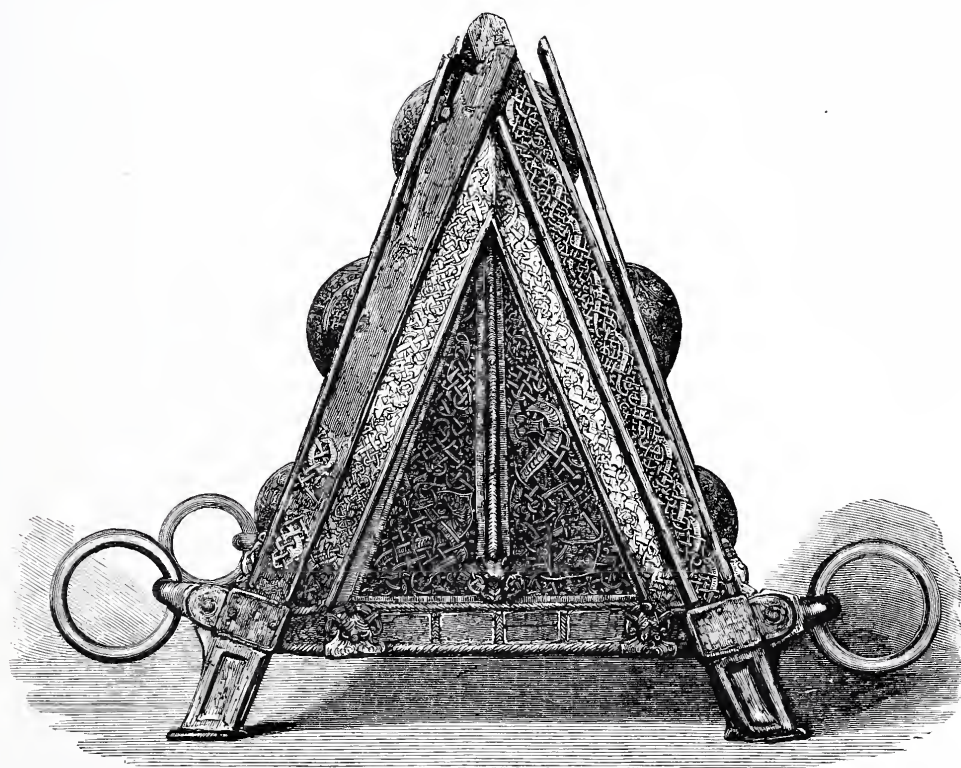


Fig. 3.—The Shrine of St. Manchán: End View.

east-north-east, and the square-headed doorway remains in the west-north-west side of the former. The lintel and one of the jamb-stones pass through the entire thickness of the wall. There is no sign of any mode of hanging or fastening the door, the opening of which is very narrow for its height. The sides are inclined, the width being 24½ in. at bottom, and 21½ in. at top. The height of the doorway at present is 5 ft. 5 in. The east gable has fallen, and there is no window in the sides of the building, which are about 10 ft. high. The remains of this curious cell are at present mantled with ivy, and the enclosure round it is thickly planted with young trees. There is no trace of this cell having had a roof of stone. The walls indeed seem too thin to bear its weight."

The shrine, which I now proceed to describe, was formerly kept in a small thatched building, used as a chapel, not far from the Doon. Tradition says that the chapel was destroyed by fire, but that this shrine—the only thing saved—was miraculously preserved. It was then placed in the hands and under the care of the ancient Irish family of Moony, "but in consequence of the resort of the peasantry to the house to swear by the shrine, it was, some two or three generations back, handed

over, by request, to the then Roman Catholic priest of the parish. It is now carefully preserved, under glass, at the side of the altar of the Roman Catholic chapel of Boher, in the parish of Lemanaghan. It was very kindly lent to the Dublin Exhibition in 1853, and again to the loan collection in the Dublin Exhibition in 1872. It was then photographed, and from these pictures the accompanying engravings have been taken.

The shrine, which of course contained relics of the saint, is, as shown in the accompanying engravings (Figs. 1, 2, and 3), in the form of a high-pitched gabled roof. It measures twenty-three inches in length, and thirteen inches in width at the bottom; and the sides, which slope up to a point, measure nineteen inches in height. It stands on four bronze feet, two inches in height, and at each corner is a massive bronze ring, probably used for the passing through of the staves for carrying the shrine in processions; these are attached by strong bronze clamps, decorated with grotesque heads. Along the bottom of both sides and ends is a border of bronze, ornamented with the **T**, or cross tau pattern, variously modified, in red and yellow *champlevé* enamel, the spaces between being engraved with *chevron* pattern.

(To be continued.)



## M. BAUDRY'S PICTURES IN THE NEW OPERA HOUSE, PARIS.

THE chronicles of Art have registered few more unanticipated and deplorable catastrophes than would be realised in what, at this moment, appears to be dreaded—the destruction, by the operation of noxious influences, of M. Baudry's pictorial embellishments of the new Parisian Opera House. It is but little more than a year since these, in all their variety of size and subject, were committed to their places, without doubt of their duration, and with one general acclaim of admiration. Yet, even now, the ordinarily-observant eye can discover that a sad and serious change has begun to steal upon them—their delicate tones decline away, and ruddier tints are more strikingly impaired. This is imputed to a cause especially affecting theatres—viz. the caloric of gas acting on the deleterious humidity produced by the air that is breathed, and the transcendental dust therein mingled, by the crowds who circle through such places of amusement. It is computed that scarcely more than ten years would be required to obliterate, at the rate at which the chemical mischief has made its innings, the masterly productions of M. Baudry's imaginative pencil. The discovery of such a possible denouement is no sooner made than a laudable promptitude is displayed in proper quarters to decide on a conservative expedient for the case in hand. M. George Berger makes it known in the *Débats*, and a few days subsequently the Marquis de Chennevières, *Directeur des Beaux Arts*, puts himself in sympathetic communication with M. Baudry.

He seems to have at once adopted the suggestion of M. Berger, to the effect that the masterpieces in question should be removed from their untoward locations, and be replaced by copies made under the eye of M. Baudry himself, by select pupils of the *École des Beaux Arts*. In this manner, it had been noted, a copy of the Homer apotheosis had been executed by Messrs. Balze and Michel, under the direction of

Ingres himself, and had replaced the original in the ceiling of the Louvre.

The Director offered at once to apply to his *chef*, the Minister of Public Instruction, to have a grant, at the rate of 25,000 francs a year, made for three years, to meet this engagement of the pupils.

This matter is easily to be effected, but the more serious question in the case presents itself in the second line. What is to be done with the great originals? This is met, in the first instance, by the affirmation and, in truth, most melancholy fact that under its present economic exigencies, the State cannot play a liberal part, otherwise a special gallery should be dedicated, and most deservedly, to M. Baudry. Some expedient less exacting and more or less temporary, must be looked to, and amongst others, what most seems to meet the views of Monsieur de Chennevières is, that either in the extensive renovations connecting the Louvre and Tuileries, or in the new Hotel de Ville, the architects could be led to harmonise with their designs in detail, the adoption of such pictorial auxiliaries as those which now seem destined to destruction. The Art world will be not a little alive—not a little in suspense—as to how the very awkward predicament involved in this most singular affair will be satisfactorily arranged.

Meantime, have not we, here at home, had some melancholy visitation, wherein the genius of a great painter has been betrayed by the dull material wherein he worked? Are we doomed to lose even every reminiscence (engraving apart) of our Hilton's noble works, which have so few rivals, on British canvas—'The Druid Sacrifice' and 'The Finding of Harold's Body'? Cannot a commission to copy (not with an asphalte agency) be entrusted to some recognised young artist of inspiration, with a guiding superintendence to encourage and aid him? Would that thus, to the masterpieces of Hilton's conception, there might be affixed a *Non omnis moriar!*

## THE SONNET.

FROM THE PICTURE IN THE SHEEPSHANKS COLLECTION, SOUTH KENSINGTON.

W. MULREADY, R.A., Painter.

J. C. ARMYTAGE, Engraver.

THIS picture, which was exhibited at the Royal Academy in 1839, has always been highly appreciated by connoisseurs for its merits, and—since it has become the property of the nation, and now hangs in one of the national collections where all may see it—by the public generally, for its pleasant and attractive sentiment. Seated beside some beeches on the margin of a brook is a young rustic girl reading some lines which in all probability the youth by her side has written, and, it may be presumed, in her praise. With an awkwardness quite pardonable under the circumstances, he stoops down as if to fasten his shoe-tie, but casts a sidelong glance at the maiden's face to ascertain what effect the poetical effusion has on her. It is not easy to interpret this with accuracy, but there is a merry expression in the girl's eye, showing that at least the sentiment of the lines is not distasteful to her. In the draperies of the figures reds and browns prevail, as they do in many of Mulready's pictures; but any intensity of colour is subdued by the girl's dark hair, as well as by a general cool light, as of the going down of the sun. The picture, when exhibited in the Academy, gave rise to a short but most appreciative poem, by the author of "Rufus, or the Red King," which was published in a popular periodical of the time: a few stanzas of it may not inappropriately be introduced here:—

"For all Art's triumphs here that blend"  
Pass not this little picture by,  
But on its glorious canvas bend  
'The quiet of a loving eye.'

\* The Royal Academy Exhibition.

"It tells a tale, nor bard nor book  
Hath ever told so sweetly well,  
Of lovers by a summer brook,  
Lone-seated in their native dell.

"Abashed *he* sits with brow declined—  
His listless arms are downward flung—  
Oh, why, if both are true and kind?  
Oh, why, if both are fair and young?

"That scroll! a tender scroll and pure!  
Why sits he like an infant chidden?  
And why, half-raptured, half-demure,  
*Her* lips with trembling fingers hidden?

"The master-hand this scene that drew  
Hath tried and trusted Nature well—  
The lover is a poet too,  
And tells his love as poets tell.

"Oh, spirit of creative art!  
I feel thy double magic now!  
Oh, painter of the human heart!  
Painter and poet both art thou!"

Mulready was an artist who, in his special department, must always be ranked with the greatest of modern times: that department may not be an elevated one in itself, but he dignified it by the manner in which he set it forth. There is nothing in the whole range of Dutch or Flemish art that can be brought into competition with his works for the combined qualities of accurate drawing, elaborate finish, splendour of colour, and refinement of feeling, even where his subjects are of the most humorous character.





W. MULREADY, R. A. PINX'T

J. C. ARMYTAGE, SCULPTOR

THE SONNET.

FROM THE PICTURE IN THE SHEEPSHANKS COLLECTION.







## THE COSTUME OF ENGLISH WOMEN

FROM THE HEPTARCHY TO THE PRESENT DAY.

By WALTER THORNBURY.

## CHAPTER III.

## HENRY VII.—HENRY VIII.



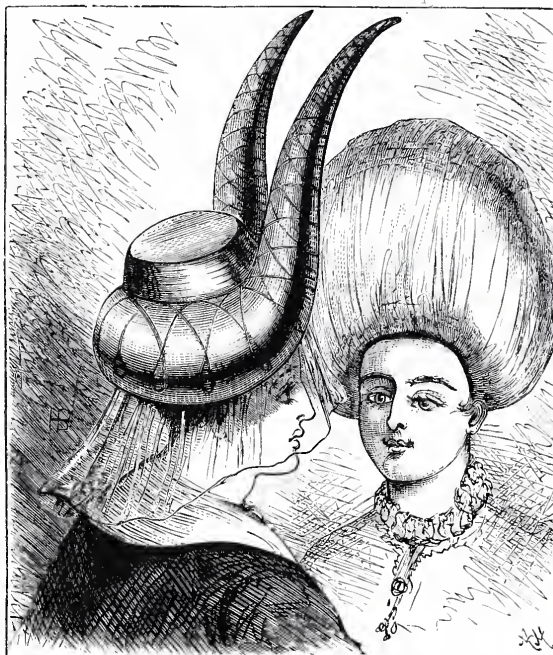
HE corpse of the tyrant Richard had scarcely been thrown across a herald's horse and dragged into Leicester, before the conqueror Henry had sent for the Princess Elizabeth of York, to whom he was engaged, and early in January of the next year they were married in Westminster Abbey. The red and the white rose now grew on the same bush, and the long and terrible civil war was ended. Henry of Richmond had married Elizabeth, eldest daughter of Edward IV. Henry, disregarding his wife's direct claim to the throne, chose, however, to be recognised by Parliament as the independent sovereign of England.

When the king had put down the shortlived rebellion of Lambert Simnel, who had personated the young Earl of Warwick, he came back to London to attend the coronation of his fair queen. At the coronation procession through the city to Westminster, this beautiful woman wore a kirtle of white damasked cloth of gold, and a mantle of the same furred with ermine, fastened on the breast with a knot of gold and silk, strung with gold knobs and tassels. Her yellow hair hung (as usual with English maidens) down her back, and she wore on her head a piped network and a circlet of gold studded with gems. At the coronation itself her dress was a kirtle of purple velvet banded with crimine. Many people were trampled to death at this ceremony in the struggle to tear to pieces the carpet from the Hall to the Abbey, which was a perquisite of the mob on these occasions. This queen seems, though extremely economical in personal matters, to have been fond of the splendour of the period, and we find her on a certain St. George's day riding in a car covered with cloth of gold, attended by twenty-one ladies dressed in crimson velvet, and mounted on white palfreys, whose reins and housings were studded with the white roses of the house of York. The chief peculiarity of the queen's dress, and one which especially marks the age, was the hood coming to a sharp point above her forehead, with a long scarf following the same shape, and broadly bordered with jewels. In her portrait this beautiful and amiable queen wears ermine cuffs.

The dress of the ordinary ladies of Henry VII.'s reign was chiefly remarkable for the large, full sleeves, sometimes tied at intervals from the elbow to the wrist, which was small. The gowns were cut square at the neck and shoulders; belts and buckles were worn. Large hats, like those in Lawrence's time, were fashionable. The sleeves were often slashed, like the men's. The caps and nets were of gold thread or embroidery. The ladies' outer sleeves were sometimes pierced for the hand to come through. The elderly ladies wore turned-back Capuchins, or hoods. Skelton, in his droll verses on Eleanor Ruming, a noted alewife, describes her as dressed in grey russet and Lincoln green. Her kirtle was Bristol red, and she had heavy cloths on her head. Her shoes were smeared with tallow.

Katharine of Arragon, the first wife of that Mormonic monarch, Henry VIII., might, it would be supposed, have introduced many Spanish fashions into England. When the Infanta entered London, she came riding on a mule, and wore a large round hat like a cardinal's hat, tied on with a gold lace; and, underneath, her hair was covered with a carnation-coloured coif, from under which her auburn hair streamed down over her shoulders. Her *gouvernante* was dressed in black, and her head wrapped in black and white. This queen first introduced the farthingale, or large wired over-dress, hitherto unknown. At her

wedding at St. Paul's to Prince Arthur, she wore a sort of coif of white silk, and a mantilla bordered with gold, pearls, and precious stones, which partly veiled her not too beautiful face.



Time of Edward IV.: Cotton MS., Nero, D 9; and Royal MS., 15 E. II. and 15 E. IV.

Her gown was large both in sleeves and body, with many plaits; and there were hoops in it to sway it out. The queen wore at her waist a gold pomander (or ball of perforated gold), which



English Ladies, end of Fifteenth Century: from Lacroix and Seré's "Le Moyen et la Renaissance."

enclosed a globe of perfumed paste. The Versailles portrait of Katharine of Arragon, according to Miss Strickland, is remarkable for the hood-cap of five corners, from the back of which



the black mantilla, or veil of Spain, hung down. Her robe is of dark blue velvet, terminating in a graceful train bordered with fur. The sleeves are straight, with ruffles, and are slashed at the wrists. Over them come great hanging sleeves of miniver. The petticoat is gold-coloured satin, barred with gold. The expression of the face is calm, the features are regular, but the



End of the Fourteenth Century : C. Louandre.

figure is too massive. The forehead is of enormous height, and there is a resemblance in the features to her nephew, Charles V. In one of her portraits she holds in her hand sprigs of lavender; a common custom in a time when pestilence was so frequent. In the Versailles portrait Katharine is laden with jewels; clusters



Flanders, Fifteenth Century :  
C. Louandre.

France, Fifteenth Century :  
C. Louandre.

of rubies and strings of pearls are linked round her throat and waist, and a *cordelière* belt of jewels hangs from her waist to her feet.

Anne Boleyn's dress leads us to another phase of the dress of this reign. We find in the gay pages of Brantome an account of her dress at the court of Francis I., when she went over to

France with Mary Tudor, the young wife of Louis XII. Fair Anne was an accomplished as well as a beautiful woman, who could sing like a mermaid, play the lute like King David, dance to the same, nor does she seem to have despised the art of the milliner. She had a bourrelet, or cape, of blue velvet, trimmed with points, and at the end of every point hung a little bell of gold. Her vest was of blue velvet starred with silver, and she wore a surcoat of watered silk lined with miniver, with long hanging sleeves, that hid "the white wonder" of her hand. Her feet were covered with blue velvet brodequins, and on each instep shone a diamond star. On her fair head she wore a golden-coloured aureole of plaited gauze. And a bonny dress it was, it must be allowed.

There is always a fly in the ointment: with all this beauty and these accomplishments, the lute playing, the singing, and the dancing, Anne Boleyn had one great personal defect, a sixth finger on the left hand, which she hid by a long sleeve, and a large mole like a strawberry on the throat, which she covered with an ornamental collar band. In the Thornton portrait Anne Boleyn wears a gown of amber-coloured velvet, studded with emeralds, a drapery of green velvet is round her beautiful shoulders, a double string of pearls laces her throat. Her cap is singular; it has a frontlet made of the five-cornered form of double strings of pearls; on the back is a green velvet hood, with broad scarf lappets, one of which is thrown over the back of the hood, while the other hangs gracefully over the right shoulder. In one of her royal processions Anne wore a surcoat of silver tissue, and a mantle of the same lined with ermine. Her dark hair fell over her shoulders. On her cruel execution this thoughtless and unhappy woman wore a dress of black damask, with a deep white cape, while her head was covered with a small hat, with ornamented coifs under it.

Jane Seymour, to marry whom this big Bluebeard deliberately murdered Anne Boleyn, had, like Anne, been a maid-of-honour of France. This queen, who, to judge by Holbein, was no great beauty, wore the same five-cornered hood and plaited cap as her wretched predecessor. Her hair is neatly folded in cross-bands. Holbein represents her with a square corsage and a flowing scarlet robe. With this queen, who was neither young nor handsome, Henry might have been happy, and grateful for a son and heir to the throne, and might even have spared her head, but, unfortunately for her miserable successors, she died twelve days after giving birth to Edward VI. His next wife was certainly a mistake, for, misled by a flattering miniature of Holbein's, Henry married a clumsy, ugly, dull German woman, whom he impolitely compared to "a Flanders mare," and very soon got rid of. A worthy, kind woman Anne of Cleves appears to have been, and was very kind to the Princess Elizabeth when a child. She introduced into dress heavy coifs of white lawn or lace, instead of the stiff, five-cornered hoods worn by Anne Boleyn and Jane Seymour. King Henry's New Year's gift to this ugly woman, to whom he took an instant and unconcealed dislike, was a muff and tippet of rich sables, but he marred the gift by his ungracious mode of giving. The king met his unwelcome bride at the foot of Shooter's Hill. When Henry, gorgeously clad in purple velvet, damasked with gold, approached the tent of Anne of Cleves, she issued dressed in a rich gown of raised cloth of gold; on her head was a caul, over that a round cap set full of orient pearls, and above that a coronet of black velvet, and about her neck a parlet set full of rich stones. Her horse was trapped with goldsmith's work, and all her footmen wore the "black lion" of Hainault embroidered on their clothes. At her wedding this poor, unhappy woman was dressed in a gown of rich cloth of gold, embroidered thickly with great flowers formed of pearls. This gown was cut in the German fashion, round, and without a train. Anne's long yellow hair floated down on her shoulders, and on her head she wore a coronet of gems set about with sprigs of rosemary. About her neck and waist were jewels of great lustre. After the marriage and dinner the new queen appeared in a sort of man's robe of tissue, the long sleeves furred with rich sables. Her head was adorned with a jewelled coronet of lawn.

In the original chalk sketch, at Windsor, of Anne of Cleves, by



Holbein, this queen appears a plain woman with a good forehead and large dark eyes. She is dressed in bad taste, having a close-fitting gown, with a stiff, high collar and tight sleeves. The bodice opens in front, and displays a chemisette drawn round the throat with a narrow riband, and ornamented on one side with a great wheel brooch. A large staring hat, turned up boldly in front, in the Dutch fashion, is adorned with quatrefoils of gems. In the despatches of Marillac, the French ambassador, Anne is represented as putting on every day a rich new dress. None of Henry's miserable queens dressed in such bad taste, and none were so fond of dress, as Anne of Cleves. The poor neglected queen was ridiculed and slandered. Thoroughly hurt, Anne refused to make any concessions, and finally sent Henry back her wedding presents with a cold and deferential letter in German. She spent the rest of her days in contented retirement, devoting a good deal of her time to dress.

Katharine Howard, Henry's fifth queen, was a cousin german of poor Anne Boleyn. This unfortunate lady, whose youth had not been without reproach, appears in Holbein's sketches, as a plump little woman with blue eyes and brown hair, in a dress which opens a little in front. Her formal head-dress is a simple French hood, flat to the head, with a narrow plaited border. When condemned to death, Katharine confessed she had deserved to die, but remained as imperious and wilful as ever, and the only favour she asked was that she might not be put to death publicly. She knelt to the axe with quiet courage, denying ever having been faithless to the king.

The dress of the ladies of Henry VIII.'s time was chiefly marked by the partlet and the waistcoat. The latter, which had sleeves, was sometimes embroidered with gold and silver. The partlet was a sort of habit, which, taking the place of the gorget, covered the neck and throat; it was often made of white lawn, and worked with Venice gold. The gowns of rich people opened in front from the waist, and showed the kirtle or inner petticoat. The dress of Katharine Parr is described as of cloth of gold, with a kirtle of brocade with sleeves lined with crimson satin, and trimmed with three-piled crimson velvet, with a train two yards long. She wore two crosses round her neck and an ornament of diamonds. The Princess Mary is on one occasion described as wearing a cloth of gold gown, with a robe of three-piled violet velvet. They knew how to spend money in the days of that much-marrying monarch!

Elderly ladies in their widowhood sometimes adopted a conventional dress, with hood and forehead-cloth; a pleated barbe hung below the chin, and the long mourning mantle was held firm across the breast by tasseled cords fastened to studs.

Henry's next and last wife was Katharine Parr, the first Protestant queen of England. Her father had been in the household of the king. She had been already twice a widow. A wise and prudent woman, tender and patient in nursing her old and diseased husband, Katharine distinguished herself among lesser virtues by her taste in dress. The secretary of the Spanish ambassador, soon after her marriage, describes her as wearing a brocade kirtle and an open robe of cloth of gold. Her sleeves were lined with crimson satin, trimmed with three-piled crimson velvet, and she had a train more than two yards long. She wore two crosses round her neck and a rich diamond ornament; her head-dress was jewelled, her girdle of gold had large pendants. A miniature of the queen, that belonged to Horace Walpole, was taken about two years after her marriage with King Henry. It shows us a lady with small delicate features, hazel eyes, and golden hair simply arranged. "She wears a round crimson hood edged with pearls," says Miss Strickland in her account of this portrait, "surmounted by a jewelled frontlet of goldsmith's work set with rubies and pearls, while a long black veil flows from her head-dress over her shoulders. The bodice and sleeves fit tight, and are made of rich gold brocade cut plain across the bosom, and edged with rows of pearls between pipes of black and crimson velvet. Her necklace is a double row of pearls with a ruby cross, and one large pearl as a pendant. Her bodice is clasped by a large ruby brooch set in gold filigree."

During this reign English ladies used a yellow powder for their hair, to imitate the auburn and blonde colour that was then

in fashion at court. The elder ladies sometimes wore crossed bands of amber velvet to widen their foreheads. Very soon after the death of her royal husband Katharine married Admiral Thomas Seymour, who was afterwards beheaded for conspiracy.

Ugly and bigoted as Queen Mary was, she also delighted in dress. Quite as a girl we find her, by her father's wish, appearing



*Anne of Brittany, Wife of Louis XII. (1498): from a MS. in the Imperial Library, Paris.*

before the French ambassador dressed as an Icelander, and, at a subsequent masque, attired as a Roman lady in rich cloth of gold, striped diagonally with crimson, with a caul of golden thread on her hair, above which it was crowned by a bonnet of crimson velvet set with pearls and precious stones. She also



*Ladies at a Tournament, Fifteenth Century: C. Louandre.*

acted a part in a comedy by Terence in the original Latin, for she was as learned as she was ill-favoured. She was then only in her twelfth year, yet the king, in one of his speeches about the divorce from Katharine of Arragon, speaks of her as "the Lady Mary, singular both in beauty and shape, yet the offspring of a marriage which gave him (the hypocrite!) pain and torment.



of conscience." The alternately petted and spurned Mary naturally looked to marriage as an escape from home vexations. Her kinsman, Reginald Pole, the handsome son of the Countess of Salisbury, seems to have been her favourite; but he warmly opposed the divorce, and held himself aloof from so dangerous an alliance; yet he did not take priest's orders, as he had threatened, and perhaps bided his time. Mary warmly defended her mother's claims, and denied the legitimacy of Elizabeth, the offspring of an excommunicated mother. To these attacks Henry replied by declaring (in default of male issue) Elizabeth, then newly born, his heiress, and bade Mary lay aside the title of princess, which she firmly refused to do. Her establishment of one hundred and sixty persons at Beanham was dispersed, and she was placed at Hunsdon with her sister as a mere private lady. The parasites of Henry threatened her life if she was not obedient, and declared they would spurn her head when it came off, about the rushes of the hall. The king promised Anne Boleyn to kill Mary rather than exclude Elizabeth from the throne. The dying Katharine was cruelly refused an interview with her daughter. In vain the Emperor Charles remonstrated; the king replied proudly, "It is not meet that any person should prescribe to us how we should order our own daughter." So Katharine died without seeing her child. Anne Boleyn had this treatment of Mary on her mind, and expressed regret for it to Mary's friends. When "that woman" (Anne Boleyn), as Mary called her, was on the scaffold, Mary, weary of her prison, began to make overtures of submission to Cromwell, who had called her "a most ungrateful person to her dear and benign father." The queen, Jane Seymour, was kind to her, and eventually procured her leave to see her father. At this time, when this accomplished princess was studying mathematics, and Latin and Greek poetry, and learning the lute, the virginal, and the regals, we find her attending the christening of Prince Edward in a kirtle of cloth of silver, ornamented with pearls; and she presented a gold cup as a christening gift to her brother. At Queen Jane Seymour's funeral Mary knelt at the head of the coffin habited in black, a white handkerchief tied round her head and hanging down. In the funeral procession which bore the body from Hampton Court to Windsor, the princess rode on a horse trapped with black, and on the sad journey distributed thirty shillings to wayside beggars. At Easter she changed her mourning, and sent Lady Kingston prettily to her terrible father, to ask him if she should wear her white taffeta edged with velvet, which used to be his liking, and was suitable for the joyful feast.

And now the Duke of Saxony, head of the German Protestant League, proposed that Mary should wed his brother-in-law. Her portrait was asked for, but Cromwell replied that there was no instance of a king's daughter sending her picture for approval, and spoke of her as a princess endowed with most excellent learning, grace, beauty, admirable proportion of person, and all honest virtues and good qualities; but the matter never went further. Duke Philip of Bavaria was her next suitor. Mary objected to his Protestantism, so he kissed her, gave her a diamond cross as a pledge of betrothal, and rode away. Yet the German seems to have left some part of his heart behind, for he renewed his suit six years later, and died a bachelor.

Mary's hopes of succession increasing, suitors began again to arise. Her hand was demanded in 1542 by Francis I. for his second son Charles, Duke of Orleans, and the treaty was conducted at Chablis, in Burgundy, a place not unknown to Englishmen. Then began the usual mean and degrading wrangle for the dowry; Henry VIII. only offered 200,000 crowns, while Francis I. required a million. The negotiation fell through. Mary seems to have been an indefatigable needlewoman in that age when there were nothing that you can call books; and her accounts show her now working a pair of sleeves for a friend's Italian gown, and then a pair adorned with gold and parchment lace. She seems, from the privy purse expenses, to have been fond of perfumed gloves from Spain, which were the fashion of the day.

Though Mary received many rebukes about her Catholicism from her brother Edward, she was comparatively happy under his

reign. When the poor and too precious king began to pine, court was paid to the rising sun. After some troubles which are familiar to our readers, Mary ascended the throne. At her arrival in London she was followed by seventy ladies mounted on horseback, and clad in crimson velvet, while five hundred nobles and gentlemen formed the rear. The queen was in a splendid litter, drawn by six white horses covered with housings of cloth of silver. She wore a gown of blue velvet furred with ermine, on her head was a caul of gold network studded with pearls and precious stones, and so heavy that she had to hold it. Elizabeth followed in an open chariot covered with crimson velvet, and by her side was worthy old Anne of Cleves, dressed in robe and kirtle of cloth of silver. The ladies of the bedchamber followed on horseback, dressed in kirtles of gold or silver cloth and robes of crimson velvet; the horses were trapped with the same. After them rode the queen's chamberers, they and their horses trapped with crimson satin. At her coronation the queen, when she removed her royal mantle, appeared in a corset of purple velvet. After unction the queen came forth in a robe of white taffeta and a mantle of purple velvet furred with ermine. If a lady has the least taste for dress, a wedding day is the day for displaying it. An eyewitness says:—The queen was dressed at her marriage in the French style, in a robe richly brocaded on a gold ground, with a long train splendidly bordered with pearls and diamonds of great size. The large *rebras* sleeves were turned up with clusters of gold set with pearls and diamonds. Her chaperon, or coif, was bordered with two rows of large diamonds. The close gown, or kirtle, worn beneath the robe was of white satin wrought with silver. On her breast the queen wore that remarkable diamond of inestimable value sent to her as a gift from King Philip, whilst he was still in Spain, by the Marquis de los Nanes. So far, says Miss Strickland, the dress was in good taste; but scarlet shoes and brodequins, and a black velvet scarf, added to this costume by the royal bride, can scarcely be considered improvements.

At Mary's third parliament, when King Philip, the bold bridegroom, came riding by her side, the coldhearted queen rode on a trained courser which was adorned with a gold housing and bands, and rosettes of gems. She rode on the old bended side-saddle, though Catherine de Medicis had already introduced the modern pommel one. She wore a small coif, a band of rare jewels passed over her head and clasped under her chin, while a Spanish mantilla hung in broad folds from her head to her waist. Her dress opened from the throat to the chest, with a very small ruff surmounting a chemisette. She showed a carcanet of jewels round her throat, connected with a splendid ruche and a pear pearl fastened on her chest. The sleeves, slashed and moderately full towards the elbow, were gathered at the wrists into ruffles and jewelled bracelets. The tight and tapering corsage was bound at the waist by a cordelier of gems. The skirt of the robe was open from the waist, but could be closed by eglets studded with jewels. Such, says Miss Strickland, was the riding-dress of ladies of rank before the monstrous farthingale was introduced which was worn by Queen Elizabeth even on horseback.

But now for a greater dresser even than Mary. Elizabeth is said to have been the mistress of many million hearts and full a thousand dresses: the real fact is, that her brocades and embroideries were too rich to destroy, and too well known to give away.

The waxwork figure of Elizabeth at Westminster exhibits her in royal robes, as she may have appeared at Tilbury or at Kenilworth. She wears a kirtle and bodice of very rich crimson satin, embroidered with silver, the front of the skirt being wrought in a bold coral pattern, and fringed and tufted with spangled silver fringe; the bodice is very long and slightly rounded at the point, the stomacher embroidered in quatrefoils of silver bullion, interspersed with rosettes and crosses of large round Roman pearls, medallions of rubies, sapphires, and diamonds, and is edged with silver lace and ermine. The bodice is cut low, so as to display the bosom without any tucker or handkerchief, with a high ruff of guipure of the Spanish fashion, and sloping towards the bust; the sleeves are turned



over at the wrist with cuffs and reversed ruffles of the material of the ruff. About her neck is a carcanet of large round pearls, bruires, and emeralds, while long strings of pearls festoon over her neck, and descend below the elbow in tassels. Her royal mantle, of purple velvet trimmed with rows of ermine and gold lace, is attached to the shoulders with gold cordons and tassels, and falls behind in a long train. The skirt of her under dress is cut short to display her small feet, of which she was proud.

She wears high-heeled shoes of pale-coloured cloth, with enormous white ribbon bows, composed of six loops edged with silver gimp, and in the centre a large pearl medallion; her ear-rings are circular pearl and ruby medallions, with pear-shaped pendants. Her light auburn hair is frizzed very short above the ears, but descends behind in rich, stiff, cannon curls, and is thickly beset with pearls. Her royal crown is affloriated, small, and high, and placed very far back on her head, leaving her broad round forehead bare. A gold cordon, with large tufted and spangled gold tassels, descends nearly to her feet.

As Elizabeth grew older, she attempted more and more to hide the dilapidations of nature by the resources of art. In a portrait at a hall in Suffolk her ruff is smaller, and resembles that worn by Mary Stuart when queen of France. It is formed of small circular quillings of silver guipure, closely fitting round the throat, and confined by a rich collar of rubies, amethysts, and pearls, set in a beautiful gold filigree pattern, with large pear-shaped pearls depending from each lozenge. Her bodice is of rich white brocade, embroidered with bullion in broad diagonal stripes, in a running pattern of hops and hop leaves; it fastens down the front, is made tight to the shape, and slopes to a point. It is ornamented between the embroidery with gems set in gold filigree. The bodice is slashed with purple velvet, edged with bullion.

The rich sleeves are surmounted on the shoulder with puffs of gold gauze, separated with rubies and amethysts, and two small rouleaus wreathed with pearls and bullion. The sleeves are slashed with velvet, embroidered with bullion decorated with gems, and finished at the wrists with quilted ruffles. From her neck hangs the jewel and ribbon of the Garter. The George is a large oval medallion, pendant from a pale blue ribbon, and is decorated with rubies and amethysts in a lozenge setting. Round her waist is a jewelled girdle; the skirt of her dress is very full, and faced with three stripes of miniver; on her head is an elegant coronal of gems and goldsmith's work, placed on crimson velvet, surmounted with a transparent wreath of laurel leaves, made of gold gauze and stiffened with gold wire; lappets descend from this wreath, formed of pipes of gold gauze arranged in lattices, edged with vandyked guipure of bullion, and fastened at every crossing with a large round pearl; a white rose confines one of the lappets to the right temple. Her hands, of which she was very proud, are ungloved. Her gloves were of thick white kid, richly embroidered upon the back with bullion, pearls, and coloured, fringed with gold, stiffened with bullion gimp, and slashed with coloured satin at the elbows. In the palm five air-holes are stamped, to release the perspiration.

In the Cecil collection she wears a lofty head-dress with a heron plume, and two ruffs, and her robe is allegorically covered with eyes. In one of the Tollemache miniatures, taken in early life, probably when about twenty, she wears a simple black dress trimmed with a double row of pearls, and fastened down the front with bows of rose-coloured ribbon; her hair, rolled back from her forehead, is surmounted with a stuffed satin fillet, decorated in front with a jewel and three pearls. From her ears hang pearl ear-rings.

At Greenwich, in 1598, the year Burleigh died, she appeared to Hentzner's (a German tourist) eyes dressed in white silk, bordered with pearls as large as beans, and over it a black silk mantle shot with silver threads, her long mantle being borne by a marchioness. Round her neck was an oblong collar of gold and jewels; her long white hands sparkled with rings and jewels, pearl drops hung from her ears, she wore a wig of red hair, and had her bosom, according to the English maiden's custom, uncovered.

The list of the queen's wardrobe in 1600 shows us that she had then only 99 robes, 126 kirtles, 269 gowns (round, loose, and French), 136 foreparts, 125 petticoats, and 27 fans, not to mention 96 cloaks, 83 saveguards, 85 doublets, and 18 lap mantles.

Her gowns were of the richest materials: purple, gold tissue, crimson satin, cloth of gold, cloth of silver, white velvet, murrey cloth, tawny satin, ash-coloured silk, white cypress, cloudy-coloured satin, horseflesh-coloured satin, Isabella-coloured satin, dove-coloured velvet, lady-blush satin, drake-coloured satin, and clay-coloured satin.

The cloaks are of perfumed leather, black taffety; the petticoats of blue satin; the jupes of orange-coloured satin; the doublets of straw-coloured satin; the mantles of white blush, striped with red swansdown.

Other gowns we find adorned with bees, spiders, flies, worms, trunks of trees, pansies, oak leaves, and mulberries, so that "Bess" must have looked like an illustrated edition of "Æsop's Fables." In one case she shines in rainbows, clouds, flames of fire, and suns; in another with fountains and trees, snakes and grasshoppers; the buttons themselves, in one instance, assume the shape of butterflies, in another of birds of Paradise.

The great essentials of Elizabethan dress are summed up—the detail would require a volume to itself: the ladies wore low dresses and stomachers, ruffs and hats, farthingales, scarves, and velvet masks, frequently carrying scented gloves, feather fans, and mirrors at their girdles. Country women wore plain small quilted ruffs, unadorned hoods, or simple broad-brimmed hats.

The ladies often wore doublets and jerkins, tight-bosomed like a modern riding-habit, and made jaunty like those of a page, buttoned down the breast, and trimmed with wings, welts, and pinions at the shoulders. They were embroidered with lace three fingers broad, or with velvet stripes. Many wore trailing sleeves, others had them tight, slashed, and pointed, with silk ribbons tied in true-love knots. Some had long copes, faced with velvet or fine-wrought silk taffety, and richly fringed, while others' gowns were simply peaked down the back.

## CORRUPTION OF NATIONAL ART IDIOSYNCRASY.

IT was lately reported in the daily papers, that "Sir Louis Mallet, of the India Office, had gone to India for the purpose of ascertaining whether the Indian Government would not be able to manage to abolish the duties on English manufactured goods." Commercially, nothing could be more desirable; and having said thus much, we may be allowed, in the cause of Art, to raise a few objections.

We by no means desire that the growth of Manchester should be retarded by a question of taste, but rather that she may make her worldwide blessings more acceptable to the educated or naturally correct eye. At the present moment, the enormous

influx of Japanese wares is scarcely so remarkable, as the evident fact, that the æsthetic mind of that surprising people is beginning to pervade almost every ornamental manufacture in Europe, from the patterns on textile fabrics, to the illustrations of books; and it is not too much to say, that we may trace this preponderating influence, even in the exhibitions of the Royal Academy. But this influence has its dangers; and when imitations are attempted before the designer has mastered, not merely by an act of memory, a thousand varied and novel forms, but the peculiar idiosyncrasy of the Oriental mind, the result is too often, as we may easily satisfy ourselves by looking into the



shop windows, the gradual development of a debased composite, in which Oriental forms are incongruously united without their true relation to each other; while the *feeling* of the composition is purely European, and not unfrequently betrays itself by a crude attempt to improve, in some *isolated* particular, on the original model.

The following paragraph appeared not very long since in another paper, and is doubly worthy of comment, both for the truths which it rehearses, and for the errors which it misinterprets:—"Complaints have, with more or less justice, been recently made as to the gradual degeneration of Japanese Art. Connoisseurs, with melancholy sighs, declare that a suddenly extreme but spasmodic demand has begotten an excessive but chronic supply, and that the market is now flooded with Japanese Art manufactures, the abundance of whose quantity is not commensurate with the quality of former times. You may buy at present for a shilling that which five years ago could not without difficulty be obtained for a guinea; but the shilling article, it is contended, now represents rather the worth of sixpence than the normal twenty-one shillings. Neither Satsuma nor Yokohama nor Jeddo wares are so tasteful—that is to say, so grotesquely out of taste—as they were wont to be; 'crackle' is no longer skilfully, but is clumsily produced; colours are becoming garish, and designs poverty-stricken; and even the famous lacquer—so the pessimists declare—has lost much of its brilliant gloss and exquisite finish. As respects quaintness and copiousness of design, however, we are entitled to hope that a *regenerative impetus* will speedily be given to Art in the far-off islands so rapidly opened up to European influences."

Both the Chinese and Japanese manufacturers shun and avoid, as a rule, the reproduction of the designs of their *inferior* artists, and consequently a really good design, though but of the simplest subject, is almost certain to be perpetuated in every variety of manufacture. And so far is this feeling carried, that in adapting a design to the material in hand, we may observe that the Oriental manufacturer generally prefers taking a *portion* of a good design for his purpose, rather than utilise another which, from its dimensions, &c., might be more suitable, but the *style* of which is inferior.

The Satsuma, Yokohama, and Yeddo wares are as tasteful as ever, but with this reservation, that the higher class of them is necessarily limited, not *reduced* in quantity; while the large European demand obliges the producer to manufacture what may be called a *popular* class of goods. The better sorts are not in reality fewer, but the inferior are much more numerous. It is the last sentence in the above extract, however, which is most alarming to the mind that has watched the progress of Art corruption in the manufactures of India. Conspicuous among the latter are the far-famed Cashmere shawls. The superior beauty of the older designs is very remarkable, and is thus accounted for. So far back as the year 1850 (when the present writer was serving with his corps in Upper India and the Punjab), the ruler of Cashmere imposed such ruinous taxes on the workers of these beautiful fabrics, that to avoid his impolitic tyranny large numbers left their country and settled in the Punjab, immediately after its annexation to our empire. These immigrants, however, could not succeed, even with the same textile materials, in equalling their former work. The embroidery was not inferior, but the colours, although brought from Cashmere, no longer yielded the same brilliant results. This degeneracy was, apparently with some truth, attributed to the water, and perhaps even to atmospheric causes.

But these shawlworkers of the Punjab, relieved of the burden of a crushing taxation, could now afford to sell their work at a much lower rate; consequently, Europeans who visited them, and who as a rule were persons of little or no taste, took with them the designs of Paisley or Lyons, or gave their own, and the result has been a large importation into England of feeble conglomerations of various inharmonious styles, produced in weak colours, which still, however, under the *generic* name of Cashmere, obtain a ready sale.

In respect of *Art*, it would indeed be deplorable if Manchester, instead of encouraging her own artists, and holding out inducements

to attend more to quality than quantity, should simply propose to crush out what is still good in Indian Art, merely to supply debased designs. Dear almost at any price, except for the purely practical purpose of clothing the body, such fabrics are a national reproach, and if introduced into India in extraordinary quantity, would probably undermine native art, and destroy its peculiar forms.

The influence of the really refined taste of the late Prince Consort may be traced in most of our recent works of Art and manufactures with which he was personally interested; and there can be little doubt that, even in the commonest articles of daily domestic use, the same influence is to be detected. Had the Prince survived to these days, it may be fairly assumed that he would have corrected the increasing indifference to purity of style. If any original style be popular, a host of base imitators is sure to swarm the market, and to corrupt, more or less, the public taste—just as the *Times* recently remarked on the adulterations of the national drink of Ireland. When the name of Dublin whisky "got up," so many vile compounds were invented to counterfeit the real spirit, that, in the course of time, people began to distrust everything bearing the name, and in consequence the trade suffered and began to decline.

So likewise with chintzes and other cotton fabrics, the *true grotesque*, as a rule, is far more effective than the realistic attempt to portray natural objects in their actual aspects. But, in all cases, "the appropriate" is absolutely necessary, and the manufacturer who, in order to economise, dispenses with the services of a really talented designer, and trusts rather to the appropriation of designs from industries of a *different* character, will either lose his market or ultimately corrupt it irretrievably.\* The *false*, under such circumstances, is not that which is *untrue to nature*, but that which is untrue to the conditions, requirements, and limits of *Art*.

One who, like the writer, may have had a varied personal experience of many diverse races, in those regions where our countrymen have obtained a footing, has probably felt that the Art idiosyncrasy peculiar to these races is in every instance due to local influence, derived from the phenomena of nature, whose various aspects in the flora, fauna, and geological configuration of each country—from the golden clouds floating in an azure vault of Sierra Leone, to the curvatures of "the ribbed sea sand," and grotesquely waterworn rocks, as in Southern China—imprint themselves indelibly on a *hereditary succession* of minds. We see this influence rudely developed in the gaudily-painted calabashes of Africa, and carried perhaps to the highest perfection in Japan.

But "the art itself is nature," and the mere technical copyist who practises in conservatories, or from books, on the unfamiliar and strange forms of *orchids*, *aristolochias*, &c., almost invariably fails to transfer the life or characteristic sentiment of the flower or leaf to the industrial arts; for he has no innate love of either, and neither has been mixed up with the associations of *childhood* through many generations. Such designs are often gorgeous, without accuracy of tone and style; and when fidelity to nature is attempted, the result is too generally weakness, and an ostentatious effort to observe certain conventional proprieties. Thus the Oriental's bamboo quivering in the wind, his reeds and water lilies, or the pink bloom of the peach-tree in spring, are invariably failures when attempted by our designers. Objects must *live* in the artist's thoughts, not simply *hibernate* in the cells of his memory, where they are, as it were, labelled and ticketed for use when required, according to the fashion of the passing hour. Designs immediately betray their poverty when the designer, neglecting the natural sources of inspiration peculiar to his own race, seeks to steal and then disguise the forms and combinations of colour peculiar to an *entirely different*

\* The writer was well acquainted with a firm in Manchester which paid its staff of designers the lowest possible salaries, and used to employ these discouraged young men on the task of copying and adapting pretty designs of birds, flowers, &c., from "five-quire" packets of note paper, playing-cards, &c. To a dissatisfied purchaser the answer would be, "It must be a good pattern, for we have sold more of it than any other;" the true explanation being that it was simply cheap, and therefore commanded a market among the unæsthetic poor so numerous everywhere.



*cast of mind*; and thus, so to speak, a discord is at once produced, by the variations on a beautiful theme being entirely different from their original in style, time, and key.

These remarks are intended to apply chiefly to textile *fabrics* and their *ornamentation*; and as the one represents *spirit*, as the other does matter, *both* should, as much as possible, be protected from the degeneration brought about by cheap and bad imitations.

The native purchaser of India may find economy in the use of the *calico* of Europe or America, but he will probably never be reconciled to the hybrid *patterns* which convey to *his* mind no meaning or association of ideas. The rose, the cockscomb, the iris, or the marigold, are forms of beauty familiar to the Oriental mind, and found everywhere; but under European treatment, to the Hindu and Mahomedan alike, this beauty, although not by any means diminished, is nevertheless unappreciated.

With purely *geometrical* designs it is otherwise, and the exquisite marble trelliswork and traceries of the temples, palaces, and tombs of Upper India—rubbings from which the writer has frequently seen being taken by agents from England—may be

reproduced in metal, and made, from an artist's point of view, legitimate articles of trade—always provided that no additions in the form of mediæval shields and helmets be made to the starchy or fretted designs which are especially beautiful among the magnificent ruins of Delhi and the superb mausoleums of Agra, compared with which modern Europe has no equals.

Our own manufacturers will have no reason to complain if they be cut out of the Indian market by the poverty of their *designs*; and it would be indeed a worldwide calamity if, in order to introduce a cheaper article into the Indian market, the native school of design should be deteriorated, or perhaps destroyed. Fortunately for India, and for Art in general, there is no probability of such a misfortune; and the recent reply (since these remarks were in type) of Lord Salisbury to a Manchester deputation, is entirely reassuring, for in India there is no independent authority which can resist improper pressure *here*; and it becomes doubly the duty of a Secretary for India to require that respect should be shown to Indian opinion by those who would have the Peninsula governed without regard to it.

J. H. L. A.

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## ROYAL SCOTTISH ACADEMY.

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ON the 12th of February the Royal Scottish Academy opened its fiftieth exhibition. Owing to the recent demise of the esteemed President, Sir George Harvey, and out of respect for his memory, the customary inauguration dinner was not held. The new President is Daniel Macnee, Esq., the well-known portrait painter. Above a thousand works claim attention in the galleries. There are more portraits than usual, a circumstance that may be accounted for in two ways—the prevailing custom of presentations, and the fact that some of our best artists do occasionally vary their labours and augment their incomes by recourse to this popular branch. In addition to the contributions of the new President, Messrs. N. Macbeth, Barclay, O. Leyde, G. Reid, and many others have sent various excellent portraits. Several works by members of the Royal Academy have, as usual, been lent for exhibition; among these, and also among the works of other artists, are some which have already been noticed in our columns.

The Scottish artists resident in London muster in considerable strength, and there is in the galleries a goodly sprinkling of English works. Among *genre* pictures 'Fun or Mischief,' by J. Sant, R.A., is a beautiful head and shoulders of a young girl at a window, charmingly coloured. 'Miss Elizabeth,' by Alma Tadema, A.R.A., has seldom been equalled for subtlety in the management of light and shade. The white muslin drapery against the yellow wall-paper and the black fan offer inimitable contrasts. The *pose* of the head savours a little of affectation, yet there is a quiet piquancy in the expression of the face which is very attractive. The flesh tints are a study, as is also the single marigold nestling in the sunny hair. In 'The Gowrie Conspiracy' J. M. Barclay, R.S.A., has chosen the moment when James, with Ruthven's hand upon his throat, has dragged him to the window crying "Treason!" The situation is exciting and the handling vigorous, though the face of the assailant lacks the fiery determination befitting the deadly struggle. W. F. Douglas, R.S.A., is quaint and imaginative as ever. 'The Suicide's Pool' where, by the edge of the deep black water, penned in by gloomy underwood, lie some stray bits of attire, tells a weird story of a cold escape from life's bitterness. 'China Mania,' by the same, showing a lady in antique costume arranging her porcelain treasures, is daintily rendered. A large canvas, 'Scene in Greyfriars Churchyard, 1679,' brings J. Drummond, R.S.A., once more before us as the recorder of one of those historic episodes which he mostly affects. In working at these, we think he has been more successful than in this specimen. The story is scantily told by the figures outside the

railing, while those within it fail to heighten or concentrate the interest. Yet the composition has good points in the grouping of the objects and the accuracy of manipulation in the details. There is considerable feeling in J. C. Noble's 'Hope and Memory,' though the girl gazing into the fire scarcely embodies the former so well as the old woman does the latter. Indeed, that peculiar look of regretful reverie over the days that can never return has seldom found better exposition. W. B. Hole makes much of an amusing incident, a young woman waiting to convey passengers in a ferry-boat suddenly confronted by a strolling musician, an organ on his back, a monkey on his shoulder, and leading a shaggy brown bear in a string—'Ugly Customers' indeed! The landscape effect is excellent. 'A Fountain in Seville' is a capital sample of R. Gavin, A.R.S.A.; the urchins lounging on the margin under the shadow of the huge marble basin, are *beaux idéals* of warm southern indolence. W. E. Lockart's, A.R.S.A., 'Orange Harvest,' where from a richly-hung grove the fruit is being gathered and packed for market, is a sunny scene very agreeable to contemplate. We are not familiar with Minorca skies, yet venture the suggestion that the bluish white here introduced is at least exaggerated. Mr. Lockhart's 'Paquita' is a charming little maiden standing out clear and joyous amidst the greenwood surroundings. There is excellent quality in the works of George Hay, R.S.A. Elect, and a certain jocular flavour in his choice of themes which are never commonplace. Witness 'Caleb Balderston' (of grotesque memory) rapidly overturning the kitchen crockery, while he shouts to the astonished housekeeper, 'Skirl, Mysie, skirl!' Keeley Halswelle, A.R.S.A., again revels in Italian life; the 'Contadina at the Shrine' lacks central interest, and is somewhat feeble in conception. Not so the 'Roman Fruit-girl,' which is highly characteristic and beautifully finished. 'The Officer on the Watch,' J. C. Houston, R.S.A., is excellently coloured, the figure is firmly posed, and stands out clear from the canvas. Commendation is due to R. Gibb, a young artist of lofty aspirations. In his 'Death of St. Columba' the grouping is deftly managed, and the tone harmonious, in unison with the solemnity of the occasion; critically, the visage of the saint is hardly so deathlike as is natural.

W. M'Taggart, R.S.A., is one of those painters who happily unite figures with landscape. 'On the Sandhills' is a pleasing scene of childhood loitering by the seaside—over white in colour. But what can be more sweet and truthful than the 'Young Fishers' idling in the boat on the lake, with the long stretch of shore (cottage lined) beyond? We are glad to encounter J. Israels in



a new walk, being rather tired of his thick-lipped, heavily-draped Jewish maidens. 'The Departure,' wherein a mother and children watch the boat fast fading from sight over rather a lowering sea, is simple and touching. P. Nisbet exhibits an 'Italian Street Scene,' eminently picturesque. 'Sad News,' by H. Oehmichen, is impressively touching. 'Milking-time,' R. T. Ross, R.S.A., though thin in colour, is prettily conceived. This clever artist shows to greater advantage, however, in 'Parton Ha,' a veritable transcript of fisher-life on the beach, into which he has characteristically introduced some poultry. R. Ross, junior, evidences marked improvement; besides the 'Old Cherry-tree,' we would specially commend 'A Corner in Surrey,' a small canvas, from which we literally *snatch* a glimpse of cool delicious greenery, suggestive of peaceful country life. We are sorry to have such scant contributions from H. Cameron, R.S.A.: a mother caressing her infant, and the solitary female wrapt in serious meditation, give but faint index of his powers. 'Auld Lang Syne,' by E. Nicol, A.R.A., shows an old woman turning over some faded letters, that tell, no doubt, of younger, if not happier days; the composition is vigorously executed, with a large spice of sentiment, in accordance with the situation. J. Archer's, R.S.A., 'How the Twins sat to Sir Joshua,' is a charming impersonation of the childish graces. 'Divided Attention,' a woman spinning by the cradle, by R. Sanderson, is a sweetly-rendered episode of cottage life. It is too clean, however; and herein this artist is apt to err, for cleanness, be it remembered, is not finish; nothing in nature is smooth as if taken from a bandbox. 'Lilias,' R. Herdman, is a bewitching wee lassie holding primroses to her bosom. Let us hope that the portrait has an original.

The Scottish landscape painters have all been at work, and to purpose. Prominent among them is Waller Paton, R.S.A., who varies this year his delicious summer-evening transcripts with a magnificent view of the 'Deer Forest, Mamore.' Here the eye wanders entranced over the fair domain, where the shifting light on the trees is a marvel of art. S. Bough, R.S.A., has taken up a novel and exciting subject in 'The Rocket Cart.' In many respects this is a grand picture, inasmuch as the war of the elements is always so; and those courageous men and women who are fain to do battle with the tempest, taken in conjunction with the whole scene, are rendered with a dashing breadth of reality that carries us away into their midst. The misty con-

fusion in earth, air, and ocean, created by the flying foam, is forcibly expressed; while in dreary distance the unfortunate ship among the breakers is dimly descried. 'Drumharry'—a pass into one of the recesses of stern Caledonia—

"Where peesweips, whauks, and plovers cry dreary,"

is in the best manner of J. Smart, R.S.A. 'On the Deveron,' by A. Perigal, R.S.A., shows a fine effect of trees overhanging water, perfectly free from his usual hardness, cool and beautiful. J. C. Wintour, A.R.S.A., is a rich colourist *par excellence*; and as long as he paints such works as 'Evening on the Ellwand,' we must needs applaud. A. Fraser, R.S.A., delights us with the fresh tints of his 'Cadzow Forest in June.' W. B. Brown, A.R.S.A., takes us captive by his 'Hawthornden,' so exquisitely the radiance glints through the trees. James Cassie, A.R.S.A., and J. Farquharson fully sustain their merited reputation in several works, and J. B. Macdonald, A.R.S.A., though still inclining to sharpness of outline, is effective in a lovely stretch of brawling water 'On the Garry.' W. G. Stevenson cleverly brings out a spice of humour in the 'Evil Eye,' a cat watching young rabbits; and in 'Comb and Brush,' a fox peering into the poultry-yard. G. Steele, R.S.A., the Scottish Landseer, besides the Queen's dogs, gives a portrait of another canine favourite, humorously styled 'The Claimant,' a pug of enormous dimensions, inimitably characteristic. J. H. Lorimer's 'Sprig of Azalea' is verily as perfect an imitation as art can approach to nature.

In the water-colour department Alma Tadema holds distinguished place in 'Autumn,' showing Roman loungers on a marble seat. There are one or two excellent examples of William Miller, Stanton, MacLeay, O. Stewart, Ballantyne, &c. &c.

The sculptures number about fifty examples, including works by W. Brodie, R.S.A., Mrs. D. O. Hill, Lawson, Webster, G. Ewing, and others. Reinhart's 'Sleeping Babies' are exquisitely modelled; and there is a statuette of the late James Platt, Esq., M.P., by D. W. Stevenson, which this young and rising artist gained over nineteen other competitors: it will be executed of colossal size and erected at Oldham. Altogether if the Royal Scottish Academy cannot boast this season of any new work of transcendent merit, it has given to the public a varied and most enjoyable exhibition.

## OPHELIA.

JAMES BERTRAND, Painter.

C. A. DERLOIS, Engraver.

IN a recent number of the *Art Journal* is an engraving from a picture by M. Bertrand, called 'Marguerite,' to which his 'Ophelia' makes an admirable companion, the two designs having much in common, however different are the characters assumed to be represented. In the former we see the young girl presenting an offering of beautiful flowers at the shrine of the Virgin; in the latter, a poor crazed maiden who has fantastically arrayed herself with straws and flowers, and in her madness says,—"Here's rosemary, that's for remembrance; pray you, love, remember; and there is pansies, that's for thoughts. . . . There's fennel for you, and columbines: there's rue for you, and here's some for me: we may call it herb of grace o' Sundays: you may wear your rue with a difference. There's a daisy: I would give you some violets, but they withered all, when my father died. They say he made a good end,—

For lony sweet Robin is all my joy." (*Sings.*)

Well may her brother Laertes cry out in the bitterness of his heart's anguish to see her thus dressed out, and her reason thus dethroned:—

"O heat, dry up my brains! tears seven times salt  
Burn out the sense and virtue of mine eye!  
By heaven, thy madness shall be paid with weight,  
Till our scale turn the beam. O rose of May!

Dear maid, kind sister, sweet Ophelia!  
O heavens! is't possible, a young maid's wits  
Should be as mortal as an old man's life?  
Nature is fine in love; and where 'tis fine,  
It sends some precious instance of itself  
After the thing it loves."

*Hamlet, Act iv., sc. 5.*

How far the artist has succeeded in realising a representation of the demented girl is somewhat questionable; the expression of her face is sad and abstracted, but the eyes, which are so often, and indeed generally, significant of mania by their restlessness, are quiescent, and steadfastly fixed on some object actually present or mentally seen: the face, in fact, indicates vacancy of mind rather than the utter absence of reason. The action of the hands, moreover, seems to suggest little else than wandering thoughts, and not the restless agitation arising from Ophelia's mental condition. Setting all this aside, the figure is very gracefully put on the canvas, the costume is picturesque, and the garlands of flowers, &c., are strikingly and very prettily arranged: and the feeling that predominates in the mind as one looks on it is that of pity for the unhappy maiden. But what could have tempted M. Bertrand to cover the wall of an ancient Danish palace with a modern French paper—though not of a strongly-marked pattern? This is surely a mistake.





J. BERTRAND, PINXT

C. A. DILLON, SCULPT

OPHELIA

LONDON: PUBLISHED BY...







## BRIC-A-BRAC AT FLORENCE.

By JAMES JACKSON JARVES.



THE lily-city of the Arno has quite another aspect besides that of flowers in full bloom and fragrance. It is one, however, which requires an intimate acquaintance to comprehend fully; but as a study of life and dead civilisation, it pleausurably repays whatever trouble and time it may cost. There are few symptoms more certain of any special phase of the world's civilisations having gone to seed than the number of shops and people devoted to the sale at second-hand of old objects of Art, or those things in which Art of some sort is an obvious characteristic. Collectors, dealers, and amateur sellers are chiefly the product of countries whose material prosperity and power have passed their zenith and fallen into a slow decline, whilst the people still cling too closely to the traditions and habits of past greatness to take a very lively interest in any fresh start in civic progress. This is a period in which the public taste regards most fondly whatever objects recall the old æsthetic skill and styles of living, for the double purpose of gratifying pride and turning them to profit. At some time or other of their existence all peoples seem to prize even common articles, for the pleasure they afford the eye more than for their intrinsic serviceableness. Especially is this true of the infancy, and of the maturity of races as they verge towards their decline. There is, however, an intermediary stage when solid utility gets uppermost and lays the foundations of the wealth, knowledge, and power which subsequently expand themselves into national refinement and adornment. Our prominent nineteenth-century civilisations, although, as regards Art, more eclectic than creative, are reaching forward to a new attempt to give it full scope, and make it again what it was in its earlier being—part and parcel of everyday existence, whether of the public or individual. There is a general craving for æsthetic originality, but the power of creating it, as in the mechanical arts, is not yet fully re-developed. Hence we chiefly copy or collect of the past for the fleeting moment. Our passion for beauty demands some sort of satisfaction. Whilst awaiting the good time coming when we shall be able to equal, perhaps surpass, the best art of former times, we are not indisposed to enjoy whatever it can still yield to us that is elegant or tasteful, of every age and race, even if out of fashion and timeworn.

Side by side with public museums and collections there has grown up a widespread special business in Art objects, to which the term "bric-a-brac" has been given; an elastic eclectic expression made to cover everything good, bad, and indifferent, in the most remote degree related to Art that has fallen into its second-hand stage; or, in other words, passed out of regular commerce into the fluctuations of chance. Bric-a-brac has an omniverous appetite for things which have seen their best years, is not averse to decrepitude and even decay, and is equally fond of anything that reflects the taste of the past, from hairpins to pyramids, and, ghoul-like, ransacks and disinters with untiring vigour garret and graveyard, from the youth of Adam down to our grandmothers' fashions, with a truly edifying breadth of taste, asking no questions as to faith, and treating pagan and Christian with perfect impartiality of choice.

Naturally, having the richest soil to work, Italy is foremost in the harvest of antiquity. Her Art, too, has literally gone to seed, leaving only a few thrifty sprouts to represent the once-vigorous growth. Hence she abounds with persons, and even towns, that live as it were on the marrow of their progenitors, trafficking in their household gods, bringing every relic of former prosperity into the market, and testing their merits by the gullibility of buyers or the depths of their purses. This business is all the more fascinating as it has about the same elements of chance as the national lottery, which is such an absorbing passion for all classes. Bric-a-brac has its recruits from all ranks in Europe.

It attracts even princes, not to speak of the lesser aristocracy, and descends through all the social grades until it dies away in ex-cooks, couriers, and even street lazzaroni. But the chances by no means nowadays incline towards either great finds or large profits, for many an object dearly acquired proves to be downright rubbish, skilfully-concocted invention, or forgery.

In ceasing to be the capital of Italy, some compensation Florence may get in its fast becoming the capital of Bric-a-bracdom. It always was a favourite mart of Art, old and new; but the former business was confined to a few well-known names. Now the number of regular dealers, I am told, has swollen to about eighty, not to count one hundred or more individuals who make the traffic more or less a special pursuit. Among these the noble families are largely represented, openly or otherwise; whilst there still exist many palaces in which family relics ever patiently await their destined purchaser. Their names and localities are discreetly confided to a class of agents or *sensali*, whose especial business is to lie in wait in favourable places for the "illustrious" foreigner of taste and means; if without the former, and as presumptuous as ignorant, so much the more of a godsend. Flies in dog-days are a mild infliction as compared with the avid zeal of these intermediates, after once drawing blood; yet some there are courteous, intelligent, and trustworthy, whose services are well worth their charge. They pilot the amateur through historical palaces with a certainty of welcome that is marvellously refreshing, invading noble room after room superbly furnished *à la* bric-a-brac, or else take him into a private sanctuary, or even a bedroom, to inspect some one precious object, puzzling the connoisseur to know whether he will most offend or please the titled owner by suggestions of buying, and where the line is to be drawn between things saleable or reserved for domestic use. In one venerable palace, bearing an ancient and highly-aristocratic name, with an uncommonly imposing coat-of-arms over the portal, there is a most commendable frankness of exhibition which precludes all doubt as to the "one price" system, "cash on delivery," and the identification of the particular objects "on sale." Wandering through its suites of beautiful rooms filled with objects that attest the varied taste and wealth of the noble collector, including a lavish display of precious Oriental and Mediæval Art, one is struck with the harmonious union of mercantile shrewdness and æsthetic knowledge. The full enjoyment of the individual of his domestic arrangements is secured, combined with more than the usual advantages of the first-class shop. The superabundance of the attributes of a tasteful, convenient home give rise to no conflicting sentiment or action that the visitor can discover. Attentive servants wait on him, priced catalogues in hand, each article duly numbered or otherwise distinguished, the non-saleable speaking for themselves; explanations are promptly given with no fear of a cautious proprietor overhearing any suggested criticism; a luxurious leisure and embarrassment of riches on every side tempt to buy, and a display of great names of "the old masters," very significant of the inexhaustibility of Italy as regards them, eloquently appeal to the imagination, if you can believe all you read in the catalogue. This palace is the very paradise of bric-a-brac, open only to the elect, and is sufficiently tempting to inspire a taste even into the soul of a "fifth monarchy" man. But blue blood as well as red must not forget the cash rule, which, like the inscription over Dante's *Inferno* applies to all who enter, as one of the wealthiest princes of Europe recently ascertained, on buying a painting, somewhat to his surprise.

Where there are less show and business-etiquette there are often more fun and chances of coming to terms. I was greatly entertained on one occasion at the *naïveté* with which a certain member of one of the oldest noble families took me over his



ancestral palace, offering me the choice out of a long series of family portraits by distinguished painters at cheap prices, descending merrily on their individual characteristics, while heartily laughing over any that resembled himself.

The rubicon of bargaining once passed, all goes smoothly in some cases, even if the offers are considered as trifling with the object. These are offences easily condoned on sight of bank-notes anywhere within hail of the "appraisal;" for most aristocratic houses keep somewhere hidden a mysterious apprisor of their wares, who by courtesy is supposed to be the best-informed person in the world as to their values. Unfortunately, not all the Art works discreetly exhibited in mansions of lofty lineage can be authenticated, so that *caveat emptor* should be the motto of their would-be possessor. Otherwise he may learn to his cost that whatever degeneracy there may be in other matters among the Florentine nobility, the money-getting shrewdness of their trading ancestors still lingers in their veins, even though the modern bearer of the title knows nothing of and cares nothing for the object you covet, and has not the faintest idea who created it, or why you want it. He sees money in you, if not in it, and can soon discover how far he can draw bills at sight on your taste. Sometimes the aristocratic seller becomes so fond of the occupation that he turns his home into a scantily-disguised shop, and continues to buy and sell with the zest of a regular dealer, but with a somewhat intermittent enterprise.

There must be peculiar fascination in the pursuit, for when prince, priest, or commoner, however humble in position, once enters it, he never abandons the traffic whilst there is anything old and uncertain he can buy or sell, unless it is to gamble at the bourse, which speedily wipes out all his bric-a-brac winnings. I have known several fortunate dealers thus come to grief—among them a priest. The passion for bric-a-brac is not exclusively founded on its gains, for sometimes even dealers display a touching appreciation of beautiful or rare objects, and real pleasure in possessing them, if but for a brief period. True, the chances of replacing them speedily assuage their sorrow at giving them up. Then, too, there is a perpetual excitement in looking for prizes in heaps of rubbish bought at hazard; and when found, tracing their histories, sagaciously making them known to connoisseurs, and finally reaping a rich harvest out of a small outlay, such as no other calling offers. Besides this appetiser, there is the intellectual return in the mental capital invested, which is a sure crop, whether the dealer lose or gain money in any transaction. He acquires some knowledge of history and of Art, and by the chain of material things is introduced into the thoughts and characters of the makers of the works he admires, and learns something of the current ideas of their epochs. A genuine connoisseur gets this double advantage. By judicious purchases, his money is invested in what brings him a good financial return when needed. Meantime the possession of well-chosen works is in itself a refining, mind-enlarging discipline, second only in efficacy to abstract study, and much more pleasurable. We may, therefore, respect those who sincerely pursue it, whether for intellectual or financial profit, as it is real service done to society. Not only does it spread æsthetic culture and enlarge the boundaries of occupation for the wealthy idle, but it discovers and preserves much of real value that otherwise would be lost. If the amateur dealer be thus inspired, what necessary social loss can there be in this enterprise? In continental Europe there seems

to be none, whatever may be thought of it in England and America. True, rank or wealth in any country, engaged in any pursuit, are no perfect guarantees against chicanery and deceit. The only sure test in bric-a-brac, is knowledge tempered by a cool head.

Students and institutions are greatly indebted to dealers and collectors. There are many types to be seen in Florence besides the aristocratic one already noticed. I have in mind an abbé of the old school as I used to meet him twenty years ago, when good works of Art more abounded. He was an enthusiastic, well-informed connoisseur, as well as shrewd dealer, master of all the acquirements to make his business agreeable and profitable, as handsome himself as a portrait by Leonardo, of refined and elegant manners—a fair type of the ecclesiastical dandy that in the last century often ruled supreme in France over ladies' hearts and households. In dealing with him the buyer soon discovered there was nothing in his sacred cloth incompatible with the mundane bargains, to which his quiet courtesy added a pleasurable zest, while his æsthetic sensibilities never misled him in his own buying. Other *canonici* have I since known, simple-minded, unworldly men to look at and listen to, but somehow or other they always got the better of the average layman. I do not mean unfairly, because the scale of bric-a-brac values is a very flexible, sliding one, dependent largely on the whim of the moment, the state of mind of the buyer, the supposed scarcity and authenticity of the object, or a thousand and one considerations independent of intrinsic worth as regards ordinary merchandise; all which differences and uncertainties can be honestly pitted against one another in the final bargaining, which is often like a game of chess when there is anything important at stake, and taxing the wits of a small army of subsidiaries on either side.

Our Leonardo *canonico* belongs already to a departed age. As a bric-a-brac knight, chivalric, courageous, and engaging, he exists no longer, and we may never see his like again. I meet him occasionally in the doorway of an antiquarian shop, like Marius reposing in the ruins of Carthage, contemplative, low-toned, but ever courteous, and sometimes disposed to chat over the times when first-class "old masters" had not become almost as scarce as dodos. But it is plain to see that the fatal *bourse* has laid him irrecoverably on the shelf, as it already had the most noted but less interesting of the olden lay dealers of Florence, whose fame was conspicuous for much quite foreign to our *canonico's* ideas of trade.

But of all species of dealers, save me from the feminine. A man may be led to acknowledge an article is false, restored, or has some latent defect, but a woman earnest to sell—never. Pardon me the sex in mass! I mean only the veteran female bric-a-brac trafficker. She slips through the meshes of cross-questioning and hard facts as easily as an eel through wet fingers; changes issues more readily than a snake does his skin; pleads with wily eloquence for merits real or invented; throws in pathetic touches of better days, delicious bribes, and personal flatteries; in short, is so irresistible that one must flee her presence or succumb. Most trying of all her ways are the artful allusions to the generosity, taste, and general munificence of the fly she has cajoled into her bric-a-brac web. One feels unspeakably mean in not purchasing everything she has, and herself besides, at her own estimate. Hesitate, and you are lost.

(To be continued.)

## ART-NOTES FROM THE CONTINENT.

**B**RUSSELS.—We hear that the private collection of the King of the Belgians has been recently enriched by an authentic sketch by Rubens. His Majesty has already been possessed of a celebrated sketch by the great Flemish master, and a *quondam* gem of the Patureau collection. It embodied the creative concep-

tion of the magnificent picture in the Antwerp Museum, 'St. Theresa imploring Christ for the Souls in Purgatory.' The newly-acquired sketch, representing 'Christ triumphing over Death and Sin,' is the last of the celebrated series executed by Rubens as models for the tapestries for Count Olivares. The museum



of Madrid holds all but this of the complete work. It left Spain with the plunder of the first empire; and after the war, came, by purchase, into the hands of Mr. Emerson, an Englishman.

FLORENCE.—The *Chronique des Arts* informs us, that some curious documents once belonging to the great and eccentric Florentine sculptor, Benvenuto Cellini, have just been brought to light, amid certain archives, which had been transferred to the Roman state paper department from the old monastery of Campo Mezzo. They include professional inventories and a detail of works executed by Cellini at Florence and Fontainebleau. Here, also, is the intimation given by a passport dated 1555. These memoirs will complete those left by the artist. It may be noted that the *Gazette des Beaux Arts* has recently published an inventory of the objects found, after his death, in his *atelier*.

HAARLEM.—The Brussels *Journal des Beaux Arts* says that "an act of artistic Vandalism" is about to be perpetrated at Haarlem. It appears that the council, or committee, of the *Hospice de Beeresteyn* proposes to sell the four famous pictures by Frank Hals which have so long hung on the walls of the institution, and have been reckoned the finest works of the artist; they are valued by the *Journal* at a million of francs! and as the Government seems indisposed to interfere, public opinion, it is said, should protest energetically against an act so unjustifiable.

PARIS.—The *French Administration of Fine Arts*. The revolutionary element seems, strange enough, in France to influence the official management of Fine Art, as constantly and characteristically as it does the political dispensations of the country. This is felt as most uncalled for, most deplorable, and an abuse flagrant for correction. It has been made the subject of a special commission of inquiry, of which a surprising and minute report has recently been returned, containing, among other matters for consideration, the following statistical facts:—In the *ancien régime*, i.e. before the Revolution, the direction of Fine Art affairs belonged to the administration of public works and royal domains. Afterwards it took its place under the Minister of the Interior, and had the honour of becoming connected not only with science but with the organisation of public *fêtes*. Under the Empire it, for a time, had the advantage of isolation, although theatricals did therein interfere; and, in 1813, it was reunited to scientific lucubrations. After the restoration, and in the year 1825, companionship with the theatres was terminated. In 1830, and prior to the catastrophe of July, the administration of the *Beaux Arts* constituted two divisions, and was eccentrically conjoined with a dramatic censure board. After the Revolution, it continued for an interval under the ministrations of the interior; but, in 1832, it was transmitted to the hands of the Minister of Commerce and Public Works. In its division were two *bureaux*, one of which, ascribed to science and literature generally, was consigned to the Minister of Public Instruction. The other remained under the auspices of Commerce until 1834, when it was again confided to the Interior. Hence, with a *novis ordo*, extended functions were ranged under the name of Fine Arts. From 1840 to 1846 it included four *bureaux*—that of Fine Art especially—then historic monuments, then the theatres, and, finally, printing and book lore. The latter, to be sure, was carried off to the department of General Surety. In 1852 and 1853 they severed the Fine Arts from the Minister of the Interior and introduced it sectionally to the Premier, or *Minister d'Etat*. Here it remained up to 1864, when it was swept from ministerial control and annexed to the Emperor's Household. This emulation of the *ancien régime* had, however, but a short duration, when it received its "out, out, brief candle"—and a laconic decree of his Majesty on the 1st of January, 1870, announced as follows:—"Le Ministère des Beaux Arts est séparé du Ministère de notre Maison." A new ministration was, at the same time, constructed, but, as if it was deemed to be endowed with a too wide a function, it had placed under its companionship no other than the Imperial *Haras*, so that it should simultaneously rear young artists and school young horses! This abnormal association proved to be a little too much for the fitness of things, and by all the solemnity of a decree, the foals and the fillies were trotted off to the prairies of

agriculture. On the same occasion, and by a fresh kaleidoscopic shifting, Literature, Science, and Fine Art were thrown into collateral combination. But finality was unattained, and, in the brief reign of the Empress, the triple *Ministère* was dissolved, and its component parts transferred to the paramount rule of the Public Instruction. Under that shelter, the *Beaux Arts* has remained and remains up to the present day. Here, too, it is that the official report recommends its permanence, subject to a deeply-considered detail of organisation.

The *Fédération Artistique* somewhat recently recorded the following anecdotes of Ernest Von Bandel, the sculptor of the famous statue 'Arminius,' erected last year at Detmold:—When he was at Rome, terminating the artistic education for which he was indebted to King Louis of Bavaria, he had just completed a marble bust of Fraz Von Sickingen, destined for the Walhalla, but subject, in the first instance, to the approval of Thorwaldsen. In case the latter was satisfied, a hundred ducats were to be transferred from the royal treasury to the pocket of the young artist. And Thorwaldsen was satisfied, with the exception that he regretted the occurrence of a brown discoloration in the neck part of the marble. Bandel could but decline responsibility for spots of this kind, which could not be anticipated. Thorwaldsen for a while passed from the circumstance, but reverted to it, and dwelt upon it so emphatically that Bandel, crimsoning with irritation, seized a chisel and smote off the nose of Von Sickingen. Thorwaldsen, starting in alarm, exclaimed, "What, is this your mode of dealing with a work valued at a hundred ducats?" Bandel pacified him with the assurance that if he renewed his visit in three weeks he should have another Sickingen. And so, when the great Dane returned in the time named, he found a new and spotless bust, the bust which now adorns the Walhalla at Munich. Bandel subsequently was commissioned by William IV. of Prussia to execute the *basso-relievo* embellishments of the Gottingen university, and it was while thus engaged that the conception of the grand monumental statue of Arminius first broke upon his mind. It so happened that, at a dinner given by Protector Dahlman, he sat beside Professor de Lippe, by whose description of the landscape beauties in the neighbourhood of Teutoberg forest he was quite captivated. The succeeding day he set out for Lippe Detmold. On attaining the crowning height of Teutoberg, he carefully scrutinised the surrounding region, then turning to his guide he exclaimed, "On this spot a great memorial shall be erected; I don't yet know at what special time, I can but assure you that here it shall arise." The guide, completely mystified, thought that he had to do with a madman; but it has so happened that Bandel's word has been realised. His 'Arminius' now occupies the precise spot of ground so indicated by him in the year 1837.—M. Bouguereau has been elected a Member of the *Académie des Beaux Arts* in the place of the late M. Pils; the other candidates were MM. Bonnat, Jalabert, Langée, and Timbal.

STRASBURG.—The German Government seems resolved, under some happy inspiration, to visit one of the worst scenes of its French war, with a conciliating and consoling intervention of Art. It has resolved to decorate, in elaborate fresco, the interior of the Strasburg Cathedral. This work has been entrusted to the artists Steinle and Stenkhei, and it is anticipated that it will cost a sum of not less than twenty thousand pounds.

SYDNEY.—It is a pleasure to record the progress of Art in the colonies. In New South Wales the legislature recognises its claims by an annual vote to be expended in the purchase of pictures; and as its control has been placed in the hands of a local committee of gentlemen of taste and discrimination, they will soon, we doubt not, in good time find themselves in possession of a worthy collection. We have rather lately alluded to some purchases of water-colour drawings which form a good commencement. Much credit is due to those who gave the earliest impetus to this movement in Sydney, and who have succeeded in impressing, both on the government and the community, the importance of the Fine Arts, whether viewed as an element in the higher education, or as affording, in the exhibition of a good selection of pictures, a direct and healthy



gratification which can be enjoyed by all. To Mr. E. L. Montefiore, especially, is merit to be accorded for his share in this good work. When we read of a New South Wales Academy of Art in a city which but lately celebrated the centenary of the first landing of Captain Cook within a few miles of its site, we

are moved to reflect that the better qualities of our race are not prone to evaporate with distance, and that our remote fellow subjects have faculties for higher ends than merely to subdue the wilderness. We wish the New South Wales Academy of Art every possible success.

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## OBITUARY.

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THOMAS RICHARD HOFLAND.

THERE has somewhat recently passed away one whose name and associations must have an interest to many. His father, Thomas Christopher Hofland, one of the founders of the Society of British Artists, occupies an acknowledged place in Art. On the 2nd of January, 1876, in a poor lodging-house at West Hartlepool, in the county of Durham, died his only son. Like his father, the life of Thomas Richard Hofland was one of struggle, but unredeemed by the social brightness and successful industry which marked the career of the elder Hofland. Ailing from youth, lame, and brought up as he had been, without any professional training, he was ill fitted for the work of life, and he failed to make the best use of his intellectual resources and unquestionable faculty in Art. His pictures, almost entirely landscapes in water colour, attained considerable local repute, and many of them evince a fine appreciation of rural scenery and an ability in reproducing it which, with culture and industry, might have led to eminence. To his father's excellent and still popular "Angler," republished by Mr. Bohn in 1848, he added a genial and pathetic memoir of the author. Having been at one time drawing master at Stonyhurst, he was called as a witness at the famous Tichborne trial, and gave his evidence in favour of the Claimant with such artless simplicity, that it called forth the remark by the opposition that they had found at least one honest witness. He had travelled in America and other countries, and possessed a vivid recollection of the scenes and circumstances through which he had passed. His last work was a series of papers under the title of "Personal Reminiscences," in which he gives a vivid picture of the home of his early years, and its frequent visitors, including Miss Mitford, Agnes Strickland, B. West, Stanfield, the Landseers, and other names equally famous in literature and Art. He died at about the age of sixty years.

EDMUND BRISTOW.

In the month of February we noticed in several of the public journals an announcement of the death, at Windsor, of a "distinguished animal painter, Mr. Bristow, at a very advanced age." Now as we did not recollect ever hearing of such an

artist, and could not find his name in the catalogues of the Royal Academy for the last half-century, we were altogether at a loss to understand who the "distinguished painter" might be. A copy of the *Windsor and Eton Express*, of the date of February 19, which is in our hands, suffices, however, to explain the matter. It appears that Mr. Bristow was a native of Eton, where he was born in 1787; that he had resided there all his lifetime, and had acquired great local celebrity; first, by his portraits of remarkable characters of the town and neighbourhood; secondly, and more particularly, by his "extraordinary pictures of monkeys and cats;" a pair of these latter subjects, painted about fifty years ago, "he was induced to send to the British Gallery, Pall Mall, where they were at once purchased, at the private view, by Agar Ellis, the great collector of paintings, with the request that he would paint others for him." This appears to have been the first and last appearance of Mr. Bristow as an exhibitor; it was a kind of notoriety he despised. The writer of the notice which gives us this information says:—"As a painter of animals, horses in particular, Bristow had not his equal, and we believe it to have been Landseer's opinion that there was no one to equal him as the painter of a horse." He seems to have made his mark in the royal borough at an early age, for when only fifteen he was patronised by the Countess of Roslyn, and soon afterwards by his Majesty William IV., then Duke of Clarence and living at Bushey, by the late Earl of Sefton, and many others. Her Majesty, it is stated, possesses several of this artist's works, and some of the best are in the hands of Mr. H. Ingalton, late of Eton, but now of Ventnor; among them are the 'Monkey Pugilists,' the 'Cat's Paw'—said to have given Sir E. Landseer the idea of his picture with the same title—and 'Law and Justice.' Bristow, whatever his talents as a painter, must have been a rather eccentric character, if, as reported, he refused to sell a picture to the Baroness Burdett Coutts, when she paid a visit to his studio, although it was for sale: the reason alleged for the refusal being that he had a horror of being patronised. He died at the age of eighty-eight, having outlived all his old friends, and passing the latter years of his life in such retirement that he "was scarcely known to the greater part of his present fellow townsmen."

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## THE BEGGAR.

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FROM A DRAWING IN THE POSSESSION OF C. W. MANSEL LEWIS, ESQ., STRADEY, LLANELLY.

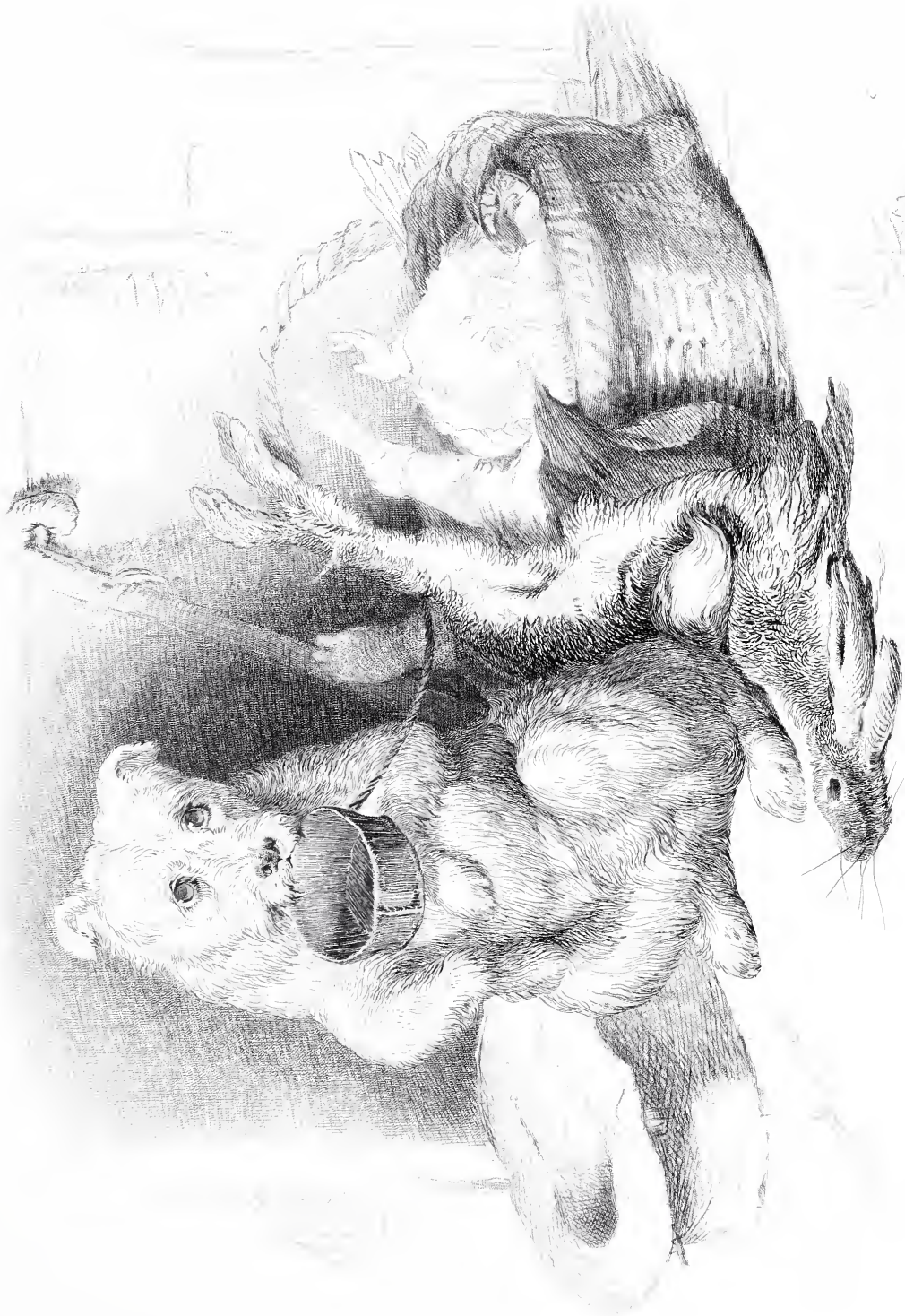
SIR E. LANDSEER, R.A., Delt.

J. C. ARMYTAGE, Engraver.

THIS drawing was among the number of those that were dispersed at the sale of the painter's works: his monogram, and the date 1824, appear on it. Landseer himself made an etching of it, and the plate belongs to the set of the artist's etchings. An analysis of the group discloses a singular and somewhat inexplicable compound. The dog, with its piteous and beseeching eyes and posture, is intelligible enough; and the passer-by who can withstand such silent yet eloquent importunity, must be hopelessly steeled against all canine appeals, having a heart hard as adamant. It is when we come to the basket and its contents that we feel puzzled how to associate them, according to the law of probabilities, with the mendicant.

In the basket is a child lying on its back, and if not on a bed of feathers, certainly where feathers are, for the baby holds some in its left hand, and the wing, apparently of a goose, is visible near the handle: then there is a hare, which, with the presence of feathers, suggests that the basket belongs to some wandering dealer in poultry, but whether male or female, is questionable: the sprawling child is suggestive of the latter, the hat and walking-stick would refer to the former. We cannot attempt to unravel the mysterious association of the beggar, the lively youngster in the basket, and the dead hare; but we take them as they are presented to us, and a very pretty group they all make, incongruous as seems the gathering.





J. C. ARMYTAGE, SCULPTOR

SIR E. LANDSEER, R.A. DELT

THE BEGGAR.

FROM A DRAWING IN THE POSSESSION OF C. W. MANSELL LEWIS, ESQ. STRADEY, LLANELLY.







## DISEASED LITERATURE AND ART.

THE promiscuous sale of poisonous drugs has been, none too speedily, checked by legislative enactment. But the promiscuous sale of what is far more mischievous—namely, poisonous literature, is not only flourishing, but appears to be widely increasing. The subject is one of primary importance. It is also one of acknowledged and extreme difficulty. It presents various aspects, to be contemplated from as many distinct standpoints. But it is hard to see which point of view is the least discouraging; or in which direction we may seek, with the best prospect of success, for a remedy for this crying evil.

Broadly stated, from the literary point of view, it would seem as if that effort to shift the centre of gravity from an educated to an uneducated stratum of society, which certain persons have laboured so unremittingly to effect in politics, was meeting with even more signal success in literature. And what is, in this aspect of the case, the most alarming feature, is the fact that the downward movement is one that seems to affect almost all departments of literature. Cheap, vile works, of no literary merit, illustrated by prints of no artistic qualification, sell by millions; just because the subjects discussed are sensational: that is to say they appeal, with less and less veil, to the lower appetites of human nature. They are the journals of the police courts, the gaols, and worse places than either, trimmed up to stimulate the fancy of the young; and of those who, losing the frank impulses of youth, retain all its ungovernable self-will, without attaining to the moderation that the lapse of years ought to bring with it. They do not teach, but unteach, through the eye. It would be incredible to those who have only mingled with persons of a certain degree of culture and refinement, to be told how generally the uneducated eye prefers a bad to a good design, and a coarse to a really spirited execution. A joke so trite and so feeble as not to be entitled to the name of humour will often give delight, where the keen shaft of wit is perfectly unintelligible. It is impossible to explain, on any other theory, the continued existence of certain illustrated periodicals, which it is unnecessary to name. How any person who can purchase the better serials, either of a grave or a gay character, can be contented with these feeble parodies which we find beside them on the tables of our institutes and reading-rooms, is inexplicable, except on the principle that it requires a certain degree of culture to open the ear to Art or the eye to design; and that, in the absence of any culture in literature or in Art, that is to say in the case of the majority, the bad is naturally most pleasing, as being most coarsely obtrusive, and thus making the least demand on the reflective faculties.

For, wretched as it is to avow it, these things sell. The "penny dreadfuls" sell by thousands. It is true that they are made for no other end; but they attain that end. It is not even as in the case of a craze or a crotchet. Many men will do much, and even pay much, to bring their own peculiar views before the world. In this they may have a good or even a noble motive, although it may often be a mistaken one. But no one can pretend that the impure literature of the day, whether its destructive influence be connected with politics, with morals, or with religion, has relation to any *propaganda* but that of the breeches pocket. Bad tales are written, and bad drawings made, and bad works issued, for the simple object of gain. It is exactly like the sale of gin to the poor, in doses within their reach—not done with the direct intent of debauching the purchasers, but solely with the intent of gain. How far that may be set down to the credit of the salesman is a matter to be decided by a higher court than that of literature.

That the men who aid in the production and sale of poisoned literature are as great enemies of their kind as those who deal in any other mode of corruption, hardly needs any argument to prove. The subtlety of the evil caused, the rapidity and wide extent of its propagation, the fact that it acts upon what ought to be the conservative and elevating elements of human

nature, are some of the peculiarities which stain the propagator of literary pestilence with the blackest die. No subject can more closely concern the father, the citizen, or the statesman. It is no exaggeration to say that a very large number of the inhabitants of both the Old and the New Worlds are devoting their heartiest energies to the attempt to bring back their respective countries to simple barbarism. The attempt is not even disguised. The most lofty motives of human conduct are discredited. The right of property, the sanctity of marriage, the ministrations of religion, are openly sneered at, and pointed out as the great objects to be destroyed in the coming communism. The fairest city of Europe suffered far more from a few days of the unchecked rule of its native horde of barbarism, than from the cannon of the invader. Ever ready to spring up, like some poisonous fungus, when the power of order is slackened, the revolution slumbers, or rather lies in wait, in every city of Europe. Its objects are avowed, its means of attaining them are indicated: its ultimate success can be prevented only by the organisation of the minority who have something to lose. It is this fierce and cruel monster to which the penny literature of crime furnishes the earliest food. It is this which is the pupil of the sensational writer. Nor is it justifiable to rest in the conviction that unreason can never master reason, that barbarism can never displace civilisation, that the savage can never again wander over once-civilised lands. History tells another story. Even those who are not of opinion that England has distinctly passed the culminating-point of her greatness, may look with instruction to many spots of both the Old and the New World. Even in our own island, if any reliance can be placed upon the account given by Julius Cæsar, a terrible degradation must have taken place before the builders of such a monument as Stonehenge or as Avebury could have been succeeded by savages dyed with woad. In the very cradle of mankind, the fertile valley of the Nile, a high degree of civilisation was attained, and was maintained under the rule of eighteen dynasties of kings, before the earliest date ascribed to the Exodus. What are the Egyptians of to-day? What are the countrymen of Phidias, of Alexander, and of Aristotle? Whither are tending those men, of our own blood, who were once proud of the incorruptible integrity of such a man as Washington? Where are the descendants of the inhabitants of the magnificent cities of Assyria, Persia, and Babylonia? Where arts, and arms, and all that rendered life sumptuous, splendid, and noble, once had a home, we now find either the haunt of the brigand, the hut of the semi-savage, or the lurking-place of the jackal! We have no assurance that the like may not befall any city of Europe or of America. But we have the knowledge that in every such city there exists a large and increasing number of persons who, wittingly or unwittingly, are at work day and night to prepare such a catastrophe.

It may be urged with truth that the English literature of the eighteenth century was, as a rule, more coarse than that of the present era. Without pausing to inquire into the difference between coarse and corrupt writing, or referring to the great names that shone amid a general darkness, we must insist on one cardinal distinction, which is not to the advantage of the nineteenth century. The license of manner and of speech that was brought back to England by the Restoration, and by the grossness of a German court, had to contend with a strong puritan element among the countryfolk who formed the backbone of the people. In a country where the vernacular was that of Bunyan, of Wesley, and of Whitfield, the meretricious writers who pleased a limited circle were not altogether formidable. But this old power of resistance seems to have collapsed. The teachers who should have preoccupied the ground left fallow for the seeds of mischief are too much occupied with the points on which they differ, to have any time or energy to bestow on those whereon they ought to agree. Above all, the immense develop-



ment of manufactures due to the invention of the steam engine has created a class unknown to our ancestors. No empire or republic in the history of the world has ever included a class of citizens resembling the operatives of the present day. They form a larger body than any other, being three times as numerous as the agricultural peasantry. "Industry," in the census of 1871, occupies 227 per thousand of our population; "agriculture" only 73 per thousand. The mode of life of the operative class, their aggregation in great masses, their want of open-air employment, the conversion of each individual into a machine, or portion of a machine, render the situation one of extreme danger. The physical and moral education of the individual is checked, the intellectual development is of an unnatural kind. Some kind of amusement becomes the crying necessity of the hours not devoted to the mill: and here is the great mart of the bad literature of the day.

We do not forget the noble efforts made to check the evil. Here we find veterans in literature and celebrities in Art combining in a protest against one form of evil. There we find educational works, fitted for the capacities of the masses, carefully prepared. Books and periodicals on Mechanics and the Sciences constitute some of the most valuable and most welcome aids to popular education. And the spread of a cultivated taste for Art by the Art and Science Schools is a conservative element of a value not easy to over-rate.

But it is to the common sense of the mass of educated men that the chief appeal is to be made. If they realise the danger that is before us, they can do no less than organise a sturdy resistance to the pestilence that is within our gates. It is by a resolution to discountenance works of bad tendency in ordinary literature, that the first check is to be given to the flood of illiterate mischief. So long as the middle and upper classes of society allow volumes where vice is made to look respectable to lie on their tables, they may be sure that books and papers in which vice is made attractive, glittering, and enviable, will be produced in thousands for those who may plead the connivance of their more educated fellow countrymen.

We have said there are noble efforts made to check the evil: our columns have had frequent references to these efforts, directing attention to the productions issued by Mr. T. B. Smithies, foremost of which is the *British Workman*; to the works sent

throughout the world by the Religious Tract Society; and to those of several other large and valuable institutions; but these are for the most part of a religious nature, and do not often find their way into the holes and corners of the country, seldom reaching the women and men who need them most, and would derive most profit from them. The publications we refer to—and happily we might give a long list—are not only examples of the pure and good in literature; they aim at and achieve supreme excellence in Art; so excellent, indeed, are many of them, that it is impossible to obtain better. We have said so much often, and say it again, according due honour to estimable men who thus labour to refine the tastes and elevate the minds of readers, and giving so much of antidote to the bane of what is impure, and ought to be revolting, in literature and Art. Of late there is another worthy labourer in this fertile field; we rejoice at the opportunity that now offers to do justice to the productions issued by the Rev. Charles Bullock; he is not a stranger at the healthier homes of working men; his *Home Words*, and *Our Own Fireside*, and the *Day of Days*, have obtained large popularity, and have done an immense amount of good service among the humbler classes—and not the humbler classes only. But it is to a new work, edited by Mr. Bullock, that we desire to direct special attention,\* inasmuch as it is published expressly to counteract the influence of "diseased literature and Art," and goes a long way to accomplish that mighty purpose. It is the production of a Christian scholar; but the contents of his penny periodical are entirely free from exclusiveness or sectarianism; so varied as to embrace a variety of topics, each of which is treated with ability, judgment, and discreet zeal, by some of the most esteemed of public writers for old and young; sound, practical, judicious, and often eloquent, the papers, large and small, are calculated to do what they are designed to do—destroy the power of impure literature, by advancing the cause of social progress, domestic virtue, and rational and practical religion. Add to this that the Art—which is liberally resorted to as a valuable aid—is of great excellence.

Our hope is that such publications—issued without regard to cost, and with little thought of pecuniary gain—will have large circulation and consequent prosperity; it is mainly, if not only, by such means we can encounter, to overcome, the terrible evils of "diseased literature and Art."

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## THE ROYAL HIBERNIAN ACADEMY.

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THE visitor to the forty-seventh exhibition of the Royal Hibernian Academy, now open in Dublin, who remembers with what a miscellaneous mixture of good and bad work the walls were covered a few years ago, will rejoice to notice that in the present collection of nearly five hundred pictures there are scarcely a dozen unworthy examples. The members of the hanging committee, whose task this year was a doubly difficult one, on account of the unusually large number of contributions sent in, certainly have discharged their duties in a very creditable manner, and the result is that the exhibition is, perhaps without exception, the best ever held within the Abbey Street walls. One cannot but regret, however, that such immense foreign works as M. Achenbach's 'Blankenberg,' without the slightest chance of sale in Dublin, should have been hung to the exclusion of numbers of meritorious and moderate-size works by native artists to whom publicity is of much importance.

The President, Mr. T. A. Jones, has, as usual, a number of excellent portraits, three having especial merit. The lifesize portrait of the Mayor of Belfast in his corporate robes is remarkable for its rich and truthful colouring, and the 'Lady Tenison' would be a pleasing picture even if it were not a portrait—the immense mastiff lovingly pressing its head against its mistress being introduced with great skill. The greatest interest, however, seems to centre in 'Beatrice and Captain,' an idyll of

childlife, before which there is always a little group of admirers of child and animal life. Other excellent portraits are by T. Bridgford and J. Butler Brennan of Cork, the latter's 'Barry Sullivan' and 'Mr. McCarthy, M.P.' being of a high class.

The other academicians are well represented this year, B. Colles Watkins taking the place of honour with his landscapes 'Doon Hill, Lough Corrib' and 'Peat Bog, Connemara'—the former a luminous transcript of lake, fir-covered bluff, and vapoury rain-cloud, one of a set of four intended for the drawing-room of Mr. Gladstone's late London residence; the latter a noble work, and certainly in many respects the best we have ever seen from Mr. Watkins's easel.

Augustus Burke, whose summer and autumn were spent in Brittany, sends four bits of Breton life and a poetical little landscape. One of these works, 'At the Chapel Door,' is full of that intense pathos which the true artist ever infuses into a subject of the kind; and another, a 'Sketch in a Breton Farm-yard,' painted with great breadth and much manly vigour, evinces keen appreciation of the beauty that surrounds simple scenes. Mr. Burke is making rapid progress, and it is pleasing to observe that without losing any of the breadth characteristic

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of the Belgian studio where he studied for some time, his work this year shows he is giving a little more attention to detail. Vincent Duffy—although, owing to an unfortunate accident to his right hand last autumn, he has laboured under great disadvantages—gives his admirers reason to look with satisfaction upon his work; his 'Killiney Bay' being a very good picture, the foreground especially showing faithful study of nature, and no little manipulative skill.

Only two of the brothers Gray are represented, but their contributions well sustain the reputation of the gifted family. A. J. Mayne has several good landscapes; one, 'Three Rock Mountain from Glenalua,' a fine little bit of rising moorland, with a clear cloudless sky, being especially worthy of notice. J. E. Rogers, who has now permanently taken up his abode in London, has no fewer than seven works, and all are good; and W. Osborne has, as usual, some very truthful and pleasing scenes from the animal world. Among the outsiders some of the young local artists take good places. George A. Brenan, the Academy medalist, has two remarkably good bits of coast scenery, and Alexander Williams, whose progress is as marked this year as it was at the last exhibition, has several creditable works—a fine study, 'Portballantrae,' being the best. E. H.

Blashfield sends from Paris a picture, 'Tired Out,' which shows close study in the school of Messonier: near it hangs a modest and beautiful view of 'Moulsford Church,' by L. Leroux. To enumerate all the works in an exhibition remarkable for its general excellence would, however, be only to quote names; but it would not be right to omit mentioning as particularly worthy among the water-colour drawings, Miss Austin Carter's 'Idle Moment,' C. Hayes's 'Girl Feeding Geese,' J. H. Barnes's 'What's That?' D. Law's 'Outlet of Llyn Idwal,' Mrs. Rising's 'Castle Timon Hill,' A. Stevens' 'On the Thames,' and works by Slocombe, Seymour, and Skill; and, among the oil paintings, works by J. W. McIntyre, J. Cassie, De Breanski, Charles Stuart, and an exquisitely-humorous 'Breton Peasant Child' feeding ducklings, by W. H. Lippincott.

The sales on the first day, when the doors were open only a couple of hours—a kind of private view—reached nearly two thousand pounds. It is gratifying to note, as showing that Ireland is making great progress in Art, that the red star is affixed to nearly every one of the best pictures, though many of them are by men whose abilities are as yet not generally recognised; and that everything connected with the Academy is in a most flourishing condition.

## EXHIBITION OF THE WORKS OF THE LATE G. J. PINWELL, NEW BOND STREET.

WERE one to judge by the manner in which some of the pictures here exhibited are begun, Pinwell would appear to have worked after the manner of many of the Venetians in the days of Michael Angelo, and not made upon the canvas any preparatory drawing. He drew with his brush as he went along, and felt his way, as it were, to form. This shows itself in 'Sally in our Alley,' and in his sundry attempts to realise on canvas his idea of some of the inconsistencies, vanities, and mysteries of life. The subject seems to have been ever present with him, and it is very evident that this long brooding on 'Vanity Fair' would have resulted in a work which would have taken an honourable place among the best creations of the English school. We say creations, because it is in this faculty of imagination wherein the genius of Pinwell differs much from that of the late Frederick Walker and of the other members of the same school. This creative faculty more than compensates, we think, for the fact that he came second into the field, and was now and then inferior in *technique* to Walker. Both men were idyllic in fancy, and so sympathetic with the toilers in humble life that they could sublime the most familiar incidents, and make princes out of ploughboys and Cassandras out of gipsy women.

The great bulk of the 232 works exhibited is made up of sketches, studies, and unfinished pictures. Continued illness easily accounts for such an unusual accumulation, and although many of the examples on the walls are mere suggestions, still these suggestions are never submitted to us in a conventional way, and are invariably carried sufficiently forward to enable us to judge of the weirdness or the beauty that was to have been.

Pinwell made his first appearance in the Dudley Gallery in 1865, and continued exhibiting there till 1869, when his 'Seat in St. James's Park,' and his two pictures, 'The Rats' and 'The Children,' illustrative of Browning's poem of the "Pied Piper of Hamelin," appeared in the gallery of the Society of Painters in Water Colours, of which he had been elected Associate. Although hitherto known only as a draughtsman on wood, these pictures brought him very prominently before the gallery-haunting public, and the capable observers in such matters became aware that England could boast of another artist. He was born in London on December 26th, 1842, about two and a half years after the birth of Fred. Walker, the creator of the school, and died three months after him, on September 8th, 1875.

From what Mr. Pinwell has told the writer of this notice, he never had, with the exception of a short time at Heatherly's School, anything like regular Art-training; and yet the root of the matter was in him, and he had character enough to attend to its growth. In action and manners he had none of the grace and finish of Fred. Walker, but he had a heart equally glowing, a more robust intellect, we think, and an imagination much more teeming and varied. 'The Elixir of Love,' for instance, however much it may lack in unity as a composition, it is a marvel of conjuring on the part of the artist. The figures, old and young, with so much of decided individuality in them—the quaint mediæval town, filled, one had almost said, with quaint mediæval air—are all bodied forth vigorously, and with that abundance of creative genius which only belongs to exceptional men. This drawing, like many of the others, is executed in opaque or body colour, and then glazed over apparently with a thin wash of pure colour. Another perfect creation is 'Gilbert à Becket's Troth,' in which we see the lithe figure of the white-robed Saracen maiden entering London at sundown in search of the man whom, in the far East, she had loved and freed from slavery. With the command of only two words of English—"London" and "Gilbert"—the constant maiden managed at last to find him whom her soul loved; and he, being a true-hearted Englishman, had her baptized, and then married her. Tales of this kind were after Pinwell's own heart, and once a *balla* or a legend fairly seized on him, he never rested till he projected it on the paper or canvas transmuted and re-created. See, in support of this, the two figures, the skipper and the lady, standing by the helm of a stormbeaten ship, 'The Princess and Ploughboy,' and 'Sally in our Alley.' In the last-named he opens suddenly a vein of humour for which one is scarcely prepared. Sally and her sweetheart—a very proper and likely young man, and modest withal—are walking arm-in-arm before us; but the good folks of "our alley," both old and young—some out of good-natured curiosity and fun, and others from downright jealousy—are watching the young couple off, and not a little mocking and jeering goes on behind their back. There is humour also in the 'Tramps'—a clown and his wife and child—discovered asleep in the barn in the early morning, and with this humour is mixed a very tender pathos: it is engraved in the *Art Journal* for 1873, under the title of 'Strolling Players.' The latter quality comes out more absolutely still in 'Landlord



and Tenant; the former, a purse-proud fellow of a common horsey-looking type, and the latter a youthful widow with three half-starved children in a bare and poverty-stricken apartment. The artist wisely leaves the ultimate resolve of the landlord, as he stands contemplating the group, a little in doubt, and we are inclined to think that presently he will relent. It is the characterisation here which is so marvellous. The burly landlord first attracts the eye, but on prolonging the look one becomes aware of the eldest little girl, and of the keen, quick glance with which she almost defiantly marks the landlord, as if she would say, "Would you dare, sir, in presence of misery like this, to

carry things to the bitter end?" This picture, like the 'Street-scene in Tangier,' is exquisitely finished, and is answer enough to those who say that Pinwell was crude and sketchy.

His feeling for colour asserted itself very strongly in his latter years, and had he lived he would have doubtless become a colourist in the beautiful Venetian sense. His dexterity and manipulative nicety of touch are apparent in many of his pen-and-ink drawings; and the more one looks into the nature and variety and character of what he has left behind, the more will one become convinced of the great loss the country has sustained in the death of George John Pinwell.

## EXHIBITION OF CARL HAAG'S WORKS AT THE GERMAN ATHENÆUM, MORTIMER STREET.

CARL HAAG is a distinguished member of the Society of Painters in Water Colours, and any London institution, with any pretensions to Art culture and patronage, would be proud and delighted to exhibit such a collection of his works as we have here. The German Athenæum, however, may be looked upon as having a peculiar claim on their countryman, the Hofmaler to the reigning Duke of Saxe-Coburg and Gotha; and the club has set apart its well-lit gallery for the temporary exhibition of his works. "The present is the thirty-sixth in the series of monthly exhibitions organised by that section of our society," says the Council, "which is devoted exclusively to painting and sculpture. But, while all the former exhibitions have been on view for one evening only, the great liberality with which the owners of Carl Haag's pictures have responded to an appeal, made it appear desirable in the present instance to extend the time over a whole week." Studies, sketches, and finished drawings, to the number of eighty-eight, permit us to note the career of Mr. Haag over a period of more than thirty years. We find him in 1844-47 busy with sketches and studies which show at these early dates with what facility he worked. The Rhine, the Tyrol, Italy and England, seem in 1848-52 to

have claimed his pencil, and a few years afterwards we find him visiting Egypt and Syria, and bringing home those marvellous reproductions of Oriental life and manners upon which his fame as an artist mainly rests. 'The Swooping Terror of the Desert' (47)—an eagle or vulture about to alight upon the traveller's camel, which looks up in its exhaustion with a lip quivering with terror, as the hated bird comes nearer and nearer in its narrowing swoop, which the bullet of the watchful Arab will presently make terminate most abruptly in a straight line. 'Danger in the Desert,' another kindred subject, reveals a travelling Arab, whose wife and child crouch behind the camel, while he stands at bay with ready rifle, watching the two horsemen with hostile spears who come dashing towards them. Mr. Haag is equally happy when the architectural element predominates, and has realised for us very vividly the stately Acropolis of Athens, and the desolation of Palmyra. In single heads or figures, he uses a swift, vigorous, well-charged brush, and exemplifies his masterly facility in such pictures as a 'Sabine Woman,' 'A Nubian Youngster,' or the 'Samaritan High Priest at Nablous Reading the Pentateuch.' The exhibition is altogether a very interesting one, and merits public attention.

## ART-NOTES FROM THE PROVINCES.

OUR notices under the above heading have, from a variety of causes, got into arrears: we will now try to make amends for the delay so far as space permits.

BIRMINGHAM.—The School of Art here has been offered, by an anonymous benefactor, the sum of £10,000 on certain conditions with respect to the enlargement of its sphere of usefulness: the gift, with its accompanying conditions, is stated to have been accepted by the committee.—The Autumn Exhibition of the Society of Artists, which closed in January, was very successful: the sum realised by general sales was about £4,932, and pictures were sold to the Birmingham Art Union to the amount of nearly £923, showing together an increase of £735 over the preceding year. The visitors numbered 50,000 during the season, of whom nearly 34,000 were admitted during the last month of the exhibition at a charge of twopence each.

COCKERMOUTH.—A statue of the late Lord Mayo, who was assassinated in 1872, when Viceroy of India, has been erected in this town. The figure, nine feet in height, is of Sicilian marble, and stands upon a pedestal of granite twelve feet high; it is dressed in the viceregal robes, which fall gracefully from the shoulder. The work was executed by Messrs. W. and T. Wills, of Euston Road, London.

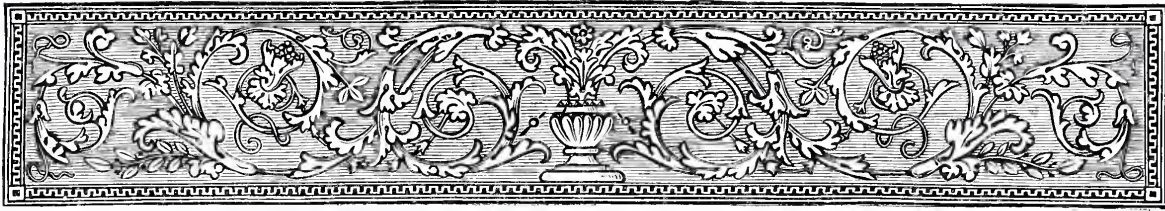
HALIFAX.—After considerable delay, there is every prospect of Mr. Akroyd's statue being erected at the west end of North Bridge, Halifax. The statue itself is ready for being placed in the founder's hands. The granite for the pedestal has been ordered from the works of Messrs. Freeman and Son, of Penryn, Cornwall.

HASTINGS.—The opening of a School of Art in this picturesque and favourite seaside town of resort was inaugurated by a *Conversazione* held in the Music Hall, which was adorned with a considerable number of paintings, drawings, &c., lent by various local inhabitants. There was a large attendance of gentlemen and ladies interested in the success of the new institution, over which Mr. Sullivan will preside as head-master.

MANCHESTER.—Mr. Theed has completed a full-length statue of the Right Hon. C. P. Villiers, M.P., which is intended, as we hear, to be placed in the new Town Hall of this city.

SUNDERLAND.—Immediately after the death of the late Mr. John Candlish, M.P. for this borough, it was determined to perpetuate his memory by the erection of some suitable memorial, which took the form of a colossal statue in bronze; the work was given to Mr. Bacon, of Sloane Street; it is now erected in Sunderland Park.





# CONTRIBUTIONS

TO THE

## INTERNATIONAL EXHIBITION, PHILADELPHIA,

1876.

THE productions of Messrs. DOULTON, of Lambeth, are now so well known as to require no descriptive details. They are true Art works, often of the very highest order; so good, indeed,

as to grace the cabinet of the connoisseur, while brought within the reach of Art lovers of means comparatively limited. Our selections are from a large number contributed to the Exhibition.



They are in great variety, and it is very rarely that a single example can be found of indifferent character. It is pleasant to know, and to report, that all the issues of the establishment

are designed either at the Lambeth School of Art or by artists who have received Art education there. Messrs. Doulton have not found it necessary to resort for aid out of that district.

THE keynote of the Exhibition at Philadelphia is struck in the opening sentence of the handbook published by the Directorate:—"What better method of celebrating our Country's birth to freedom than by a grand exhibition, which shall contain the BEST THAT WE CAN DO? What better place in which to hold such an Exhibition is there than Philadelphia?" The first question almost answers itself; pessimists are apt to say exhibitions are "played out," and to predict the end with each succeeding display, but whatever grain of truth may lurk in the sarcasm so far as Europe is concerned, and however perilously

near to bazaars some so-called International shows may have approached, it is otherwise with America. We often judge of Americans by the travelled gentleman to whom Europe is an open book, every line scanned and every page committed to memory; we ignore the thirty-eight millions spread over the 3,250,000 square miles of territory over which "floats in the breeze or hangs in the calm the banner of the Republic." The principles that made '51 a success are active now in '76; to America a great Exhibition is an absolute novelty, the enthusiasm of the people is awakened, and the "World's Fair" in Fairmount will

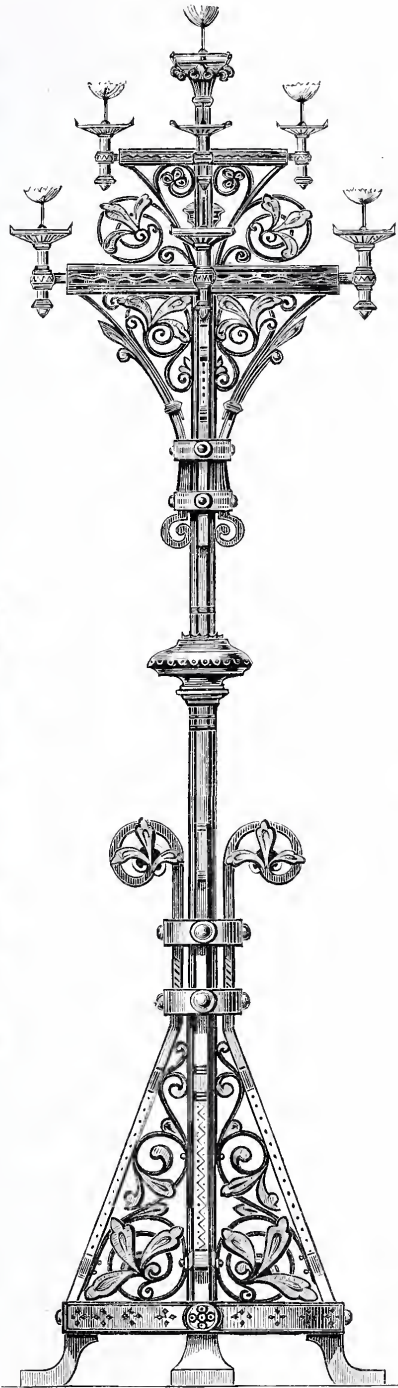


Messrs. COX and SON, of Southampton Street, London, manufacturers of Church Furniture, and the hundred matters that may be classed under the term Ecclesiastical Art, are large,

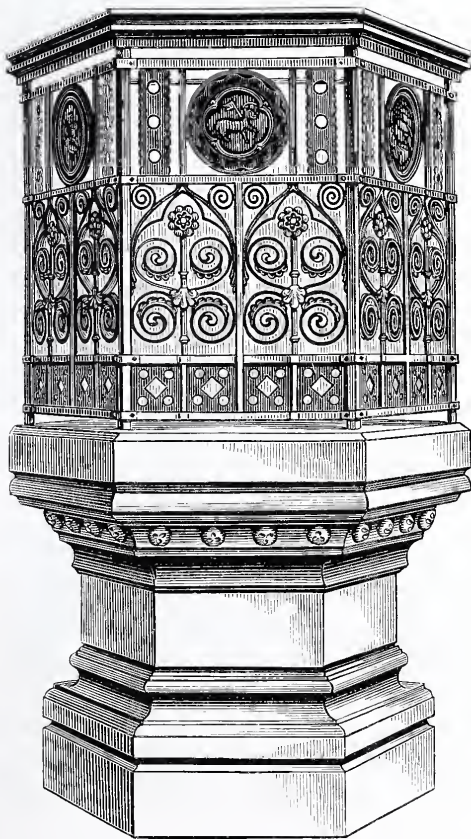
spicuous for purity and accuracy in design, as well as for excellence of material, and strength combined with delicacy in manufacture. The firm does not limit its productions to



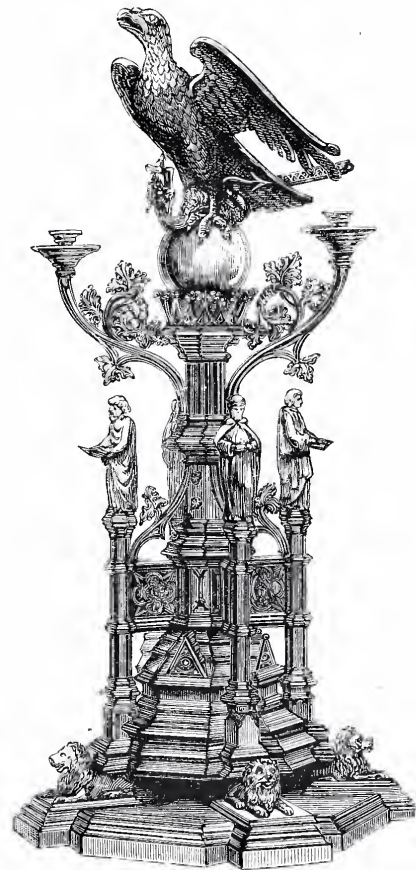
important, and valuable contributors to the Philadelphia Exhibition. The firm is justly placed among the highest of the order, medals



works for sacred purposes; it issues much that is intended and calculated for domestic homes, and some of its appliances in that



having been awarded to it in, we believe, all Exhibitions. Its artists are scholars in their art, as, indeed, they must be, where the subject is so much studied: their productions are con-



way will be shown at the Exhibition. The objects we engrave on this page are a Lectern of large size, a Pulpit of wrought iron, a Candelabrum gilt, and two Communion Services.

called the attention of the United States ambassadors to the "opportunity afforded by the Exhibition for the interchange of National sentiment and friendly intercourse."

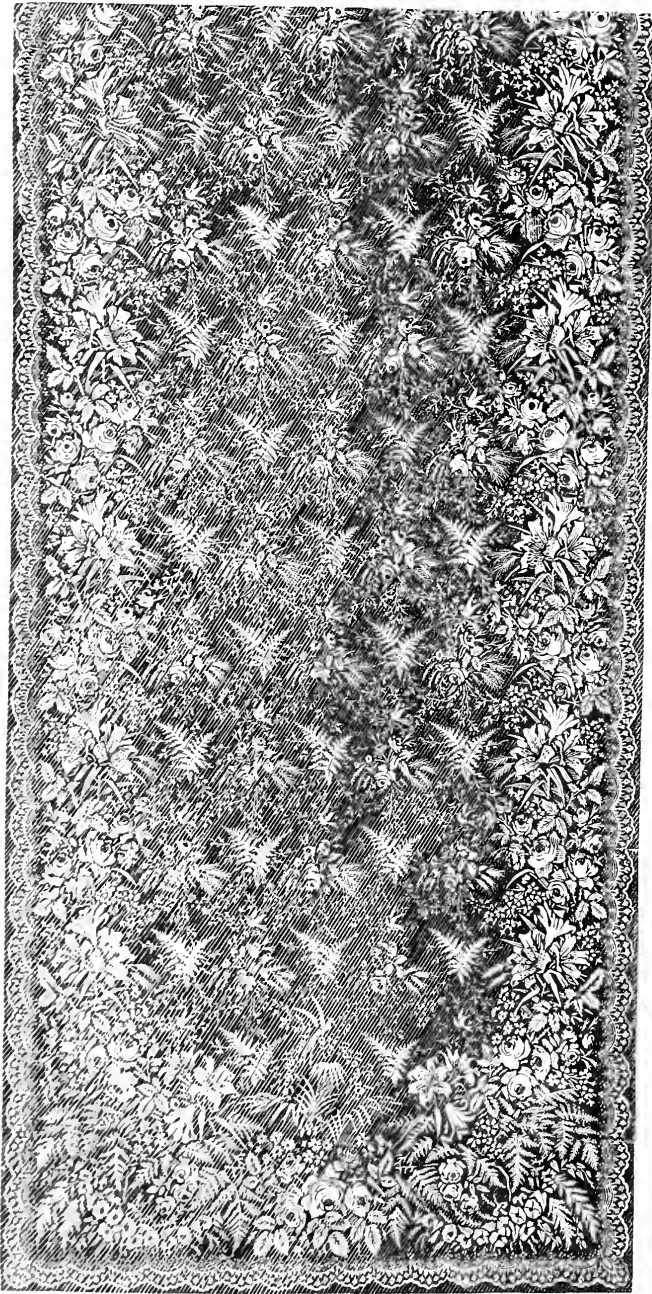
At the time these sentences were written, the Austrian capital, as all know, was attracting its thousands to the fifth great International Exhibition, and a committee of practical men was appointed to visit it, and study its workings and system, with a view of profiting by experience. The results were quickly apparent: first, in the mastery of every detail connected with the various sections—for details are to an Exhibition what

boots are to an army—it cannot march without them; and, secondly, in the determination to take time by the forelock, and allow no unreadiness to mar the success of the scheme.

The system of classification adopted is simple, the main divisions being into seven departments, three in the main building. 1. Mining and Metallurgy, subdivided into 30 classes; 2. Manufactures, into 97 classes; 3. Education and Science, 50 classes; 4. Art, 50 classes (to be exhibited in the Art gallery, subsequently to serve as a Memorial Hall); 5. Machinery (in a building set apart, the finest ever constructed for the purpose),



Messrs. HEYMAN and ALEXANDER, of Nottingham, contribute a large collection of Muslin and Net Curtains—a manufacture for which the town has long been famous. In this branch of Art the firm has long held a foremost place, not only for the

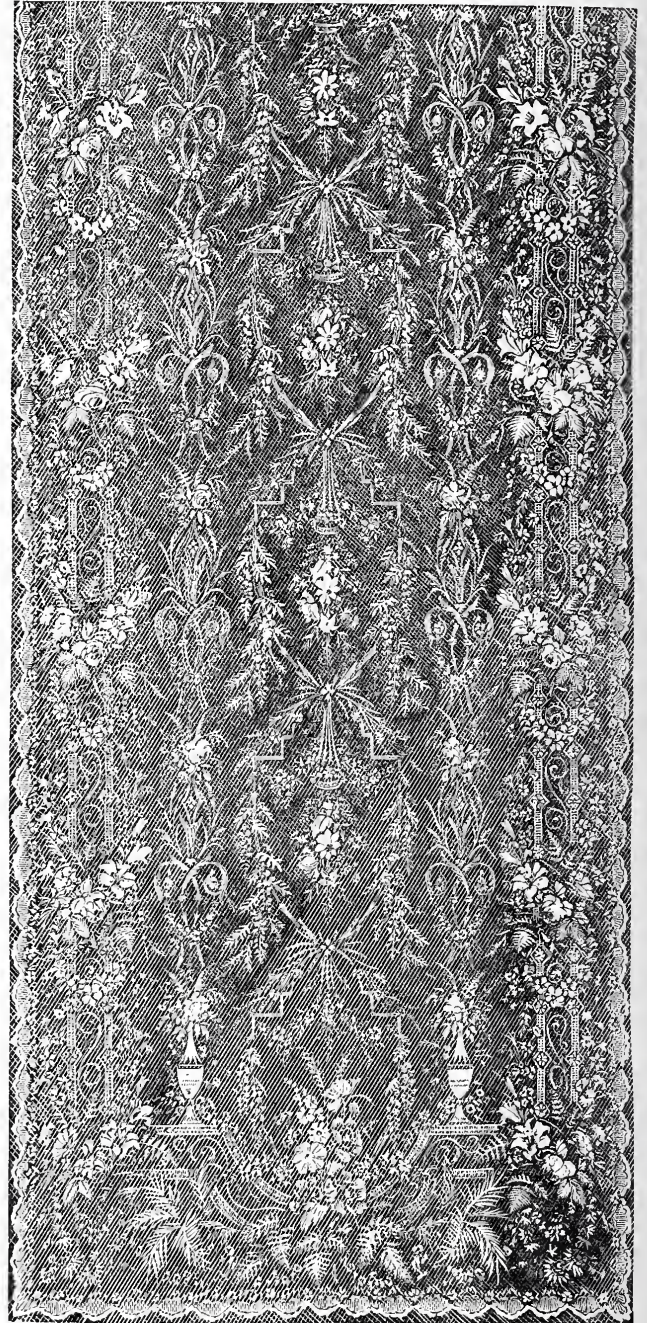


merit, value, and durability of the material, but for the taste, judgment, and knowledge displayed in their designs. These are generally, as they ought to be, floral; leaves and flowers gracefully combined, sometimes interlaced with lattice-work, and

numbering 100 classes; 6. Agriculture, with its 100 classes, and its separate edifice; and, lastly, department 7. Horticulture, to which has been allotted the handsomest building in the grounds, and an adequate extent of garden for the full development of its 40 classes.

Writing now, some two months before the opening day, it is not possible—as all who have any experience of exhibitions will readily comprehend—to enter, even did space admit, into any details. It may, however, be said that the people and government of the States are fully alive to the importance of the

occasionally presented as pendants over vases. Such Art-aids in our homes are always effective; they refresh the eye and mind, and are suggestive; far more so than designs geometric, that, cut up into squares, fail to refresh either. The works sup-



plied to the Philadelphia Exhibition by Messrs. Heyman and Alexander, of Nottingham, are numerous and of high quality; they are, of course, all machine made, and will take foremost rank among the best productions forwarded by England to America.

occasion, and that, in addition to the buildings already enumerated, the United States Government will show the strength and resources of the Republic in a construction set apart. The various states of the Union, through their commissions, have not only exerted themselves for the International competition, but also have erected their separate halls, in various styles of architecture, to portray their mineral and agricultural wealth. This, in itself, is a result of Viennese experience amended and enlarged. The women of the Union, headed by Mrs. Gillespie, have issued invitations to their sisters at home and abroad.



## ART EXHIBITION IN MUNICH.

IN the summer of this year Munich will offer to the lovers of Art of all nations a unique and unrivalled attraction. An exhibition will be inaugurated here on the 15th of June, containing a collection not only of works of Art, but also of Art industry, antique and modern, exclusively of German origin. The exhibition of the works of the old German masters (for which an especial section in our ornate and spacious Crystal Palace is reserved) will be associated with groups of homogeneous character in strict accordance with the historic development, and in effective representation of German inventive genius in each phase of its influence upon Art and industrial activity.

Possessing, as Bavaria does, rich stores of suitable objects in her public and private collections to form a most noteworthy exhibition within her own resources, it is obvious that, through the generous and munificent contributions of the other German courts, enhanced by the magnanimous loans of his Majesty the Emperor of Austria and his ministers, the forthcoming exhibition will afford an almost unlimited insight into the growth and development of German Art and culture, and will initiate a highly-attractive, instructive, and memorable source of study in this especial branch.

The section of the exhibition devoted to the reception of works of Art, the produce of modern German masters, will include architecture, sculpture, paintings, drawings, copper-plates, and engravings in wood and metal, subject to their being of German origin and the product of the last twenty-five years. With a design to render clearly evident the value and propriety of the harmonious and successful association between Art industry and the Arts proper in the æsthetic effect produced, the exhibition of the Fine Arts will be brought into intimate contact with the productions of the former, artistically arranged in individual groups, or appropriately combined in sectional compartments.

The department for industrial Art objects of modern date, i.e. of the last twenty-five years, will embrace not exclusively artistic products as such, but will also admit those productions which, borrowing form or design from recognised models, consequently take a higher standing than the daily emanations of the work-

shops are entitled to: this department will therefore include potteries, faiences, porcelains, enamels, miniatures and paintings on porcelain, mosaics, the Bohemian glass industry, as also paintings on glass, objects in stone, stucco, or cement, terra-cottas, majolicas, stoneware, the productions of locksmiths, as well as those of gold and silversmiths, with every description of work in metal, castings and embossed works, bronze and trellis-work, armouries, upholsteries, church wardrobes, &c., carvings in wood and ivory, accoutrements and house utensils, printing of artistic finish, photographs, copper and steel engravings, seals and stamps, silk and wrought stuffs, &c., lace, embroideries, woven goods, bookbinding and leather wares, industrial designs and models. A separate section will be allotted to architectural drawings and plans; a further section will contain collections from the Art Industry schools of all Germany.

The Crystal Palace in Munich—in close proximity to the Botanical Garden—will thus, in its various departments, present to the visitor the eminently-interesting results of the Art life of old and modern Germany, grouped in such artistic form as may serve for study and instruction, with a view to promote further activity in this ennobling domain.

An exhibition conducted within the limits thus defined, apart from the advantage of being thoroughly manageable, will, it is presumed, prove, by the accessibility to, and completeness in, all its sections, of greater utility than those enormous World Exhibitions of late years, where the insurmountable accumulation of objects has well nigh resulted in chaos, and fallen far short of the expected benefit.

Besides, the favourable position Munich occupies on the map of Europe, alike accessible from north and south, from east and west, within easy reach of the Alps, will contribute to render the visitor's stay none the less enjoyable, since he will find beyond the precincts of the Crystal Palace, at all times open to him, those vast and varied collections of Art for which the capital of Bavaria is pre-eminently famed.

DR. ERNEST FÖRSTER.

*Munich, April, 1876.*

## BIRMINGHAM ROYAL SOCIETY OF ARTISTS.

THIS Society opened its Spring Water Colour Exhibition early in April, with upwards of 900 drawings and sketches by some of our best-known painters in this department, and by many of less note. The post of honour in the gallery is occupied by a very attractive work, 'Gathering Rose Leaves,' by E. K. Johnson; it is supported by a landscape on each side, from the pencil of H. G. Hine: one, a coast scene at Littlehampton; its companion, a 'Storm' at sea. H. Herkomer exhibits 'A Dilemma,' and 'Weary;' the latter a poetic composition, showing an aged labourer seated on a tombstone of a country churchyard, with his scythe at his feet. W. Small's 'Firewood' is bold in design, and bold also in execution; it represents a boy in his shirt-sleeves chopping the wood, while a young girl kneels to pick up the pieces as they fall from the block. 'A Cool Spot on a Hill-side,' by J. J. Richardson, shows a group of sheep sheltering themselves from a mid-day sun in the cavities of a hill-side rock. J. Collier's 'Arundel Park' is bright and sparkling.

E. Bale contributes a young Italian field labourer returning from his daily toil, under the title, 'The night cometh when no man can work;' J. Absolon, 'Une Marchande de Laine, Dinan;' F. Tayler, a bright little sketch, called 'The Ferry'—a gaily-clad cavalier on horseback, with a lady by his side, and a second

cavalier lying on the ground; all of them waiting by the river-side for the ferry-boat. 'Marmion's Defiance' is in every respect characteristic of its author, Sir John Gilbert, A.R.A., though we have seen better work from his hand. 'Dunstanborough Castle,' A. W. Hunt, is almost monochrome in colour, like many of this artist's pictures. By John Lewis, R.A., is 'A Bedouin Arab;' by Louis Haghe, 'The Interior of St. Beauvais,' a most effective drawing; 'The Giant's Playground' is a small but brilliant study in oils, by John Brett; 'The Water Carrier, Venice,' is a favourable specimen of a popular water-colour painter, J. Absolon. Basil Bradley now ranks among our most successful animal-painters: his 'Cattle Drinking, near Arundel Castle,' and his herd of pigs, which he calls 'The Rent Payers,' fully maintain his position; another artist in this department, R. Beavis, shows himself quite at home in 'Resting, Weald of Sussex'—a ploughman with his team resting in a newly turned-up field. 'St. Abbs Head,' E. Duncan, may be classed among the best marine subjects in the exhibition, while a river scene, 'On the Thames above Gravesend,' W. W. May, is breezy and transparent. J. Orrock's 'Carting Peat on Cardross Moss,' we are disposed to place among the most attractive works we have seen from his pencil.



Of the local artists may especially be mentioned Madame de l'Aubinière (better known, perhaps, by her maiden name, Miss Steeple), who sends two small drawings, 'On the Welsh Moors,' and 'Evening on the Arun, Sussex,' both of them showing good and careful painting. E. Taylor's 'Scotch Moorland, Perthshire,' is a great advance upon his previous works; C. W. Radclyffe's 'Bedley Church' is free and bright, though sketchy; H. T. Munns's 'Welsh Glen in October' has some pretension to which it may justly lay claim; while of several contributions by C. R. Aston, may be specially pointed out, 'The Jeweller's

Bridge, Florence.' Mr. A. Everitt, the secretary of the Society, has sent, as usual, some excellent architectural drawings.

Besides the artists whose names we have given, the catalogue contains those of many others of more or less note, for example, J. A. Houston, R.S.A., C. S. Lidderdale, C. J. Lewis, Britton Rivière, Elijah Walton, Birket Foster, J. P. Jackson, C. Cattermole, J. D. Linton, O. Brierley, J. J. Jenkins, H. O. Neil, A.R.A., P. Naftel, &c. &c. There is no doubt of the collection being, as a whole, the best of its kind this old-established Society has hitherto succeeded in getting together.

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## MINOR TOPICS.

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**THE NATIONAL GALLERY.**—From what has been stated in the House of Commons, the public may expect to see the new portions of the building open some time this year. Mr. W. H. Smith, in the absence of the First Commissioner of Works, replied to this effect, in answer to a question put by Mr. Coope as to the progress made towards the completion of the work.

**SOCIETY OF PAINTERS IN WATER COLOURS.**—Messrs. E. K. Johnson and F. Powell, Associates of this Society, have been elected Members; and Messrs. H. Moore, J. Parkes, R. T. Waite, and C. Weber are now added to the list of Associates.

THERE is on view at the Burlington Gallery, Piccadilly, an interesting collection of small water-colour drawings and oil paintings, by Herr Christian Wilberg, a young Berlin artist. The drawings have all been executed in Italy, and represent with great fidelity and taste many famous spots in that sunny land. The painter is equally at home in landscape and architecture, and he occasionally combines both with judgment and effect. Scenes in and around Venice, Naples, Palermo, Capri, Tivoli, and Rome, are what have chiefly occupied his pencil.

**THE CERAMIC ART UNION.**—An advertisement in our pages last month will have informed our readers concerning the new works to be issued to subscribers for the season 1876. We have so frequently recommended this society that we need do no more than allude to it now: its president is the Right Hon. W. E. Gladstone; all its committee (thirteen in number) are gentlemen well known and respected; their names guarantee its good faith, and also the pure taste and merit of its productions. For a guinea subscribed the subscriber at once receives a ceramic work of that value, and has the further chance of a prize at the public Art Union drawing in July. The offices are at 16, Great Castle Street, Regent Circus.

**THE CITY OF EXETER** has recently obtained an acquisition—the portrait of its (twice) mayor, Charles John Follett, Esq., painted by a native of the fair county, one of the many good artists to whom Devonshire has given birth. The work referred to is a subscription gift to the lady of the late mayor—a full-length portrait of her husband. It was publicly presented to her with all graceful formalities, the artist, Mr. Edgar Williams, coming in for his full share of honour on the occasion. The production seems to have given great satisfaction to the magnates of the city; in presenting it, one of them said "the picture had two merits—it was a correct painting and an admirable likeness—one of the most perfect he had ever seen from the hand of any artist." No doubt the painting is a work of rare excellence: there is no better portrait-painter than the artist thus honoured and lauded in his native county.

**NORTH WALES** is to have an exhibition of Art treasures in the month of July next, to continue open for three months. The prosperous town of Wrexham is the selected site, chiefly because it borders Cheshire, and is convenient to Lancashire and Shropshire. A large and influential committee has been formed, there is a guarantee fund, and there seems to be great energy in the management, so far as we can judge thus early. The

superintendent is Mr. William Chaffers, 19, Fitzroy Square, to whom applications should be made by those who are willing to lend or wish to exhibit. The Welsh are very patriotic; they have a right to be so; the history of the Principality is one of honour and glory. Many Welsh noblemen and gentlemen are collectors, and no doubt the Prince of Wales will be a liberal contributor. We anticipate, therefore, a signal success for "The Art Treasures and Industrial Exhibition at Wrexham," which it will be a privilege to assist.

A GRACEFUL TRIBUTE of respect and gratitude has been conveyed to the Duke of Bedford by the market-gardeners, &c., of Covent Garden, who thank his Grace for liberal improvements, made at his expense, for their comfort and accommodation in what has been not unaptly termed "the most productive fruit and vegetable garden in the whole world." The tribute, or testimonial, is an illuminated address on vellum, in a frame of oak with silver-gilt adornments. The arms of the Russells are of course prominent; views of the conservatories are introduced, and there are borderings of foliage, the chief of the metal ornaments being fruit and flowers in relief. The whole work is exceedingly well done—so well, indeed, that it may rank high as a production of Art. The design and execution do great credit to the firm to whom it was entrusted, Messrs. Asser and Sherwin, of the Strand. They have long been renowned for the issue of articles for the toilet, the boudoir, the writing-desk, and the work-table, and have in a score of ways ministered to the advancement of pure taste in the elegancies of the drawing-room; but this is, we believe, the first time they have entered upon a much higher walk in Art.

**THE GRAVE OF KEATS.**—The grave of the poet, in the Protestant burying-ground at Rome, has been restored, the Americans contributing liberal aid—as usual, when a British worthy is to be remembered. A principal part of the restoration is a bas-relief bust of the poet, executed (gratuitously) by Mr. Warrington Wood, from the mask taken after death, in the possession of his friend Mr. Consul Severn. The papers speak of the work as one of very great merit—a fact we can well understand and safely accept. We copy this passage from the *Daily News*:—"The rich fulness of the poet's expression, particularly of the eye, the lip, and the lower part of the face, is quite a commentary on his luxuriantly-sensuous genius; the forehead, strongly imaginative, surmounting a nose expressive of energy of purpose, forms a confirmatory feature; and the whole, including the massive wreaths of soft brown hair which drooped upon his shoulders, completes a medallion which not only brings back the vivid likeness of Keats to the few friends who survive him, but displays the skill of the sculptor in a peculiarly delicate and exacting department of his art."

**THE VIENNA EXHIBITION.**—We much regret to know that the picture illustrative of the opening ceremony, painted by command of his Royal Highness the Prince of Wales, by the artist N. Chevalier, was not finished in time for the Royal Academy exhibition; the few by whom it has been seen appreciate it highly, as perhaps the very best production of its class; it is of course an



assemblage of portraits, yet they are so grouped, the accessories are so skilfully introduced, the architecture is so happily managed—in a word, all the arrangements are so judiciously combined, that the result is a most attractive picture, of great worth, independent of its value as a series of portraits of many of the most famous men and women of the age—the Emperor of Austria and the Empress, the Prince of Wales, the Crown Prince of Prussia and the Princess, Prince Arthur, the Count and Countess of Flanders, and a large number of the royal and noble celebrities who occupy the dais; while “below the salt” are more than a hundred of famous people—worthies of the British and all other nations—representing the several countries of Europe. The portraits have the effect of miniatures, yet the whole subject is treated broadly, while the several parts are minutely finished. The work is one that required, and has had, a vast amount of time and labour: the result is highly satisfactory, and cannot fail greatly to gratify the Prince of Wales. It is a production of industry as well as genius, for in nearly all cases the accomplished artist has made his studies from the life.

ETCHINGS are becoming popular: the desire to acquire them infers an advanced, or certainly advancing, love for the pure and high in Art. Hitherto this class has found but little patronage in England, and artists who are competent to the delicate and beautiful work have been deterred from practising it. For much of the taste now spreading we are indebted to the skill of M. Rajon, and for its increasing popularity to the publisher, Mr. Edward S. Palmer, of Duke Street, Piccadilly. He has recently issued four charming productions by M. Rajon, from pictures by Alma Tadema, J. W. Oakes, A. Fabri, and Reynolds. They are small, but, like the finer efforts of nature, will be valued for their rarity as well as their beauty. They are exquisitely true in all minor details, while remarkable for breadth of treatment no less than finish.

MR. JOHN FORBES-ROBERTSON delivered, on the 30th ult., before the Society for the Encouragement of the Fine Arts (Tom Taylor, Esq., in the chair) a lecture on Art in 1876. The attendance was large, and the discussion which followed was very animated, the lecturer answering successfully the various speakers.

THE COLLEGE OF PHYSICIANS.—The three niches in front of this building, in Pall Mall East, have recently been filled with statues executed by Mr. H. Weekes, R.A. Over the doorway is the statue of Linacre, with whom the College originated, and who was its first president; on the right of this stands Harvey, the discoverer of the circulation of the blood, &c.; and on the left is Sydenham, an eminent physician and medical writer who lived in the reigns of Charles II. and James II. The statues are quite ornamental in character, and decidedly improve the appearance of a façade which we have always considered heavy and dull.

MESSRS. KUHNER, HENDSCHEL, AND CO. have sent us some specimens of small photographed sketches, by A. Henschel of Frankfort, after the style of our Tom Hood, of comic memory. About one hundred subjects have, it seems, been published; of those which have come before us we may remark that they are clever in drawing and humorous in character; the latter quality distinguishes the majority of these sketches, judging by the titles given to them; for example, ‘Musical Enthusiasts’ represents four performers on wind and stringed instruments very hard at work; ‘Saturday’ a slipshod servant girl cleaning the front doorsteps; ‘The Baker’s Boy’ carrying along the street a tall sugar ornament for a bridecake, which another boy, whose hands are full of snowballs, is preparing to make his target. These amusing little *jeux d’esprit* of the German artist are quite likely to be popular among us.

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## ART-PUBLICATIONS.

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ONE of the handsomest and most valuable of topographical books recently published is a volume just issued on the “Churches of Derbyshire,”\* or rather, on the churches comprised within the Hundred of Scarsdale, in that county. It is the first volume of a series; each “Hundred,” or division of the county, being intended to have a separate volume devoted to it. The author is Mr. J. Charles Cox, who has devoted many years of his busy life to the subject, and has left no source uninvestigated to secure information. The present volume contains carefully-written histories, and apparently equally as carefully-prepared architectural descriptions, of some fifty churches and ancient chapelries, and is illustrated by a number of heliotypes, printed under the superintendence of Captain Abney, from negatives taken specially for the purpose, and by careful etchings of details. It is one of the best and most important additions to topographical literature that has for a long time been made, and the county of Derby is fortunate in having in its midst a gentleman so capable of undertaking such a task, and publishers so well able to issue it in a masterly manner.

DANTE! TASSO! The names are as much household words in England as Shakespere and Milton, and portraits of them will be as welcome to our English homes. The pair † under notice, however, are not mere portraits. The accomplished Italian artist, Granetti, has made them pictures, by judicious exercise of fancy and by careful thought, without impairing the actual likenesses of the high souls that will live for ever in imperishable works. They are both mournful in expression;

the destiny of each was sad: they are the blots as well as the glories of the great country to whose mighty fame they added largely; but either as pictures or portraits, there has not often been so excellent and desirable a pair. The engraver is one of the chiefs of his profession, and he has done ample justice to his themes.

FROM the Hebrides to the Himalayas is indeed a long step,\* yet a lady has taken it, and the records of her wanderings are among the very best that have ever been laid before a home reader. We really know not which to prefer, the travels in the wild West or those in the grander East: a volume is devoted to each; and both volumes are illustrated by many wood engravings that explain the text, and bring the reader, even more than words can do, among the ancient remains of long-ago periods, and scenery that is much the same to-day as it was yesterday. The book is written with graceful ease; the style, without being either very vigorous or greatly refined, is clear, intelligent, and comprehensive. The fair voyager and traveller does not avoid labour amounting sometimes to danger: a duty undertaken is a duty to be done, and women no more shrink from it than do men. The volumes abound in pleasant, characteristic anecdote. The lady has added much to our stock of knowledge as regards the Hebrides and the Himalayas—both—and will supply some hours of instructive enjoyment to all whose joy is in the acquirement of useful information conveyed with judgment and skill—not learned from other books, but the result of actual toil to obtain it.

\* “Notes on the Churches of Derbyshire.” By J. Charles Cox. Illustrated with Heliotype Plates. Published by Palmer and Edmunds, Chesterfield.

† “Dante” and “Tasso.” Engraved by Auguste Blanchard from pictures by Rafael Granetti. Published by Pilgeram and Lefèvre.

\* “From the Hebrides to the Himalayas: a Sketch of Eighteen Months’ Wanderings in Western Isles and Eastern Highlands.” By Constance F. Gordon Cumming. 2 vols. Published by Sampson Low & Co.



THE book of the "Lady Pioneer" is charming from the beginning to the end.\* It is a most pleasant volume, written in a free and unlaboured style; indeed, it pretends to be little more than a reprint of letters sent home to a beloved mother, but it is full of deeply-interesting matter, of touching anecdote, brilliant and graphic descriptions of scenery, and with sketches of character, both by pencil and pen, that show the fair author to be a close observer and an accurate delineator. The pictorial illustrations abound, the art is good, the letterpress good, while genuine sympathy and a warm heart are manifest in every page. The lady must have been a most delightful companion; may every traveller be blessed with so true a friend in his wife!

"RECOLLECTIONS OF ACADEMY PICTURES."—Such is the title Mr. Arthur Lucas, of Wigmore Street, has given to a series of small, yet not very small, photographs which, in a graceful portfolio, asks the patronage of all lovers of true and pure Art. They are not merely "recollections," but valuable copies from the best pictures of the exhibitions, and have been brought together with great industry as well as much judgment and taste. There is not one of the collection that we might justly reject. This is really a boon to all who desire acquaintance with Art, who can receive enjoyment from its productions, and would fain have refreshing reminders of the pictures that have duly impressed themselves on the memory amid the crowd in which they were seen and admired. If it be a boon to the public, it is surely a boon to the artists. They are teachers in the highest sense, and thus hundreds of thousands may share the instruction and enjoyment they give; moreover, their fame is augmented, and if a commercial stepping-stone is sought it is thus obtained. Each of the artists who appears in this series is greatly the debtor of Mr. Lucas. The actual money value of each of the pictures here reproduced in miniature is thus considerably increased. This view we know to be taken generally by the purchasers—collectors—and either is, or certainly ought to be, by the artists. It has been well said there is no patron so valuable as the publisher. Mr. Lucas will have no difficulty in obtaining from collectors pictures to photograph; we hope and expect it will be so as regards the artists; it certainly will be, if they understand their own true interests, and the importance of extending a love of Art and an appreciation of its value as a great instructor. Of the eighty pictures here brought together, it is impossible for us to give a list; they are the productions of about seventy painters, all more or less known to fame. Mr. Lucas will make any one of them, no matter how high may be his rank, even better known and more appreciated than he or she has been. It is intended to make the work annual: the first instalment of eighty is issued at comparatively small cost. No great tax will be levied year after year for a luxury so great; and in time, what a delight it may bring to the homes of thousands who can enjoy Art, and profit by its teachings.

'WHERE THEY CRUCIFIED HIM!' Among the most popular pictures of the year was that of Mr. P. R. Morris, which represented a venerable Jew contemplating the cross. It was very successfully engraved. The print under notice is a companion to it; but the second is far better and more interesting than the first, for here a mother, bearing her infant in her arms, looks in sympathetic sorrow on the relic of suffering and of glory. Mr. Morris always selects themes that tell a story, excite thought, and have moral influence. Among the younger aspirants for fame and honour, he occupies a foremost place; excelling not only in manipulative skill, but in details that owe much of their finish to industry; his mind is of a high order; he thinks as well as paints, and any production of his masterly pencil has value beyond its mere worth as a painting. Assuredly P. R. Morris is one of the British painters who gives certain promise of a great future; to high eminence he has already attained. Mr. Stackpoole has admirably engraved this touching and beautiful work. It is one of the always select and excellent productions of Mr. Edward S. Palmer, of Duke Street, St. James's.

\* "The Indian Alps, and how we crossed them." Being a Narrative of Two Years' Residence in the Eastern Himalaya, and Two Months' Tour into the Interior. By a Lady Pioneer. Illustrated by Herself. Published by Longman & Co.

MR. MACLEAN has added three valuable and very beautiful prints to the collection he is publishing from the best works of Sir Joshua Reynolds. That is a boon of magnitude to the Art-loving public, and happily its number is increasing daily. The engravings are not large, but large enough for framing, and all are of great excellence. They may grace the boudoirs of the aristocracy, and be welcome guests, accessible, in comparatively humble homes. The three before us are engraved respectively by Zobel, R. Jackson, and S. Cousins, and are in the good old style, mezzotinto. How charming is this little maid, bearing in her lap a huge bunch of grapes; and this fair matron bending over her child, from whom she is removing the drapery that had covered it. The gem of the three is that to which the veteran artist, Samuel Cousins, has done ample justice. It is a most beautiful and attractive print; the subject is well known as one of the glories of the great painter. A dear little girl, her hands hidden in her muff, is walking through a wood, her pet dog watching her footsteps, while a robin, conscious of security, hops about her feet. It is in such works as these the grand old artist triumphed, for he loved his themes. They were of course limned from life. The little maids may have been grandmothers half a century ago, but the art can immortalise, and while the canvas lasts they will never die.

MR. EDWARD S. PALMER, of Duke Street, St. James's, who aims at producing prints, few in number but of rare excellence, has submitted to us an engraving by T. O. Barlow, A.R.A., from the picture by James Sant, R.A., of 'Her Majesty the Queen and her Grandchildren.' It is needless to say the subject is one of the deepest interest; of the millions who love the Queen, there are thousands who will desire this portrait of her, thus circumstanced. She is here, not in early womanhood, but a grandmother; a sweet little maiden sits on her knee; the eldest-born of the Prince of Wales is standing, self-contained, a little apart, whilst the second is selecting flowers from a basket to present to his fair child-sister. It is a charming composition; as a portrait of any lady environed by the hopes of a future, it would be an attractive work; for, considered apart from its happy theme, it is a pleasant sight to see; but also, the likenesses are good as well as agreeable. There are few portraits of her Majesty so desirable, and in that light alone the print is a valuable acquisition, and will be a boon to all parts of the world. But, as we intimate, it is a charming picture; there is no living artist who surpasses Mr. Sant in the power to combine accuracy with grace; especially, his ladies are true ladies, veritable productions of nature of the higher type: the lady is fortunate whose destiny it is to be transferred to canvas by the pencil of James Sant. Of the merit of Mr. Barlow, the engraver, it is unnecessary to speak; he has here naturally done his best: the result is one of the most satisfactory as well as interesting productions of the British school of painting and engraving.

MESSRS. MARCUS WARD & CO. have issued a new edition of "Mrs. Mundi at Home," the series of outlines by Walter Crane. It has several obvious improvements. The humour is certainly broad, though not coarse, and never offensive. The artist has rare ability; he has produced a book that will give much enjoyment in many homes. It is, however, but the forerunner of other and better works. Messrs. Ward will give value to any production they send forth; their Irish press rivals the press of any country. In printing they have attained rare excellence, their binding happily combines grace with durability, and if their paper be of Irish manufacture that is matter for congratulation, for there is none better. The Belfast firm has created a new industry for the country.

"DEBRET" is, as it has long been, the authority that everybody consults who desires to acquire, on easy terms, safe and accurate knowledge on all matters concerning the peerage, the baronetage, the knightage, and so forth. The books are ample in details, convenient in form, clearly printed, and, in fact, indispensable on the tables of all educated persons who desire information—often or not often—concerning the subjects of which they treat. Few readers require more than they give.





## STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.



AZLITT, in his "Criticisms on Art," institutes a kind of comparison between paintings and engravings, in their respective appeal to our senses, in these words:—"Good prints are, no doubt, better than bad pictures; or, prints, generally speaking, are better than pictures; for we have more prints of good pictures than of bad ones; yet they are, for the most part, but hints, loose memorandums, outlines in little of what the painter has done. How often, in turning over a number of choice engravings, do we tantalise ourselves by thinking, 'What a head *that* must be!'—in wondering what colour a piece of drapery is of, green or

black—in wishing, in vain, to know the exact tone of the sky in a particular corner of the picture! Throw open the folding-doors of a fine collection, and you see all you have desired realised at a blow, the bright originals starting up in their own proper shape, clad with flesh and blood, and teeming with the first conception of the painter's mind!" There are few lovers of Art who will, it may be presumed, agree altogether with the critic's remarks. Engravings are something more than "outlines in little of what the painter has done;" they are the pictures themselves so far as the artist's conception of the subject is concerned, and the manner in which it is carried out; while there are qualities of engraving that stand, not unworthily,



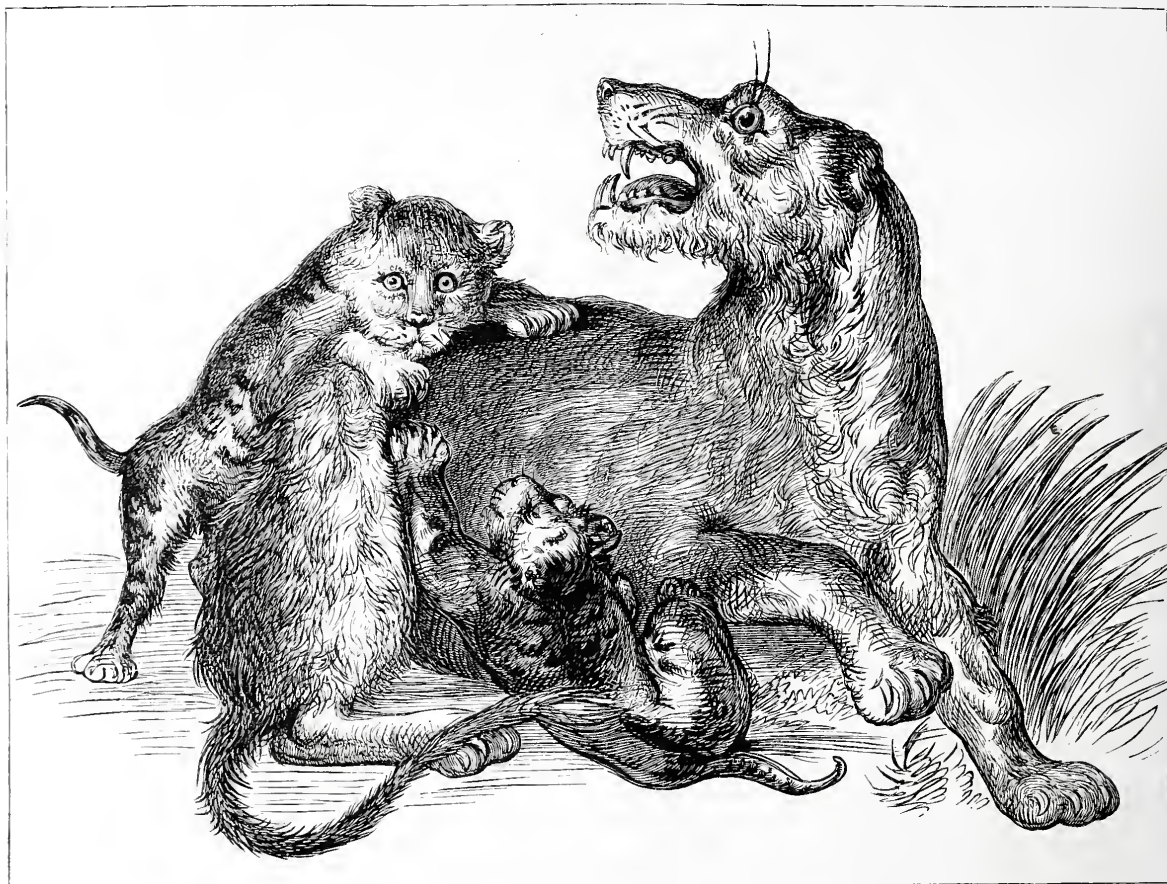
*A Challenge (1845).—Lent by H. W. F. Bolckow, Esq., M.P.*

in the place of colour, and may even be said to represent it. Take, as examples, a large number of Turner's landscapes; how few persons, comparatively, are able to appreciate the beauty and poetry of his compositions till seen in the black-and-white transcripts of the engraver? Their colour is but half-intelligible to the multitude; but the print speaks eloquently to them. A

gallery of engravings after Landseer, such as any one may see at Mr. H. Graves's in Pall Mall, shows something more than "loose memorandums;" it teems with the prolific imaginings of the artist's mind in every form and variety of native animal life, presented with all the power of the master's cunning handiwork, and with an expressiveness which is only equalled by its truth.

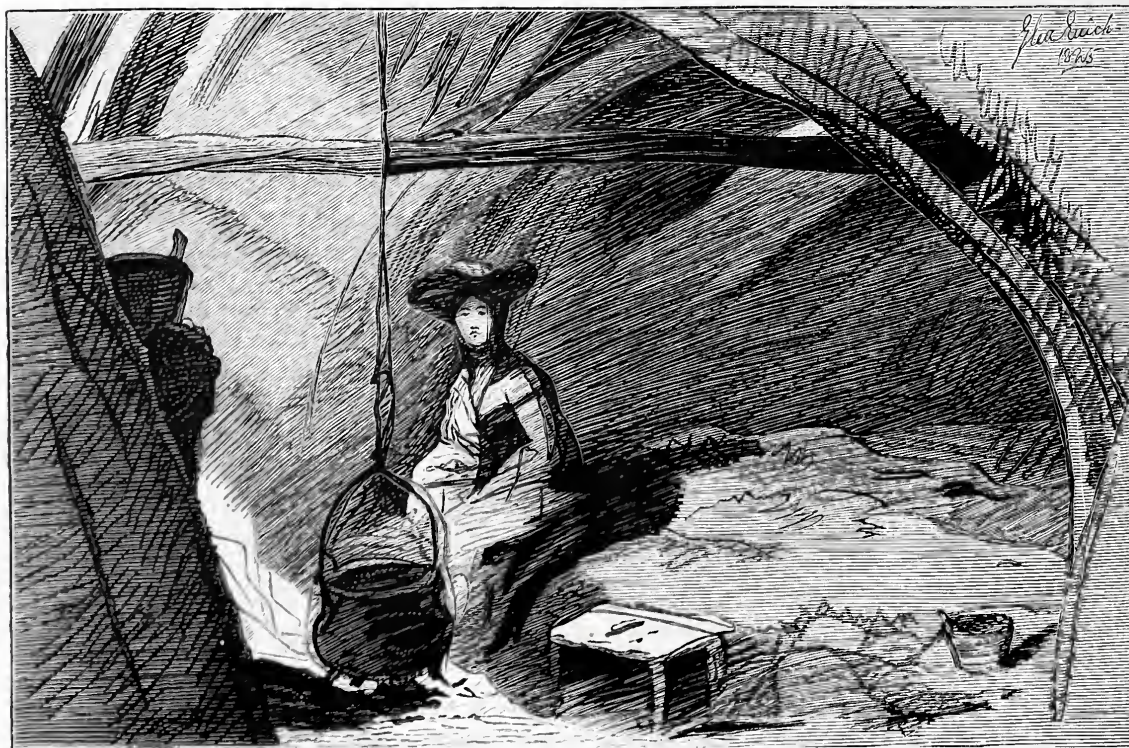


At the sale of Landseer's works was an oil picture, called 'Stag bellowing,' which was disposed of for 405 guineas; the



*Lioness and Cubs (1809).—Lent by George Gurney, Esq., Eastbourne.*

fine drawing Mr. Bolckow has permitted us to engrave is the original sketch for the painting, and is executed in coloured



*The Gipsy (1825).—Lent by H. G. Reid, Esq., Middlesbrough.*

crayons on grey paper: we have named it 'A Challenge.' Landseer's well-known engraved picture 'The Challenge,' differs



from this study. The group 'Lioness and Cubs' may be classed among his very earliest works, certainly quite as early, if not more so, than his first-known drawing, 'Heads of a Lion and Tiger,' etched by Landseer when only seven years of age.

In Glen Errick, Invernesshire, he made, in 1825, the sketch of

'The Gipsy': the date appears in the right hand of the engraving, at the top. The original drawing is slight but very effective, and is executed in pencil with washes of tints: it is taken from one of Landseer's sketchbooks, in which are several subjects, most of them appearing to have been made by the artist when in Scotland in 1825-6. The large engraving 'Study



*Study of Fir-trees (1840).—Lent by Messrs. Agnew and Sons, Waterloo Place.*

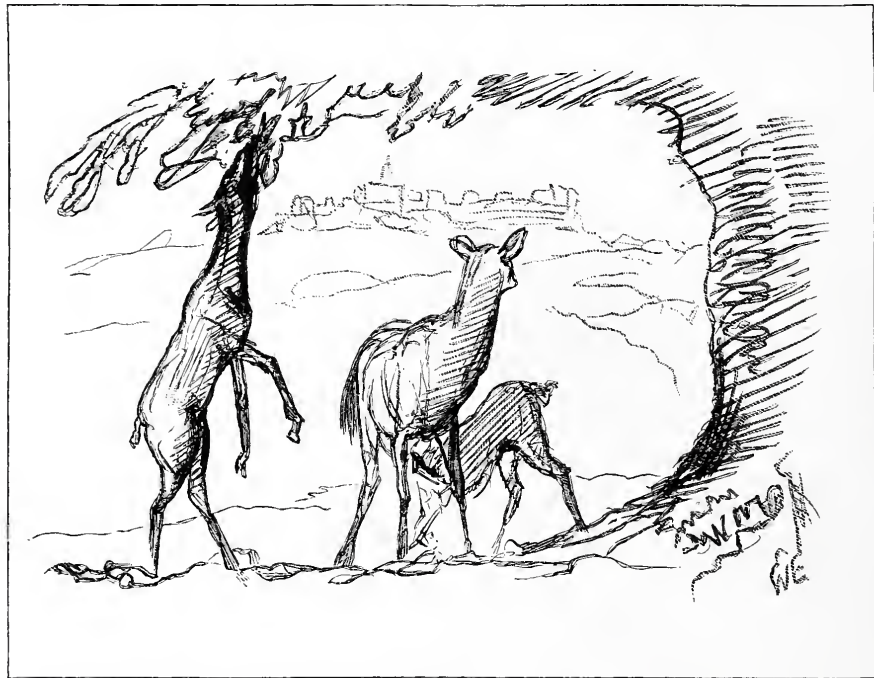
of Fir-trees,' is from a small but highly-finished sketch in oils, evidently of Scottish origin also: through the opening we have a peep of the stream which flows at the base of a heath-covered mountain. Like other landscape subjects we have already

given, this shows Landseer's earnest study to realise the truth of nature: the composition is unquestionably from "life," and, from the unartistic arrangement of its several parts, was clearly intended to be regarded only as a study of various trees, of



which the Scotch fir, with its picturesque head, is the principal. The little pen-and-ink sketch, called 'In the Park,' was, it

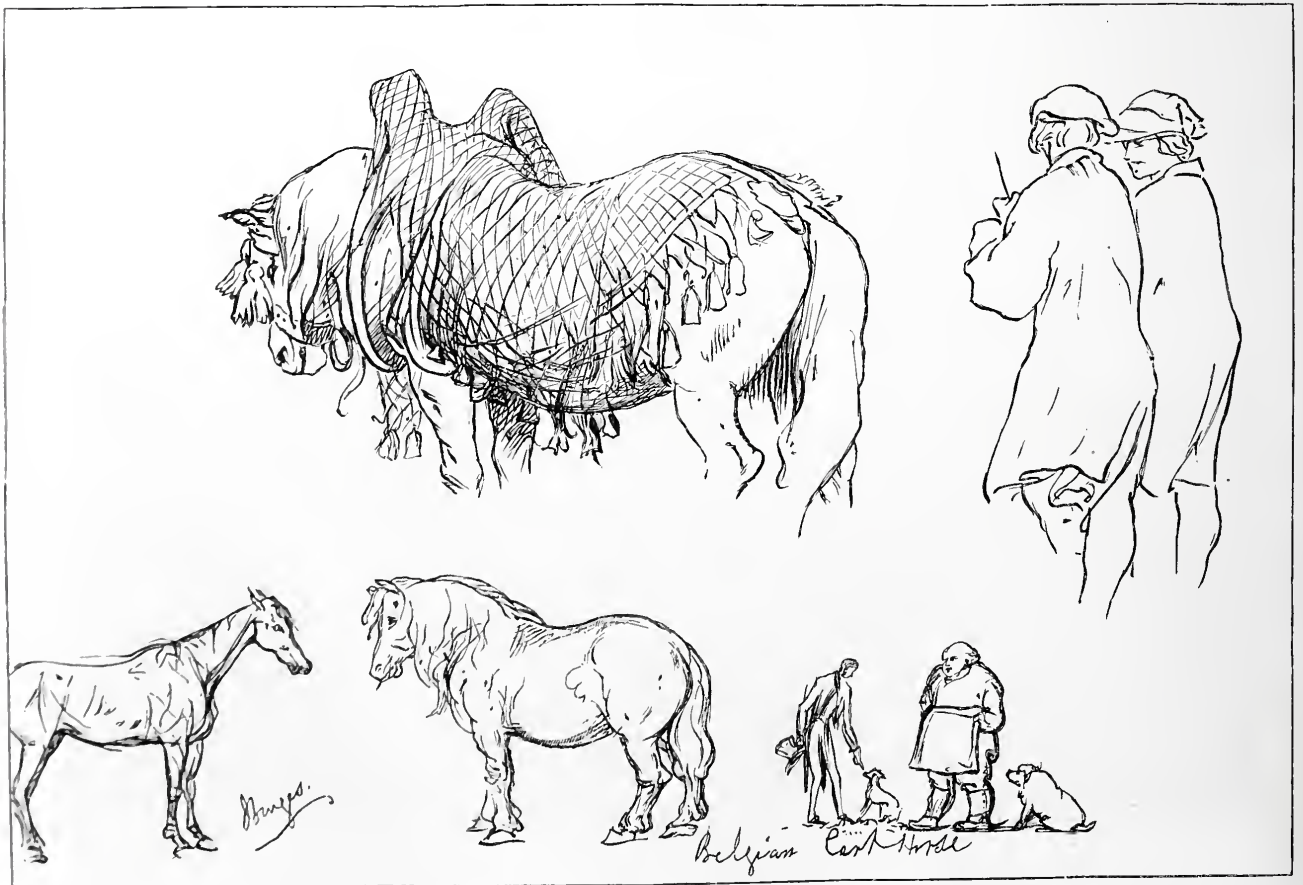
may be presumed, made at Windsor; Landseer was a frequent visitor at the royal palace in 1842, making studies for his well-



*In the Park (1842).—Lent by Robert Napier, Esq., West Shandon, Dumbartonshire.*

known picture 'Windsor Castle in the Present Time,' exhibited at the Academy in 1843; the attitude he has given to the deer

standing on its hind legs to get at the leaves of the tree is that which any one who has watched the habits of the animal must



*Studies in Belgium (1840).—Lent by George Gurney, Esq., Eastbourne.*

have frequently observed. Of the various characteristic objects in the Belgian studies, we may specially direct attention to the

humorous group at the bottom, on the right: Pharaoh's fat and lean kine could not have formed a greater contrast. J. D.



## THEATRES, THEIR CONSTRUCTION AND ARRANGEMENT.\*

BY PERCY FITZGERALD, M.A., F.S.A.

## CHAPTER IV.

## OUTLINE OF THE SALLE, OR INTERIOR.



Now come to the most important and delicate part of the disposition of a grand theatre—the *salle*, or “spectatory.” There is nothing more beautiful or suggestive of splendour than a grand and brilliant interior, glittering with gold and colour, crowded; the boxes or balconies brimming over with beauty and intelligence, the area filled with ranks and ranks of listeners, the tiny figure of the conductor projecting a little above the stage; aloft a waste of the blue empyrean, with glowing gods floating in the clouds, just above the edge of the painted balustrades, and vases, always foreshortened with such marvellous skill; and, above all, the noble proscenium, solid yet not heavy, with massive and rich draperies, the boundary of the world of enchantment. The shape and arrangement of such a *salle* have exercised the powers of the greatest architects; and though few have reached to what can be called science, still, through experiment and skill, there are a large number of really beautiful *salles*, in which all that art and genius can do has been exhausted.

Connected with this, the most essential feature of a theatre, there are a vast number of interesting questions, and these too not of a technical kind. The first and more important is the proper contour or shape of the hall itself. Every variety of oval or circle has been attempted, and some shapes seem as fantastic as the giridron model after which the Escorial was

built. There are some houses in Germany whose shape *outside* actually follows the interior semicircle; and this oddity is defended on the ground of correct expression. But this is a fallacy, as there is thus no room left for the stairs and lobbies, which must be placed outside the semicircle. The aim has been to secure a good view for all parts of the house, and the difficulty has always been to reconcile this object with questions of size, distance from the stage, width, &c., matters which all have relation to each other. The semicircle, truncated oval, pure horseshoe; the magnet, the lyre, the spade; a shape resembling the section of the hull of a man-of-war; the square, the parallelogram, and even what can only be likened to a rather opened hairpin, and finally, the three-quarter circle—such are some of the curious outlines that have been attempted. Noverre, who was intimate with Garrick, and knew the subject, seemed to think that a half-circle, with the stage at the diameter, is *theoretically* the best shape: as, when the actor is standing in the centre, he is the same distance from every part of the stage. But this is utopian, as such a shape accommodates but few. The horseshoe, which is considered excellent for sound, is open to the objection that those near the stage cannot see with convenience. In one of the most strangely-shaped *salles*—that of Metz—where it takes the shape of a broom or “a hairpin” (Fig. 2), the fanciful architect certainly cured this inconvenience by leaving a large interval between the stage and the last box on each side. By which device a larger angle was gained, though the “house” was put back such a distance from the stage, and much space sacrificed.

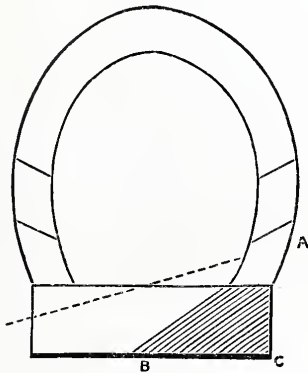


Fig. 1.

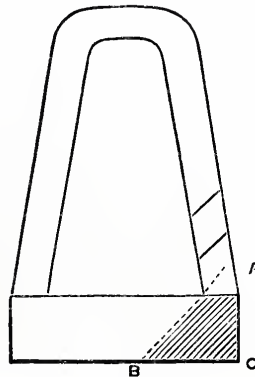


Fig. 2.

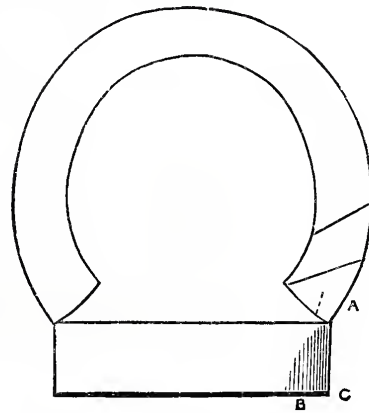


Fig. 3.

An English writer on theatres in the last century made some elementary experiments with the human voice, which help to determine the shape of the *salle*. He placed a friend at a sufficient distance, and measured the interval over which his own voice could be heard, both in front and at the side. He found that ninety-two feet was about as far as the voice could be projected forward, a distance which diminished to seventy-five feet at each side. As this diminution would take place gradually, we thus obtain a horseshoe diagram. The grand difficulty has always been that as the seats draw near the stage, the view becomes more and more contracted, until those who are close to the proscenium come to have the stage on their right or left hands, and can see little more than the boxes directly *vis-a-vis*. The task of remedying this might seem almost hopeless. But it was noticed that as the legs of the curve were widened the view improved, and nothing seemed more simple than, as at the Metz theatre, to apply such a principle. But the important diffi-

culty of cost stood in the way. If the limbs were spread apart, the stage was widened, and every foot added to this width multiplied the cost of scenery and decorations to an alarming extent. An ingenious device was found to remove the difficulty: by shortening the inner curve, and virtually taking away the wall or screen that closed each end of the horseshoe or semicircle, a nearly perfect view was attained. This was contrived by bending the inner profile a little outwards before it joined the stage, so as to make it assume the outline of a lyre. The reader will be able to understand these changes from the preceding diagrams, the position of the spectator in each instance being fixed at A. Fig. 1 represents the ordinary horseshoe outline. It is evident that, to a spectator sitting in the back of the box, at A, anything taking place within the shaded area, A, B, C, would be invisible, though he could see across the stage in the direction of the dotted line. In Fig. 2 the spectator at A would have a similar difficulty; but by placing the first box further back the difficulty would be lessened. Fig. 3 shows Wyatt's plan, where A, sitting at the back, has no interposing screen on his left hand.

\* Continued from page 72.



This device was the more ingenious as it offers in practice none of the awkwardness of a makeshift, but really improves the beauty of the outline. M. Patte, a writer of authority on theatres, had indeed pronounced the difficulty all but insuperable. "There must always be," he wrote, "a certain number of places of suffering on the back rows immediately adjoining the stage, and it is quite impossible to obviate this inconvenience, except by widening the stage to a large extent, or else by sacrificing seats, but the device amounted to what was described as opening out the "end" of the horseshoe. Wyatt, the architect of Drury Lane, seems to claim to be the first to introduce it in his theatre; but it is found to be the shape of the French Comedy, at least twenty years before the building of Drury Lane.

It seems, as would naturally be expected, that a long and narrow *salle* is best for sound but bad for sight, particularly in the case of those near the stage. A broad semicircular *salle* is best for sight, and worst for sound. As M. Garnier justly reasons, a compromise between the two is all that can be sought: and a three-quarter circle, the ends bent outwards like a lyre or the paws of a turnspit-dog, offers the best solution. In the new

Paris Opera House the walls make three quarters of a circle, the "legs" being prolonged, so as to take the shape of an archway; but the line of the boxes suggests that of the papal tiara, broken at two of its corners. In this it follows the shape of the great Bordeaux house. Before this principle, which now seems to be the favourite one, was adopted it was surprising to see what a prodigious variety of shapes the great theatres exhibited. In London during the last century there was the one pattern adopted—certainly of an elementary kind—viz. oblong. It would take too long to enumerate the vagaries of foreign theatres in this particular, and the ingenious variety contrived in the shape of the curves. But certainly it is infinitely to the credit of French Art that their leading theatres should have been invariably designed with a science and elegance so much in advance of other countries, the latter not having reached an intelligence sufficient ever to copy them. The Theatre of Versailles, built in the days of Louis XV., offers all the developments of the most modern theatre; while the French Comedy, the Odéon, the old Opera House (recently burnt), and, with that of Bordeaux, have merits beyond those of any theatre of the present era.

The principle that a semicircle or a segment that amounts to

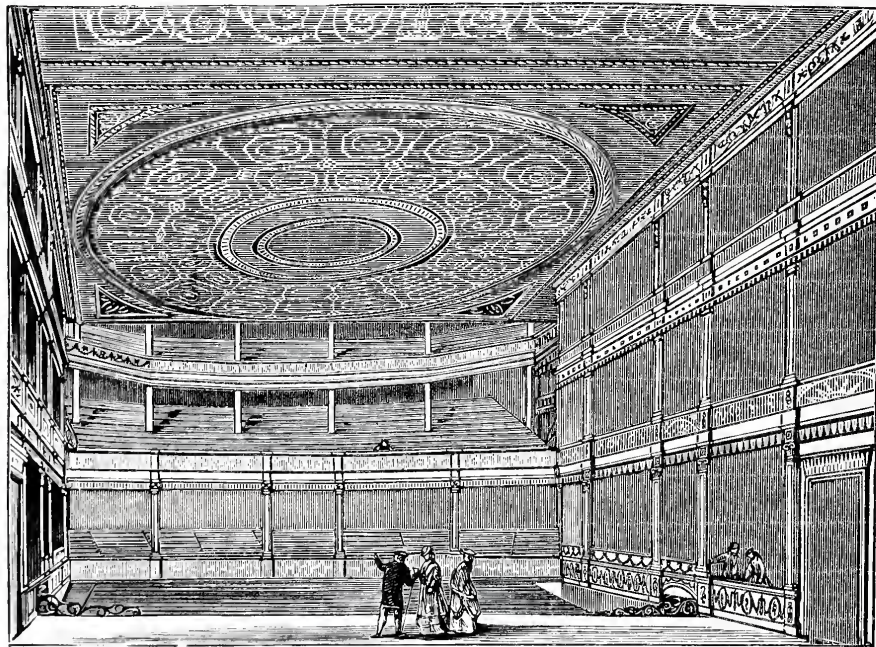


Fig. 4.—Interior of Drury Lane Theatre: circa 1775.

three-quarters of a circle, is the shape that is capable of holding the greatest number within the given limits, would in itself be a significant testimony to the advantages of such a shape. But there is besides a fulness and even grandeur in the curve, an air of space that is almost deceptive, and which makes it surprising that it has not been invariably adopted. The reason, no doubt, has been the shape of the ground at the disposal of the architect. When this, as in the case of the present Covent Garden house, is long and narrow, the three-quarter circle involves a sacrifice of space, and the theatre must be a small one. The long magnet or horseshoe shape becomes more profitable, though those who are bestowed at the "legs," must stretch or "crane" their necks to get a view. It is certainly a tribute to the genius of Louis that the newest and latest development of theatrical Art in the nineteenth century should have been obliged to revert, not merely for its shape, but for other points of arrangement, to a work nearly one hundred years old. That the curvilinear shape then is the most satisfactory may be considered as established; and such national houses as the San Carlo, the Scala, the French Comedy, the Bordeaux Theatre, with, it may be added, the well-designed Theatre Royal, Dublin, and

finally, the new French Opera House, testify favourably to the success of such a custom. So much for the outline of the *salle*.

But there is now to be considered an essential element of beauty which it has become the fashion in modern theatres to sacrifice to conditions of profit. This is the arrangement of the elevated places where the spectators sit: the balconies, boxes, or galleries. Houses laid out in boxes do not come under this point of view. Such houses—and all the Italian theatres are almost invariably thus arranged—are intended for opera, for hearing music with comfort from little apartments, and abdicate all pretension to grace and beauty, beyond what can be derived from the sense of space or size. As well might a deed or registry office, whose walls are covered to the ceiling with pigeon-holes, set up to æsthetic claims. The idea of lining a great hall with a crowded series of recesses—literally "boxes"—each a sort of boudoir, with heads peering out, seems grotesque. It will be remarked that opera houses of this kind have often a shabby and decayed air. The arrangement is a purely social one, demanded by fashion or national habit, and therefore need not be criticised artistically.



## CHAPTER V.

## ARRANGEMENT OF PLACES.

To understand the true and artistic arrangement of the spectators, we must, as usual, seek for an original principle. At first when the Thespian cart drew up, the crowd would gather in front, standing as it were in an extemporised "pit." In later developments, when it was desired that larger numbers should witness the entertainment, an amphitheatre was drawn round the standing group, or, as has been often shown, the inn yard, with its galleries round, was chosen as the theatre. Some of the earlier modern theatres were actually constructed in this shape, and there was a theatre built by Palladio, at Vicenza, which was a covered amphitheatre. The beautiful Parma house consists of a double series of arcades, one over the other, the seats in each being ranged amphitheatrically, the lower one sloping down to the ground beyond the shelter of the arcades. But the amphitheatre offers but limited accommodation, and the larger it is the occupants of the higher seats are placed further and yet further away. The next and most practical idea was to range the spectators in rows over each other,—in other words, to change the incline of the amphitheatre into a perpendicular series, dividing all into sections and placing each section over the other. Such is in fact the arrangement at Drury Lane, the Lyceum, &c. This, however, is merely an elementary view: to understand the true arrangement more clearly, we must ask ourselves what is the relation of a vast number of spectators, ranged along the sides of a lofty enclosure and looking down at the stage, from a wall as it were. It surely suggests the notion of the façade of a house, with people looking from the balconies and windows into the street. This would be necessary, at least, in the view that every one was to have the almost equal enjoyment of the performance, and be as prominent a member of the audience as he was in the amphitheatre—principles so obvious as to seem truisms. Yet the modern degradation of taste has turned theatres into raree shows, and made sound subsidiary to sight. This necessary arrangement has been put aside, with the most prejudicial effect on the drama. The classification into pit, boxes, galleries, &c., is not a purely arbitrary one as ignorant managers may think. It is dependent on a natural and social division. We often hear, for instance, of what the old pit audience used to be composed—lawyers, men of intellect, coffee-house politicians, writers, and social and professional critics. These persons, perhaps direct from the taverns, walked straight in from the street to the pit, without perhaps having to mount a single step. Visitors of this intellectual class would like to be together, to be within easy reach of each other, where they could talk by turning their heads or changing their place. This could not be done in the straitened accommodation of the boxes. The floor of the house—that low hollow—was eminently suited for such a gathering: the want of full dress, the rude everyday costume, would be best bestowed on benches ranged one behind the other; whereas in the boxes their general prominence would only disfigure the house. In fact the balconies constitute the house proper. Moreover, there were the musicians next to the stage, and beyond the musicians the pit, which, like the musicians, belonged to the realms of prose. Both therefore harmonised. This pit company being thus intelligent people who invariably went to enjoy the play, hear every word and get a good view, presented a most extraordinary and encouraging sight to the actors,—rows upon rows of eager faces, sensitively reflecting back every emotion. Their applause too was important and encouraging; and the spectacle had a singular and valuable effect on the exertions of the actors. Personages of some weight and importance had to be considered in their convenience and comfort—they were to see and hear well: and the benches rose with a gentle incline, until the last and furthest was almost on a level with the stage. A little above the heads of the pit came the rows of figures in the boxes, and so on to the roof, the whole forming a sort of concave chamber lined with figures and turned to the stage. At the top of the house stretched back the great slope of the cheaper amphitheatre, where seeing and hearing was possible, not under comfortable conditions, but still such as were acceptable, considering the low

price and the character of the audience. They became the indistinguishable "mob" of the theatre, and were admitted almost on gratuitous terms. They scarcely formed part of the intelligent and discriminating audience. They were bestowed therefore in the vast dark regions stretching back.

Now let us see how modern arrangements have disregarded this natural distribution. First for the pit. In most theatres the old box tenants are brought down into stalls, which engross the whole pit proper, to the line where the balcony begins to project. A new pit has been contrived by turning the boxes into shelf-balconies, and devoting the dark, cavernous regions underneath to the accommodation of the old pitites. As this change introduces a space of double the former length, it would be impossible to have a slope, as the under surface of the balcony would interfere. The only course was to place the stalls in a yet deeper hollow, so as not to interfere with the view of those behind. The latter now see with discomfort; they are almost invisible to the actors, who, instead of the natural mobile expressions of the middle class, have the genteel immobility of persons of quality and condition. One consequence is that there is no intelligent, compact body in the house, to be conspicuous, or indeed in any way appreciable. At the same time it must be confessed that now that theatres are so richly and gaudily decorated, being masses of gilding and colour, that a pit audience, composed of clerks and shopkeepers in great-coats and carrying sticks and umbrellas, would be incongruous. Stalls then become appropriate. But it is necessary that the whole should be harmonious and in keeping, and the lining of full dress spring from the floor and fill the interior. Instead, a dark cavern is opened behind the stalls and under the boxes and balconies, which destroys the whole effect.

The root of this evil is, as we said, found in this: that theatres are now devised for profit, and to hold as many persons as possible. The boxes, which were merely two or three rows of seats projecting from the wall, do not suffice, and the ingenious builders lengthen them out over the pit, like huge trays. Thus a china collector has his cupboard or recess, the sides of which he decorates with his plates and cups, set in velvet frames, and which are thus shown off with due artistic effect. He presently sees that though there may be a gain of effect, there is a great waste of space, and he has a series of deep shelves introduced, which he loads with his figures and vases; yet they are seen to hardly such advantage as before, and the pieces at the back are inaccessible, and shut out from view. Such is the result of the French "balcony" system, which, treated with some artistic effect in France, has been turned to the most mercantile and inartistic abuse in England. The galleries, or tiers, have been projected forward into the house, in the shape, as we have said, of huge trays; so that really there seems no reason why they should not, by-and-by, be brought almost to the proscenium, exactly like the shelves of a cupboard.

One result is that the pit has become a low cellar in itself, dark and cavernous, to which the balcony overhead serves as a ceiling, and the same principle is carried out more or less in every tier. The effect of the crowded *salle* is thus lost, as well as that wonderful electric inspiration which is really part of the dramatic principle, and which arises from the mutual relation of the items of a vast audience to each other. The sound is lost, having to travel into tunnels and caves; seeing is difficult and painful, while scenic effect is destroyed. In one or two of the new large French houses—notably that of the Châtelet—the spectacular or dioramic effect is what is mainly sought; the size is so vast, and the lines of the balcony so flowing, that it is difficult to make any reasonable exception.

In truth this artificial region is properly outside the wall of the *salle*, as much as is the saloon for the boxes above. The effect to the actors must be something like that of a crowd in the street looking in through a window: and one has only to compare with it the effect of the arrangement at a theatre like the Haymarket. But even accepting the present arrangement, we shall find that the pit is ordinarily laid out unscientifically, though somewhat in harmony with the ungracious name it bears. The French name "parterre" expresses



what should be its proper character. It has always seemed amazing how the fashionable classes could accept "the stalls" as the most desirable places in the house, and this selection proves that it was some other consideration rather than that of dramatic interest, that influenced them. The stalls offer opportunities for meeting, conversation, and "visitings," to which the boxes are not so favourable. But the privilege was only to be obtained at a sacrifice; and it is worth noting, as was suggested before, how any departure from the correct principles of Art involves yet farther departure and positive inconvenience. These select intruders now find themselves sunk very much below the old level, in a pit, as it were, below the pit, so as to allow the old occupants a chance of seeing. As these latter are further off they require to be raised in proportion. But with this the boxes overhead interfere—so the only course is to lower the stalls. The stalls being thus sunk down, the occupants have about the worst, because the closest, view in the house: all sense of scenic effect is lost, and the figures have a coarse, untheatrical air. The heads of these spectators have to be thrown back to get a good view. The angle of vision distorts the figures, as the visual rays from the feet of the figures are shorter than those from the head, and the spectator's eye is certainly nearer the feet than it is to the head. This alone is fatal to dramatic effect; but this the stall tenants care little for. They go, 1. to be comfortable; 2. accessible; 3. to have their dresses well displayed; 4., and last of all, for the play. In the days of the old pit there was the proper visual angle, or, at least, one that was nearly correct, as the level had not to be depressed to allow of the tenants of the cavern beyond seeing over their heads. The theory of the pit, or "parterre," when it was fairly *in* the house, was not that seats should be ranged on the floor of the theatre; but a sort of sloping platform, or amphitheatre, was raised, the furthest portion of which was almost on the level with the grand tier. In the Bordeaux house, and indeed in the old French theatres of the last century, this led to a curious division of the space, this hinder portion being yet more raised above the rest, and fenced off from the stalls by a draped screen, over which the occupants looked as from a balcony (see Fig. 6). This is intelligible, and an original idea, as the highest places were on as good a level as those of the grand tier. After all, these arrangements commend themselves, on the ground of good sense and simplicity, and have little to do with science. But, as has been stated, the aim in our day is profit, and convenience and appropriateness seem only to be tolerated when they do not interfere with profit.

All this time, it must be conceded, that the conditions of space on which theatres are now contrived, make anything

beyond a *deceptive* proportion and symmetry hopeless. Generally it is only some long and very narrow *strip* of ground that can be secured—on which has stood a shop, with the yard and outhouses behind. They are, therefore, built all length, very narrow; and a sort of apparent symmetry is contrived by bringing the balconies forward to the very stage, in the shelf-like way described. Below the proprietor indemnifies himself, and, wholly indifferent as to the æsthetic judgment of his pitites, constructs a long tube of stereoscope form for their use. But supposing a site of tolerable width to be obtained, there is still the belief that a vast amount of extra space is gained by such a disposition. The truth is, that in a theatre arranged in "tiers," and without a balcony, as at the Haymarket, the loss of space is not very great, and there is a great gain in the attractiveness of the house. By the cavern plan, the pit-tier boxes, or *baignoires*, are wanting, and these would give back to the manager much of the company and profit which he would sacrifice, each occupant representing, at least, two members of the pit. The mob at the back, from the treatment they receive, are virtually tenants of the galleries, since they are kept in darkness, and cannot see and hear with comfort. Their proper place is aloft, in the second boxes, as at Drury Lane, where there is a sort of amphitheatre under the great gallery amphitheatre.

The French in such vast houses as the Châtelet and the Gaieté divide their audience on the logical principles of distance and comfort. The seats in front, or stalls, are the "orchestra arm-chairs," luxurious and nearest the stage. The centre portion of the floor is the "amphitheatre," which differs from the first only in accommodation; while the pit proper stretches back to the circle of the boxes. Nothing is more significant of the passion of the French for the stage than the curious subdivision of places in their theatres. In England boxes, stalls, balcony, upper boxes, pit, and gallery, are the average divisions. In a great French house classes of places fill two large placards hung up at the doors. This multiplication, however, is not artificial, but is caused by the recognition of two advantages which with us are rarely "discounted" in cash. It may be stated roughly that in French theatres the tariff seems to be regulated by the number of steps to be ascended or descended. On entering you ascend to the extreme gallery or descend to the pit, the stalls and few private boxes, of course, being excepted. The other advantage to be paid for is the situation of being in front instead of at the side, those in front, though belonging to the same category in every respect, costing more. There can be no question but that a place where a person can see without effort or having to turn the head, is worth more than one where such exertion is required.

(To be continued.)

## THE LADY OF THE LAKE.

Engraved by F. STODART from the Group of Sculpture by J. ADAMS-ACTON.

WE do not call to mind any portion of Scott's fine poem where Ellen, the "lady," and Lufra, the dog, are brought together before the reader; but each is described in different cantos. The sculptor appears to have had in his mind, when modelling Ellen, the opening lines in which she is first introduced to the reader, when, having crossed the lake, she hears the horn of Lord Fitzjames:—

"The maiden paused, as if again  
She thought to catch the distant strain.  
With head uprais'd, and look intent,  
And eye and ear attentive bent,  
And locks flung back, and lips apart,  
Like monument of Grecian art,  
In listening mood, she seemed to stand  
The guardian Naiad of the strand."

Canto i., Stanza 17.

Ellen's companionship with Lufra, the favourite hound of her father, the Douglas, is thus related by the poet:—

"But Lufra had been fondly bred  
To share his board, to watch his bed.  
And oft would Ellen Lufra's neck  
In maiden glee with garlands deck;  
They were such playmates, that with name  
Of Lufra, Ellen's image came."

Canto v., Stanza 25.

The sculptor, therefore, has done well to associate them in his composition—such devoted friends ought not to be separated, even in marble—where, as here, they stand in loving and confiding companionship, the dog looking up to its mistress as she lays her hand lightly on the head of the gallant hound. Ellen's figure is easy in attitude, and not ungraceful, but it is so amply clothed in drapery light, and rather elegantly arranged, that but few traces of the modelling are visible. It will be seen that in the expression of the face the sculptor has not adhered to the text of the quotation, but has rather used it as a sketch to work from. The group was exhibited at the Academy in 1864.





THE LADY OF THE LAKE.

ENGRAVED BY E. STODART. FROM THE GROUP BY J. ACTON-ADAMS.







## PICTURES OF ITALIAN ARCHITECTURE.

## NAPLES.



HERE are two sayings popular among the citizens of Naples: one is, "Whoever has not seen Naples has seen nothing;" the other is, "See Naples and die;" the obvious meaning of the latter being that, when the city has been seen, there is nothing else worth living for in the way of sights. But Naples is certainly not

an Italian paradise, neither in point of situation can it legitimately claim precedence of Genoa; while, internally, it must yield the palm of architectural superiority to the latter city: moreover, the manners and customs of a very large portion of the lower orders of the people render it anything but a desirable residence, except temporarily, for those to whom cleanliness and comparative quietude are essential to the enjoyment of life. Perhaps there is no city of Europe whose streets present such a medley of strange and incongruous sights as Naples. But the approach to it, over the deep blue waters of the bay, is lovely, yet deceptive: the city in front, with its multitude of white

houses dazzlingly bright in the sunshine, the Castle of St. Elmo crowning the heights above, Vesuvius rising majestically on the right, and the range of the Apennines forming a glorious background, combine to make a *coup d'œil* than which few scenes can be found more attractive of its kind; but the illusion vanishes when once the traveller sets foot on shore.

Notwithstanding, however, the disappointment which so many who visit Naples feel on entering the city, both it and its environs have abundant interest. The whole locality is classic ground; no part of Italy is more so, except it be Rome itself. Long before the Christian era Neapolis—the ancient name of Naples—was a place of considerable military strength, so much so as to be able to resist the attacks of such commanders as Pyrrhus and Hannibal; while "in the plenitude of the imperial power and of the intellectual greatness of Rome, her emperors, her statesmen, her historians, and her poets, took up their residence on her shores." On the eastern side of the city lies Pozzeoli, the ancient Puteoli, famous among the Romans for its mineral



*Church of San Severino, Naples.*

waters and hot baths, and a place full of historic associations: near it Cicero had a famous villa, situated between the lakes Lucrinus and Avernus. At a short distance from the latter lake is Cumæ, which is presumed to have been founded by a colony of Phœnicians prior to the Trojan war, or about fourteen hundred years before the Christian era. Under the Roman kings Cumæ was regarded as the great commercial city of Italy. Here too resided the most famous of the prophetic virgins known as Sibyls; the Cumæan Sibyl is traditionally said to have been seven hundred years old when Æneas arrived in Italy. The vicinity of Cumæ abounds with interesting relics of antiquity.

1876.

On the eastern side of the Bay of Naples are the sites of Herculaneum and Pompeii—these will be referred to presently; and then, still skirting the coast, the traveller reaches, at a little distance from the last-mentioned place, Castelmare, the ancient Stabiaz, which was involved in the destruction that overwhelmed the other cities by the memorable eruption of Mount Vesuvius, A.D. 79. It was in a field adjacent to Stabiaz, to which he had fled, that the elder Pliny perished by the sulphurous vapours of the outpoured lava. The city itself had been more than half desolated, about one hundred and fifty years before the eruption, by the Roman dictator and tyrant Sylla, who,

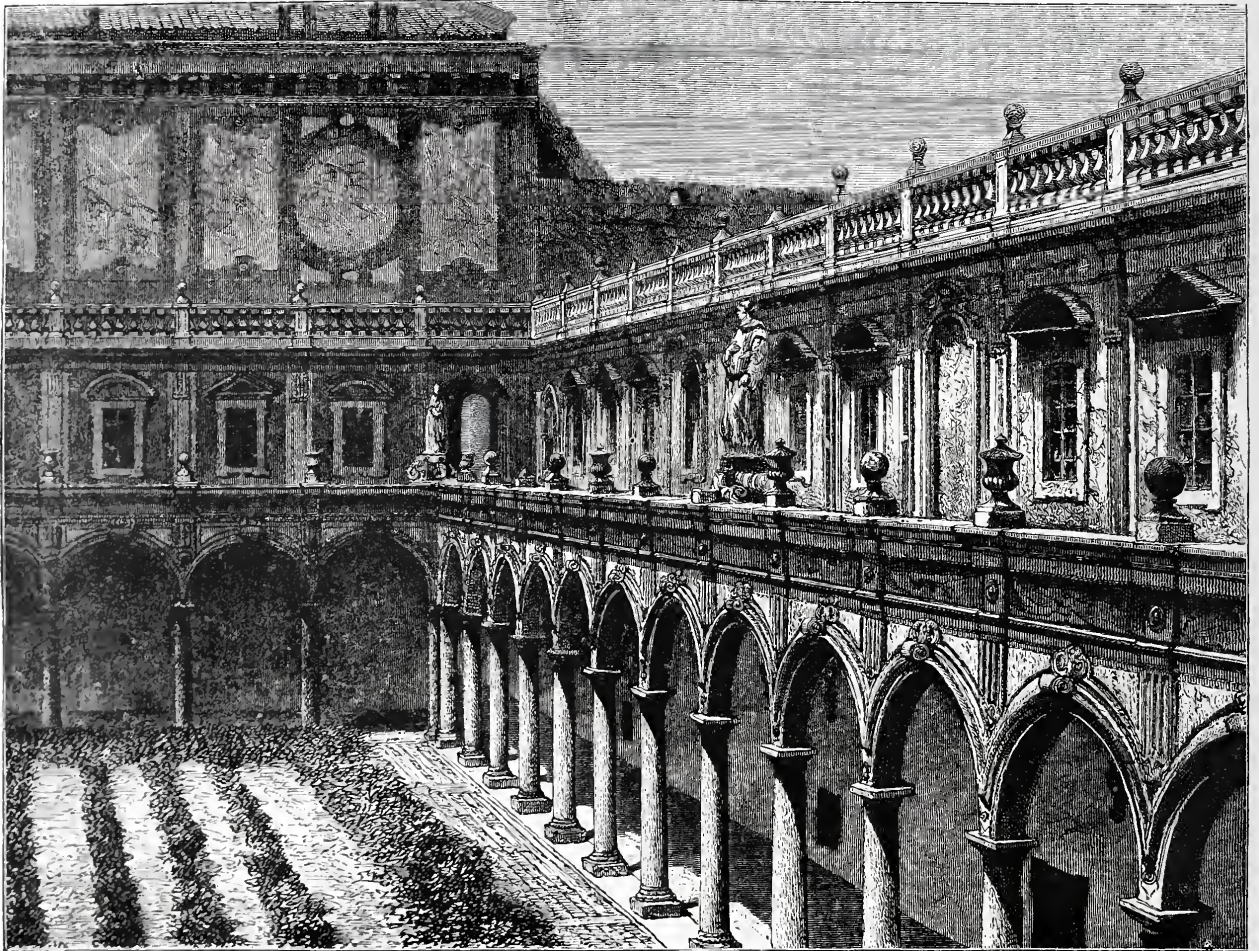
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when he resigned his dictatorship, retired to Puteoli, and died there the victim of voluptuousness and intemperance. There are many other places of much interest to the traveller in the neighbourhood of Naples, such as Amalfi, Sorrento, and the island of Ischia; but we must return to our starting-point.

It has been remarked as singular that Naples should have so few remains of antiquity to show, considering her importance during the reign of the Roman emperors, and the patronage, so to speak, they bestowed upon her. This, however, may in a great measure be accounted for by the fact that few of the old cities of Italy have been subjected to more frequent attacks from invading armies: the Goths, the emperors of the East, the Saracens, the Lombards, the Normans, the Germans, and the Spaniards, successively got possession of the place by force of arms; and it may very reasonably be supposed that such repeated sieges at length destroyed the landmarks of her former

greatness. In the vicinity of the city numerous vestiges of Greek and Roman edifices are visible in the ruins of temples, theatres, and villas, and fragments of such buildings are to be recognised as incorporated in more modern structures in Naples itself; but the catacombs alone remain, in any degree of perfect preservation, to associate the city with classic times. These are assumed to have been constructed by the Greek colonists who established themselves on the site of land previously occupied by the Phœnicians many centuries prior to the Christian era, and it is generally assumed "that both the Romans and the early Christians subsequently appropriated them to their own use, the latter for the purposes of worship as well as sepulture. But however barren externally Naples is in antiquities, its museum, called 'Museo Borbonico,' is one of the richest in Europe, as it is undoubtedly the most interesting, the old city itself, with Herculaneum and Pompeii, having yielded up their



*Cloisters of the Convent of St. Martino, Naples.*

long-buried treasures, which are deposited there for delight and instruction." Here "we find the furniture, the ornaments, the gods, the statues, the busts, the utensils, the paintings of a great people, whose city was overthrown and buried under thick ashes almost two thousand years ago; their books, their musical instruments, even their bread and baked food in its pristine form, only blackened by the action of the fire, are to be seen. In contemplating these, we trace with a sort of fascination all their habits and customs, looking with double interest on such as assimilate with those of our own days, thus, in idea, connecting ourselves with them; and we dwell on the varied objects presented to our view—all of which are curious and many beautiful—with sensations so lively, so real, that we feel as if the people still lived, still were among us."\*

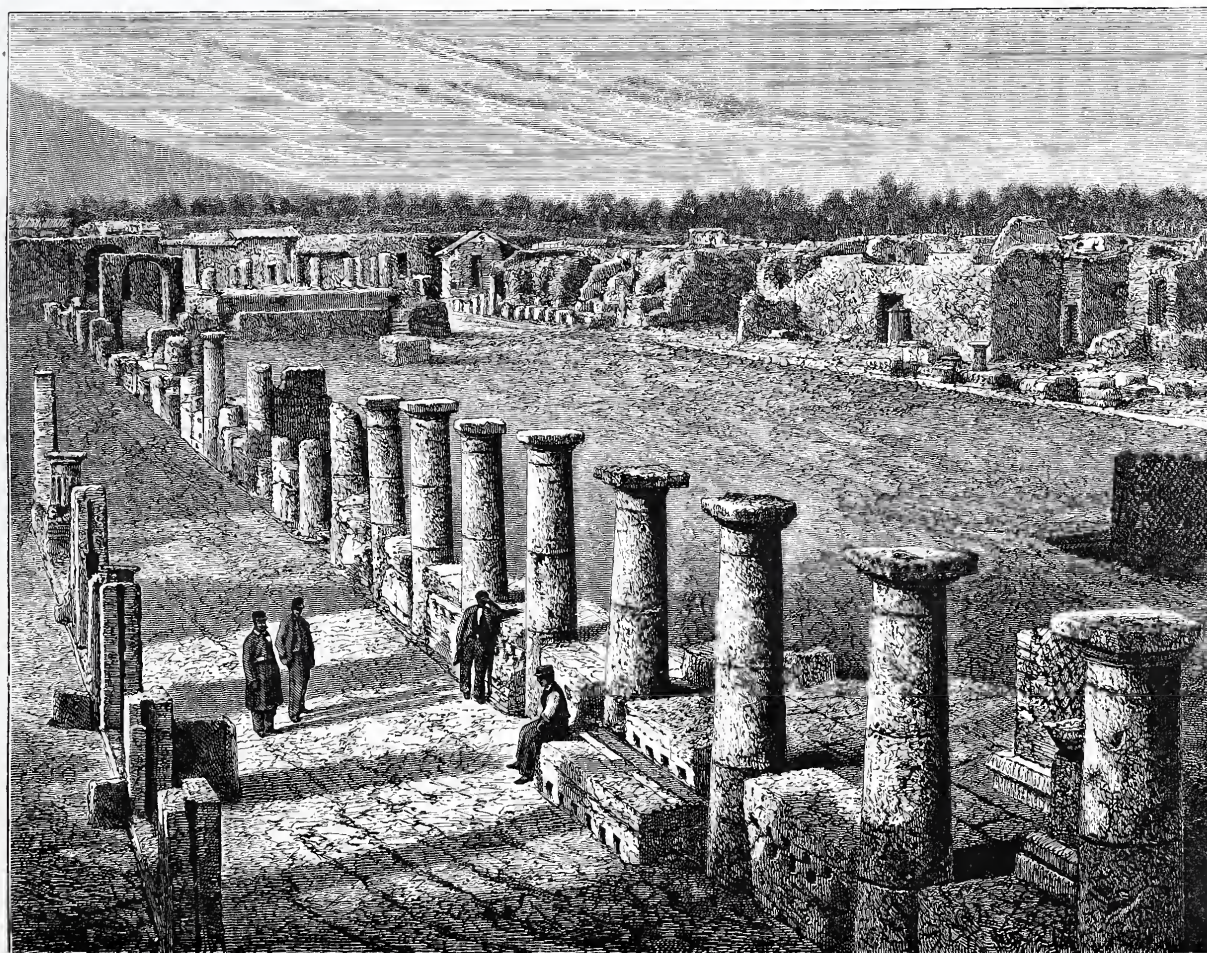
\* J. Bell's "Observations on Italy."

It has already been intimated that the general character of the architecture of Naples is not equal to that of other Italian cities. Of castellated domestic architecture many notable examples may be seen in the city and its neighbourhood, yet very few of them can strictly be called picturesque: neither have the churches, of which there are a very large number, any remarkable external features to arrest the attention of those who admire and are interested in the art of the builder: their attractions are chiefly to be found inside—in the monuments, paintings, decorations, and various accessories: the mediæval tombs one sees here are unsurpassed, both in number and richness of design, by those of any other place in Italy. A notable example of these objects—distinguished, however, rather by pretension and quantity than by good taste—appears in the small church of ST. SEVERINO, called also Sta. Maria della Pietà de' Sangri, of which an engraving is here introduced. It was erected in the



early part of the seventeenth century, from the designs of the Neapolitan architect Marmondi, at the cost of Alessandro di Sangro, Patriarch of Alexandria, as a kind of mausoleum for his family, the princes of San Severino. Under each arch is the tomb of one of these princes, with a lifesize statue: the adjoining pillar, made the tomb of his wife, is adorned with an allegorical group of sculpture, illustrating the virtues by which the lady was specially distinguished: thus, among others, are found Modesty, Conjugal Affection, Decorum, Religious Zeal, &c. &c. These works are by several sculptors, but not one of them rises above the florid conventional Art which, with very few exceptions, is characteristic of the sculpture of that period. The series of tombs commences with that of the founder of the church, the Patriarch Alessandro, and ends with that of Raimondi di Sangro, who died in the last century. The tombs of the three brothers, Jacopo, Ascanio, and Sigismondo San

Severino, who were poisoned by their uncle Girolomo, that he might possess himself of their inheritance, are by Gian de Nola. In this church are some fresco paintings by Belisario Corenzio, a Greek by birth, but settled in Naples, where he executed a large number of works in the churches and palaces. Corenzio was violent and despotic in his temper, and it was he who, in conjunction with Ribera, a Spaniard, and Caracciolo, a Neapolitan, formed the famous, or rather infamous, cabal to drive from the city all other artists whose reputation seemed to stand in the way of their own advancement. It is generally thought that Domenichino, who died from poison, was one of their victims; and Corenzio has the reputation of poisoning Liugi Rodrigo, a clever scholar of his own. He himself came to a sudden, though it can scarcely be called an untimely death, for he had reached the advanced age of eighty-five, when he broke his neck by falling from a scaffolding while repairing



*The Forum, Pompeii.*

one of his frescoes in the church of San Severino: this occurred in 1643.

The Carthusian monastery of St. Martino, situated a little below the Castle of St. Elmo, offers a view which, of its kind, has scarcely a rival in the world: it commands a complete panorama of Naples and the Gulf, including, on the right, Pozzeoli, and the islands of Procida and Ischia; on the left, Vesuvius, and the coast as far as Torre dell' Annunziata. "In another direction we have Capodimonte, and the rich plain of the Neapolitan Campagna as far as Caserta; and in the distance we recognise Monte Tifate, backed by the chain of the Apennines, along which, as they advance towards the sea, we distinguish the mountains of Gragnano, Vico, Sorrento, and Massa." The monastery, which owes its origin to the House of Anjou, was founded about the middle of the fourteenth century, but has since passed through a variety of changes, one of the last being its conversion into a military hospital; in 1836,

however, it resumed its own proper character, the monks once more taking possession of the edifice. The chapel of the monastery is of seventeenth century date, and is rich in pictures, marbles, and decorations of various kinds. The Ascension, painted on the cupola, and the Twelve Apostles, in the spaces between the windows, are by Lanfranco. Over the principal doorway is a 'Deposition from the Cross,' by Stanzioni, which to this day testifies to "the profane jealousy," as a French writer terms it, of Spagnoletto, who had painted the figures of Moses and Elias respectively on each side of Stanzioni's picture, and found they would not bear the juxtaposition. The story is that the 'Deposition' having become dirty, or somewhat dark, Spagnoletto obtained from the monks permission to clean it, but instead of this he applied to the surface some corrosive liquid, which greatly injured the painting. Stanzioni refused to retouch the picture, declaring it should remain in that state as a proof of his rival's perfidy.



THE CLOISTERS OF ST. MARTINO are shown in one of the preceding engravings: they form a grand quadrangle, having on each side a range of arches supported by pillars of white marble; at the angles of the sides and at the centres is the statue of a saint: an open balustrade, running parallel with the arcades gives an elegant finish to three out of the four sides; these have a terraced roof from which the splendid view just described is obtained. The centre of the quadrangle is laid out as a garden.

### POMPEII.

In this series of papers, now brought to a conclusion, wherein a brief description of some of the picturesque edifices of Italy is offered to the reader, we have hitherto been, as it were, in communication with the living—with objects familiar to the eyes of successive generations of men for centuries, many or few in number, as the history of each testifies. Pompeii, the city of the dead, may appropriately be the subject of the final chapter; it seems, in fact, to be so intimately associated with Naples, that to speak of one necessarily involves some remark concerning the other.

The annals of the world supply, in the way of antiquarian research, nothing more wonderful and strikingly affecting than the discovery of this long-buried city; above which, year by year, and century after century, the yellow corn has waved in the soft southern winds, and the vine put forth the purple grape. And in speaking of Pompeii, the neighbouring cities of Herculaneum and Stabiae must not be forgotten, though originally places of far less importance, and, from the discoveries which have been made, presenting few features of interest compared with the first-mentioned. Older places than either of these have been traced out, and made tolerably familiar to us by the traveller and the artist but very partially, and chiefly by their architectural remains only: when, however, the superincumbent

weight which had so long pressed down the cities of the Italian plain was by slow degrees lifted, there was revealed to the living the life of a world which had existed nearly seventeen hundred years earlier, in its public and domestic aspects—revealed, too, with a vividness sometimes as appalling in its reality as it was interesting for its historic value. A marvellous chapter in the annals of Roman life in the first century of the Christian era is that we read in the story of the exhumation of Pompeii, and of which so much is to be seen in the museum of Naples. There is no occasion for us to give even an outline of what may be called the death and resurrection of the old city; the subject has filled a conspicuous place in the literature of Europe during a century or longer, as fresh discoveries have been made from time to time.

Three or four years ago there was exhibited at the Crystal Palace a number of remarkable pictures, showing the principal views of Pompeii in its present condition; and also another series representing the buildings restored. From the manner in which the former series was produced, by what is called photo-sculpture, it was almost impossible, when looking at the pictures, not to imagine oneself standing in the midst of the identical locality. Doubtless very many of our readers availed themselves of the opportunity of seeing "Pompeii in London," as the exhibition was called; and it is certain to have afforded them both pleasure and instruction.

The FORUM, engraved here, is the most spacious and imposing part of Pompeii; it was discovered in 1816, when excavations were commenced. The range of white marble columns, forming such prominent objects in the foreground, is continued round the top and bottom of the parallelogram; the opposite side shows the remains of temples, of numerous public buildings, and of some private dwellings; the remains of similar edifices are apparent elsewhere in the Forum.

JAMES DAFFORNE.

## TIMON AND FLAVIUS.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

H. WALLIS, Painter.

C. COUSEX, Engraver.

TIMON, the misanthrope of the Athenian Colyttus, would never perhaps have been heard of beyond the limits of the readers of classic literature, had not Shakspeare immortalised him in one of his unrivalled dramas, spoken of by Johnson as "a domestic tragedy which strongly fastens on the attention of the reader. In the plan there is not much art; but the incidents are natural, and the characters various and exact. The catastrophe affords a very powerful warning against the ostentatious liberality which scatters bounty but confers no benefits, and buys flattery but not friendship." The "noble Athenian," disgusted with the ingratitude of those he has befriended, and out of heart with the whole world, deserts the city and takes up his abode in a secluded cave in the country; leaving to all anything but a blessing—

"Timon will to the woods, where he shall find  
The unkindest beast more kinder than mankind.  
The gods confound (hear me, ye good gods all,  
The Athenians both within and out that wall!  
And grant, as Timon grows, his hate may grow  
To the whole race of mankind, high and low!  
Amen."  
*Timon of Athens, act iv., sc. 1.*

After a time his place of concealment is discovered, and he is visited by some of his old friends and acquaintances; but he only insults them, yet offers them gold, which he has found in the woods while digging for roots, his only means of sustenance. Among those is his faithful steward, Flavius, who, on the flight of Timon and the break-up of his establishment in Athens, pays the servants out of his own pocket the wages due to them: he now seeks out his fallen master, with the hope of being able to render him assistance. Seeing Timon in his cave from a distance, Flavius breaks out into the following speech:—

"O ye gods!  
Is yon despised and ruinous man my lord,  
Full of decay and falling? O monument  
And wonder of good deeds evilly bestow'd!  
What an alteration of honour has  
Desperate want made!  
What viler thing upon the earth than friends,  
Who can bring noblest minds to basest ends!" &c. &c.  
*Act iv. sc. 3.*

Timon pretends not to recognise him, though Flavius tells him who he is:—

"I beg of you to know me, good my lord,  
To accept my grief, and while this poor wealth lasts,  
To entertain me as your steward still."—*Idem.*

This is the point of Mr. Wallis's picture; the old steward, ignorant of the gold Timon himself has found, offers his former master the "poor wealth" he had saved up, which the latter affects to regard as a bribe:—

"Is not thy kindness subtle, covetous,  
If not a usuring kindness; and as rich men deal gifts,  
Expecting in return twenty for one?"—*Idem.*

The painter, in order to give effect to the locality and circumstances in which Timon has placed himself, has departed a little from the text of the play by representing him with a spade in his hands and digging: in an earlier part of the same scene he is thus employed, when he is visited by Apemantus, "a churlish philosopher," who asks:—

"Why this spade? this place?  
This slave-like habit? and these looks of care?"

Mr. Wallis had not in this subject one that demanded much in the way of design, but the picture shows care and study, and some very pleasing composition in the landscape portion. It was painted expressly for the proprietors of this Journal.





H WALLIS. PINX<sup>t</sup>

C COUSEN. SCULPT

TIMON AND FLAVIUS.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.







## NOTES OF AN EXHIBITION OF THE SCHOOL OF ART EMBROIDERY.

MUCH was said and written with reference to the Exhibition of Art Needlework during the time it remained open—

“Until the world, the whole world,  
In rapture round it ran.”

The “world” meaning not only those people who had for some time past appreciated the school, who had welcomed the commencement of Art embroidery, cherishing the hope that before many years were over it would take the place of German wool-work, of glaring scarlets and emerald greens; but meaning also the world which found out for the first time that Art needlework existed by a notice in the *Times* of Thursday, and which rushed to see the exhibition on Friday. Naturally, the crowd was chiefly composed of ladies, and the greatest crush was before a glass case containing a lay figure dressed in a white satin train which had been worn at a drawing-room.

Nearly two years ago, I visited the School of Art in Sloane Street. The works then to be seen were not on so large a scale, nor so ambitious as those exhibited at South Kensington, but a high standard seemed already attained in colour and design, which was never lost sight of in any piece of work that was produced. The designs may not have all been equally good, nor equally well executed, but their aim appeared to be not so much the exact imitation of nature, which must always fail more or less, but to convey the idea of natural forms, expressed or translated in wools or silks, and adapted to the position which the design was to fill. A sunflower embroidered on dark velvet, and decorating a doorway in the larger room of the exhibition, is a beautiful example of the earlier style of the School, for a very similar pattern was to be seen in Sloane Street. The pomegranate pattern has been varied but never excelled, and the daffodil borders to linen hangings can never cease to charm us with their simplicity and grace, often as this flower is made use of. Outline patterns in one colour or two shades were also among the early designs, but these have been amplified and improved to a high degree, so that they form some of the best specimens of work in the exhibition.

It appears to me, however, that, in one or two instances, the School, although led by men of acknowledged taste, has in some ways deviated from the path of harmonious colouring and graceful form which it seemed, at first, so steadily to pursue. An example of this struck me when, after passing the beautiful dado and wall hanging designed by Morris, I saw at the end of the room a gaudy piece of work in crimson and yellow, with a heavy maize-coloured worsted fringe, the centre occupied with fat gilt pineapples. It was gorgeous, tinselled, having plenty of needlework, but very little Art. Doubtless, the School is obliged to execute orders, but it seems a pity to degenerate in style.

I was disappointed in the hangings for the Queen's box at the Albert Hall, of which I had heard praise. I had hoped to see something rather original in the rendering of the lion and the unicorn, something in the style of coats-of-arms in old tapestry; but there they were much as usual, in gold and velvet, and not at all like Art needlework.

To return to the popular satin dress. It is beautiful, and the flowers exquisitely worked, approaching Nature's tints sufficiently to arouse the astonishment of the admiring crowd. The glossy silken tints are lovely, the tulips well drawn, but design there is none. There is no advance on the best decorations by Howell and James—no Art in particular; a tulip here, and another there; no combination of flowing stems and leaves, of varied buds and blossoms. You may take each flower and admire it separately, but the whole is not effective.

There were not many examples of embroidery applied to dress, but a portion of a black satin one embroidered for the Queen, in gold outline with a very graceful pattern, is extremely good. One glass case was filled with smaller articles

of embroidery on cambric and linen. Here were examples of those little mats to place in dessert-plates, and which are called d'Oyleys. A specimen exhibited from one set is of fine cambric, embroidered with fruits; a bunch of white currants formed the poor design, the currants consisting of a few hasty stitches of dingy brown and a smudge of red; the border of flimsy threads fringed out. The price of the set was two guineas, and it will probably be bought because it was worked in the School. But the contemplation of this mean little mat was more than made up for by the sight of a white linen hanging for a mantelpiece, in the same case. Arabesques in gold-coloured silk, well drawn and worked, were truly worthy of admiration.

In some of their adaptations from older embroideries the School has shown a want of perception. There are some curtains belonging to an English family, made of coarse white linen worked in worsteds, and brought about a century ago from Russia, but when they were worked or by whom is unknown. A pattern of stems, leaves, flowers, and fruit climbs up the curtain to the top, and is embroidered in soft dark tints; the stems grow from out of a very curious-looking ground, something like a hieroglyphic of a marsh or a section of grass and weeds in a damp garden-bed, worked in shades of green. This curtain hanging been lent to the School, an adaptation was shown in the Exhibition, worked in silks upon a white silk ground, and so far the effect is very good; but the representation of the ground from which the stems spring is carried like a border all round the piece of work, so that it becomes meaningless, and the intention of the original design is defeated.

One very charming way of making use of embroidery is shown in the little cabinets here exhibited, their glass doors and sides lined with designs of Iris and other flowers embroidered on twill. A screen worked with wild flowers on a dark ground is especially beautiful, and so is a chair of dark green satin with honeysuckle. There was no prettier mantelpiece hanging than one with pale primroses on a blue-green ground of twilled cloth. The designs carried out in *appliqué* are mostly of a rather heavy and awkward character; but coarse embroidery is used with very good effect in ornamenting blankets to serve as *portières*.

Designs in outline are very pleasing when such examples are given as the white sofa-back embroidered in gold-coloured silk; and also a beautiful curtain in blue outline, worked in chain-stitch, and designed by Bodley; this latter is so perfect in its own style that it does not lose its effect by comparison with the rich and magnificent wall-hangings which are near it.

Atcheson's designs seem truly suited to the Art of Embroidery, perhaps more so than the figures of W. Crane and Burne-Jones; his sea-green hanging with its silvery geometrical pattern, and border of velvet, with a rich flowing design in red, and gold, and green, is extremely attractive.

There is one branch of embroidery which has not been successfully attempted by the School, it is one that requires indeed a special school for itself. This is ecclesiastical embroidery; it is represented in the exhibition by an unsatisfactory and rather smart altar-cloth. Church work has for many years been a special object of the care and labour of Anglican sisterhoods. Designs by men well versed in Ecclesiastical Art have been executed in what may justly be called the perfection of Church embroidery by the sisterhoods of East Grinstead and Wantage.

The School of Art Needlework has established an era in the history of embroidery. Thirty years ago the art in England had sunk to a very low standard, except with regard to some styles of white embroidery on cambric. A so-called fancy shop was a terrible place for anyone with artistic feeling to enter, and in most cases it still remains so. These shops supplied the drawing-rooms in town and country with ugly designs in animals and



flowers, for screens, footstools, and cushions, to be executed or "grounded" in cross-stitch. After a time one or two shops introduced geometrical patterns in quieter colours and having rather an ecclesiastical character. This was considered a wonderful step in the right direction, and the work was mostly used for church cushions and kneeling-stools, but no one thought of translating nature into worsteds and silks, except a few old-fashioned people who embroidered rose-buds in the style of the little black satin workbags preserved by our grandmothers.

Ecclesiastical needlework had its own reformation, which has

been successfully carried out. Latterly, the School of Art Needlework has shown us the way in which household furniture and dresses can be made beautiful by embroidery of good colour and design, and has also placed within our reach suitable materials with which to work; for this every woman ought to be grateful. This may be taking a low view of the object and aim of the School, but it is the useful and popular one. Such magnificent works as those from the designs of Leighton, Morris, and W. Crane, can only be for a very few either to order or to execute.

A LADY VISITOR.

## BRIC-A-BRAC AT FLORENCE.\*

By JAMES JACKSON JARVES.

AS we have seen how aristocratic bric-a-brac is lodged, let us now take a look at the other extreme; the fountain-head or the dustbin of the traffic, just as it may happen—for it as often begins as it ends in picturesque open air: one ought not to say squalor, although it approaches it, because even in the lowest haunts of the business, amid, however, much untidiness and disorder, there are sparkles of beauty that tell of the better times outlived by many of the objects, and which, like a faded-out belle at a discreet distance, suggests charms that fail, on closer inspection, to answer expectations. Misery is said to make strange bedfellows, and certainly the misery which reduces æsthetic objects to this sort of street communism, often carries with it many strange mysteries and doubtless much sorrow, out of which romances could be woven. Portraits that have outlived all family affections; pictures which have furnished the last meals to decayed gentility; *ex-voto* offerings and ecclesiastical gear, in which no depth of ignorant devotion can now find anything sacred; fragments of Etruscan and Grecian articles of toilette, and pagan toys, real or false, frequently encrusted with dirt and verdigris, mediæval medals and coins, seals, superannuated vanities, defunct fashions of domestic utensils mingling with broken sculpture, diversified buttons, incomprehensible terra-cottas, discarded frames and crippled glass, smashed jewelry—in short, piles of nameless *roba*, that require a courage to inspect to which few are equal; all this makes up the stock-in-trade of the outdoor antiquarian. But we must see the man himself and his magazine, which never migrates, and is only possible in positions where mediæval architecture continues to hold its own ground.

In the ancient piazza below me, into which a modern public garden has encroached, enveloping its antique fountain, and otherwise disturbing its fourteenth-century gravity, there stands a small Tuscan palace of the heavy indigenous style, time-stained and weatherbeaten enough to pass for a bit of bric-a-brac itself, beyond the possibilities of any restorative that could fit pleasurably or profitably into modern life. The human bats that inhabit it evidently have no intention of trying such an experiment. They would not feel at home in any habitation which had a savour of a less antiquity than their genealogical tree. Whispers have been heard at times of miserly as well as conservative habits, but I do not believe the former, because for many a year I saw daily led out of the stable part of the palace—which in these old buildings is outwardly undistinguishable from the human—two aged milk-white horses, fat and carefully groomed, to take a few rounds of the piazza for air and exercise. Finally only one appeared, hobbling slower and slower, and one day he too was missing. The neighbours said their nonagenarian owner gave them family fare and nursing long after their vigour had gone, until their days were prolonged beyond any equine precedent in Florence. What miser can afford a heart of this pattern?

Let us back to the house. It has one of those sharp beetling roofs which project far enough to cast a deep shadow over the front and ward off rain and hail; besides, it serves as a sort of umbrella for the stone *banco*, or bench, built out from the foundations beneath. Anciently this seat was occupied for business purposes during the daytime, and on it the moneyed affairs of the family were chiefly transacted; hence our word "bank." At other times it was the lounging-place of retainers and friends, whence were distributed the news, jests, and gossip of the neighbourhood, whilst Florence was fancying itself a republic—and long afterwards too, for its gossip outlived its liberties. The *banco* still holds its own on either side of the doorway, and with conservative obstinacy refuses to give way to the new-fangled side walk that touches it at either end, but which it will not permit to pass, leaving in front a strip of naked earth for the weather to turn into dust or mud at will, and thus showing its supreme contempt for the cleanly municipal pathway. The city did try to enforce a passage for its side walk, but getting worsted at law, now lets the *banco*, as it does some other mediæval ways, remain a public nuisance as long as it chooses. Keeping its aggressiveness in countenance, and just above it, are several of those heavily iron-ribbed windows—peculiar to mediæval Florence—projecting far enough their gridiron armour to make the pedestrian wish chimney-pot hats had never been invented, if he unwarily attempts to pass them, on the narrow side walks.

This grim old building makes a fitting background for the quaint spectacle to be seen in its shadow every day the weather permits; in fact, this spectacle serves as a barometer for the whole neighbourhood. If the *banco* be covered with bric-a-brac we know fair weather has come; if it be seen only in fragmentary piles of the most hardy rubbish, or in rapidly-dissolving views as hastily disappearing into the underground den whence it is dragged up in early morning, "take warning;" if the *banco* is entirely empty, it is the worst sort of weather signal.

The owner of all the stuff which overspreads the *banco* and climbs up the basement walls of the palazzo as high as his obesity can drive a nail, is the very genius of musty bric-a-brac—a living picture, fashioned corporeally after one of Holbein's fat burgomasters on canvas, or rather he was, before, in an unæsthetic mood, he cut off his patriarchal beard, and I suppose sold his velvet cap of the sixteenth-century cut. His clothes were ever seedy like his occupation. How many pounds of grease might be got out of his voluminous cloak, I dare not calculate; but as he sat—he never stood except in extremity—it draped the portly bulk which overflowed his chair, obstructing the way quite as much as the *banco* itself, with an æsthetic dignity whose only drawback was its mixed odours. Above all rose a somewhat massive head, with slumberous eyes and a face not without good points, but sunk into a dull repose which only lighted up with a spasmodic ripple of satisfaction as a possible customer stopped before his wares. He instinctively discrimi-

\* Concluded from page 146.



nated between the individual who meant business and the no-trading lounge of any quality. For him he never stirred, fully opened his eyes, or moved his inevitably slipshod feet. Albeit so fat, picturesque, and quiet, he was no spoony. It was no light matter to encounter him in a bargaining tilt, assisted, as one was sure to be, by all the small boys of the neighbourhood and a detachment of idle hackmen from the neighbouring stand, enlivening the scene with street wit. If the temptation were an irresistible one you might be pardoned. His commercial code was pithily short, viz.—ask any price the imagination was capable of improvising, and then descend gradually by a ladder of pertinent fibs to the fixed point, below which he never budged were the heavens to fall. The difficulty was to detect the breach in his well-simulated innocence, which disclosed the real point. Intrinsic values never entered into his speculations. He bought where he could buy cheapest, I fancy never giving more than one franc for any one article, and sold to whomsoever would pay more; if not a hundredfold profit, any fraction of it. How he contrived to exist in selling so much at less than cost, if one credited him, I could not divine. I suppose it was general philanthropy that moved him, or else he might have been a disguised Rothschild studying human nature and the first principles of trade. At all events, his rent was not much. The tidy Anglo-Saxon would call in the police to deal with any squatter against whom he had cause of complaint of any kind. Not so our lord of the palace. He always treated his squatter-tenant with distinguished consideration, and accepted for rent the deferential salute without one touch of snobbishness or sentiment of inferiority, which every Italian of the old school of manners knows how to give with polite grace, and which is invariably returned with equal gravity and friendliness. True, this perpetual liability to open his eyes wide, rise up with military agility and promptitude, and put his unwieldy figure into a parabolic outline at any unexpected moment, doffing his sticky headgear, was not wholly suited to his outward man in his inward feelings; but it cheapened rent, and enabled him to undersell the regular shopmen. For lodging he paid scarcely more. His home, shared by a wife, son, and cat, was a damp, low cellar close by, lighted only by a small grating from the side walk. As it served also as a storehouse for his goods, and had none of the modern scientific modes of ventilation, the landlord probably was accommodating to such a permanent tranquil tenant. During April showers he had a particularly active time of it in getting himself and his *roba* up and down the steep entrance, often several times a day. But my Holbein's serenity was never ruffled—no, not even on selling for a shilling what was afterwards found to be worth fifty. He still lives. An eagle-eyed artist overlooks his banco, and swoops down the instant he sees æsthetic spoil. He is near to several enterprising bric-a-brackers possessing shops. I fear he misses the most of his own "finds;" still his countenance shows no misanthropy. As his outward man is slowly transforming into a less picturesque effigy, I fear he sometimes dreams of setting up a shop and becoming a grand swell, like the twenty-five others of the trade in his immediate neighbourhood; now he is unique.

There are only two ways of obtaining choice things: either you pay their full market value, or else next to nothing, by some lucky combination of chances. There is no medium price for truly valuable objects. But great finds are very often the fruit solely of one's own illusions. It requires a cooler head to avoid their snares than those of the arch enemy himself. Every connoisseur buys his experience more or less dearly. The field of Art is wide and varied, temptations many, and the artifices without number. The perfected connoisseur is a rare being; the intelligent dealer perhaps still rarer, for the common one frequently falls into the same traps he lays for others. Sometimes both deceive themselves by rejecting an article because of its cheapness. To be a successful collector requires a combination of qualities and circumstances rarely to be had. Men with money to throw away on whims risk nothing worse than making fools of themselves. But to others they are an injury,

as they establish fictitious and fluctuating prices, detrimental to the real student and public interests.

The freaks of fortune in these matters are sometimes very strange. That unique easel painting of classical antiquity, known as the 'Muse of Cortona,' being on slate, when first found was used by a peasant to stop a hole in his oven. Recently, a peasant's child near Siena, picked up a massive metal double ring in the field where the father was ploughing, which, looking like a bit of common metal, he was allowed to keep for a plaything. A pedlar seeing it, offered so much more for it than its value as old iron that he excited the suspicions of the father, who took it to a goldsmith, who found it to be an Etruscan solid gold armlet, in the form of a serpent, of some colossal statue, and worth ten thousand francs.

The soil of Italy yields annually a rich artistic harvest of disinterred treasures, and doubtless there remains more beneath than above it. Old villas and palaces yet contain stores of good things. Bric-a-brac hunters leave no nooks unexplored in search of booty. Florence has become their head-quarters. The amount of worthless objects they in their ignorance accumulate in their trips of discovery, inflaming the cupidity of the people in the most out-of-the-way places, and causing them to suppose every ugly old majolica dish, wormeaten chest, or torn canvas is a small fortune, is marvellous. The consequence is that Florence has become both the cheapest and dearest emporium of antiquarianism, and scores of persons rush into the business without other qualification than a liking for lottery-like excitements, a disposition to loafing and laziness, and a few names and ideas picked up at random when they were cooks, couriers, or had some similar vagrant employment. Strange to say, what they get together sooner or later seems to find uses and buyers, and enters civilised life once more under new outfits. The best objects are not exposed to vulgar gaze—master dealers know their interests too well for this. They keep them in discreet cover, to be shown with due ceremony and pompous circumstance only to long purses. Prices depend greatly on the general outlook of the buyer. Usually dealers band together and act as one against the foreign customer, especially at auctions. He is warily gauged in every point. There is a sort of freemasonry against him whichever way he may turn, the petty traders acting as pilot-fish for the bigger. Associative ownership and speculation are common. The whole business is a kind of hedging against loss, or compromise between chances either way, with occasional drawings of big premiums. If the buyer have knowledge and experience, he can buy well, is fairly treated, and seldom imposed upon. One may spend a franc, or a hundred thousand, in some of the establishments, and receive adequate value in return.

Elsewhere in Italy the business chiefly divides itself between a few dealers with capital. Here in Florence it is split into so many petty streams that it threatens to dry up altogether, although the fraternity do hang tenaciously together as to prices. In the vicinity of the Piazza S. Spirito there are not fewer than twenty-five places of sale of bric-a-brac; near Santa Maria Novella, sixteen, and about as many near S. Croce; the rest are scattered widely over the city, which has become a distributing-point for the rest of Europe, attracting dealers from France, Germany, and England to lay in their home stocks. Not a little also—especially carved furniture, engravings, majolica, tapestries, glass, &c.—has begun to find its way to America. The average annual sales, excluding the auctions, which are considerable, I am told by one of the chief dealers now reaches 2,000,000 francs yearly by the trade alone, whilst half as much more is sold by private individuals either as heirlooms or bought on speculation. I fancy this is an underestimate. At all events, for a widowed capital like Florence, destitute of any great arteries of commerce, these three millions, gained from out of the savings and industries of past centuries, is an item in its resources, as the objects themselves are to its attractions, not to be altogether despised, although by no means symptomatic of a sound prosperity or the wholesomest enterprise.

*Florence, March, 1876.*



## OBITUARY.

JOSEPH HENRI FRANCOIS VAN LERIUUS.

THE Antwerp Academy has lost a prominent member in M. Van Lerijs, whose death, at the comparatively early age of fifty-three, occurred about the middle of last March. He was born in 1823, at Boom, a village somewhat near to Antwerp; and after learning the rudiments of Art in the Academy of Brussels, he entered, at the age of fifteen, the schools of Antwerp, where he made such progress that he won several prizes, and thus gained the favour of the late Baron Wappers, then president of the Academy, who took him into his *atelier*. He remained there five years, and then commenced practising on his own account, chiefly portraiture, in which he met with great success.

The first subject picture painted by the deceased artist, as he once told the writer of this brief notice, was an interview between Leicester and Amy Robsart, from Sir W. Scott's "Kenilworth;" it was followed at intervals by many others, a list of which, so far as regards his principal works up to that period, was given in the *Art Journal* for 1866, where the name of M. Van Lerijs appears in the series of papers, entitled "Modern Painters of Belgium," with an engraving from one of his pictures, 'Joan of Arc at the Siege of Paris.' In 1852, when the Queen visited Antwerp, she saw at the exhibition, and purchased, a painting by him, 'The Firstborn': an engraving of it, on steel, appeared in our *Journal* for 1855, as one of "The Royal Collection."

The works of this artist are not so well known among us as those of several others of his countrymen whom we could name; but his pictures have occasionally been seen in the French Gallery, Pall Mall, as well as elsewhere. In the International Exhibition of 1862 were his 'Joan of Arc,' just mentioned, and 'The Golden Age.' In 1867 we remember seeing a striking painting by him at the gallery of Messrs. Lloyd and Co.: it represented 'Cinderella' inviting the pigeons, which have flocked to her call, to aid her in clearing the floor of a large quantity of lentils she is compelled to pick up before accompanying her sisters to the ball. Another of his later pictures was in Messrs. Graves's Gallery, Pall Mall; it had for its title, 'Reverie Virginale,' a young girl of sweet expression musing over a book she holds in her hand. It is in works of this kind that the strength of Van Lerijs is seen. For many years he held the appointment of Professor of Painting at the Antwerp Academy, was also honorary member of the Academies of Rotterdam, Amsterdam, and Saxony; Chevalier of the Order of Leopold; and had received several gold medals for his pictures.

SAMUEL REDGRAVE.

The death of this gentleman, on the 20th of March, must not be allowed to pass over without a record in our pages, for his

name has long been associated with Art matters of various kinds: a taste for these and a disposition to busy himself in them, most probably arose from his relationship to Mr. Richard Redgrave, his brother: they were the joint authors of that excellent biographical work "A Century of Painters of the English School;" more recently Mr. S. Redgrave compiled and published another somewhat similar book, "A Dictionary of Artists of the British School." In promoting the Exhibition of Miniatures at South Kensington, in 1865, and the subsequent Exhibitions of National Portraits at the same place, he found ample opportunity for the application of his energy and executive talents; and it was generally understood that the Winter Exhibitions of the Works of Deceased Masters, held at the Royal Academy, owed very much of their early success to Mr. Redgrave's management. Murray's "Handbook of Church and State," published many years ago, was compiled by Mr. Redgrave, who at the period of his decease was seventy-three years of age.

GEORGE LOCK.

The sudden death of Mr. Lock, on the 11th of March, from an overdose of morphia, has been made known through the daily journals. He was a member of the firm of Collinson and Lock, Fleet Street, a house well known as cabinet makers, &c.; but he had other claims beyond those of an eminent Art manufacturer, which entitle him to find a niche in our columns. During the past quarter of a century Mr. Lock assisted in many movements for the furtherance of Art education, and was most zealous in his endeavours to promote the cultivation by art workmen of a knowledge of design and the skill necessary for the execution by them of high-class ornamental work. His opinion on Art matters was frequently sought at the Society of Arts' meetings, and he took a very active part in extending the competitive exhibitions of Art workmanship that were held by the society about fifteen years ago, which his wide knowledge of ornamental Art well enabled him to do, it being in every way practical as well as cultivated.

He was descended from a family distinguished since 1730 as designers and workers in wood, stone, and metal; Matthias Lock published, in the last century (1740-60), designs of furniture of every description, metalwork, &c., which have always been highly spoken of by writers on the history of decorative woodwork and furniture. Mr. Pollen gives, in his history of ancient and modern woodwork and furniture, Chippendale, Lock, Sheraton, and Hipplewhite, as the representative men of the eighteenth century. Mr. Lock recently engaged premises in Wigmore Street, where he devoted his time to Art work for domestic uses, until he was so suddenly taken from his sphere of useful labour at the age of fifty-two.

## SAFE!

FROM THE DRAWING IN THE COLLECTION OF JOHN FOWLER, ESQ., C.E.

Sir E. LANDSEER, R.A., Delt.

C. G. LEWIS, Sculpt.

THIS drawing, signed and dated, appears to have been sketched at Oatlands in 1838, a year when Landseer exhibited several of his famous pictures. Whether he there saw the incident here represented we know not, but the white terrier is an old acquaintance of ours, for he appears in Sir Philip de M. G. Egerton's picture of 'The Intruder,' painted in 1819, when the artist was but seventeen years of age; it was engraved in the *Art Journal* for 1848. There the dog is keeping at bay a cat which is attempting to enter an outhouse through the open window, attracted by the squeaking of a rat

caught in a trap. The *motif* of the two compositions is the same: here the terrier and its companion, a beautiful spaniel, have chased a cat into, or caught sight of one safely ensconced in, the hollow of a tree, from which vantage ground she looks down upon them, not without doubt as to the impregnability of her fortress. The subject is full of animal life put in contrast; the thick-coated spaniel, whom we may assume to be in years and staid, watching quietly yet keenly the enemy aloft; the wiry-haired spaniel perky and eager for the fight, duly prepared for it. The drawing is in every sense most attractive.





C. G. LEWIS. SCULPT.

SIR E. LANDSEER, R.A. DEL.

SAFE!

FROM THE DRAWING IN THE COLLECTION OF THE NATIONAL GALLERY, LONDON.







## ANCIENT IRISH ART. THE SHRINE OF ST. MANCHÁN.\*

BY LLEWELLYNN JEWITT, F.S.A.



THE bronze borders mentioned at the conclusion of the former paper are fastened together by clamps passing under the bottom of the shrine. Up the edges of the sides are borders, an inch and a half wide, filled with a continuous interlaced pattern of grotesque animals and foliage (Fig. 9) in pierced metalwork, showing the wood of the body of the shrine through the openings; a similar border has probably formed a crest to the shrine now lost. On each side of the shrine is a large and remarkably elegant cross, eighteen inches in width from arm to arm. The central and four terminating bosses are somewhat highly raised, and are four and a half inches in diameter. The central boss on each side has evidently been filled in with enamel, while those terminating the arms of the cross are elaborately filled in with interlaced ornamentation of various designs, but all alike in their elaborate and exquisite character. Two of these are shown

on the engravings Figs. 5 and 6. The arms between the bosses are each divided by a plain cross, the compartments being filled in with red and yellow enamel.

On what may with propriety now be called the front side of the shrine (Fig. 1), there are, on either side of the lower limb of the cross, five singular but exquisitely-modelled human figures. These are all that remain of what were originally eight on each side of the lower, and five or six on each side of the upper limbs of the cross; the holes by which the missing figures were attached with pins are still visible, and indicate their position.

The figures that remain on the front side are ten in number, and are thus very carefully described by Mr. Graves; they measure from seven to five inches in height. "The first of these figures (which are shown in detail on Fig. 4), beginning at the right hand side (the spectator's left) of the shrine, has his hands joined, and although it may at first sight appear that a shirt, with a separate kilt attached to the girdle, is indicated,

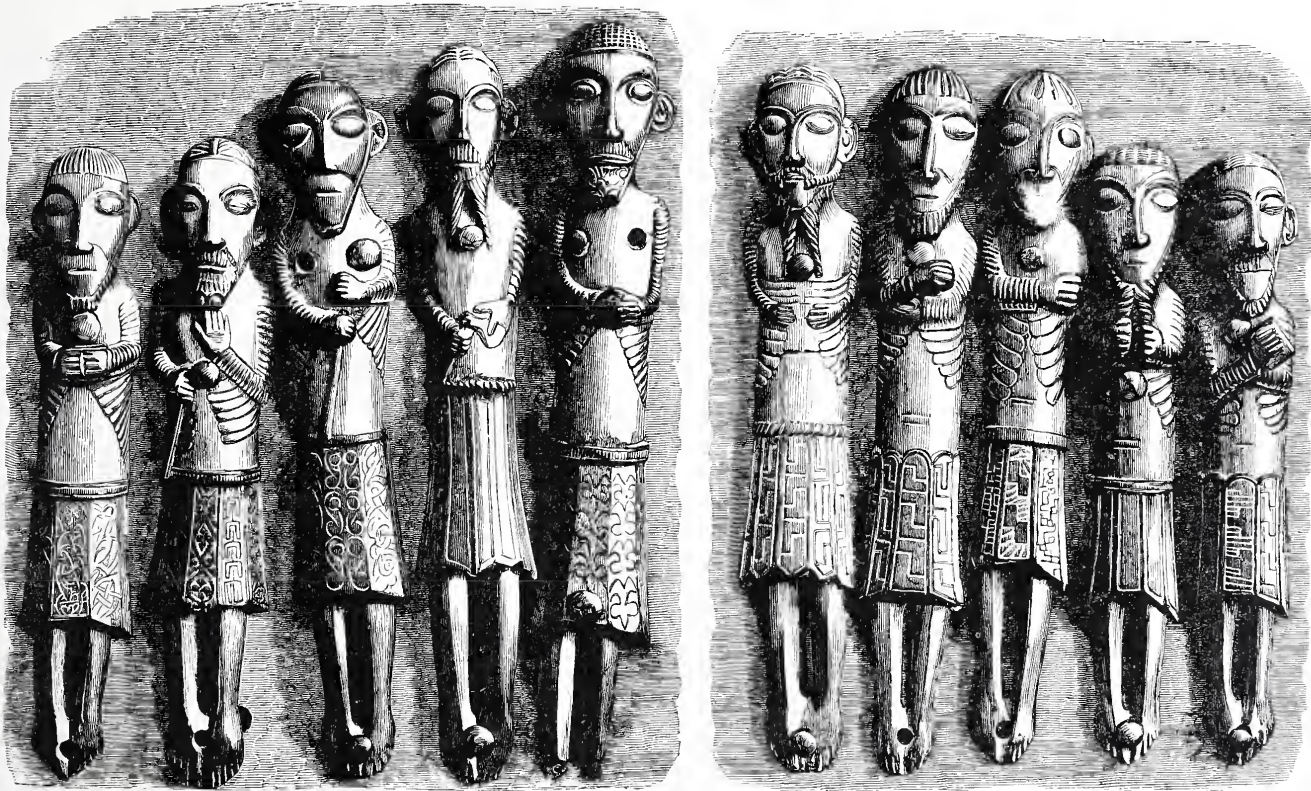


Fig. 4.—The Shrine of St. Manchán: the Ten Figures remaining on the Front.

yet I think it will be seen on examination that the figure is habited in one close-fitting garment,† over which appear the

plaits of another,‡ and outer, sleeved covering; a girdle§ encircles the hips, and below it the tails of the inner garment forms

\* Concluded from page 135.

† This is evidently the *leinidh*, a tight-fitting garment without sleeves, which descended to the knees, and sometimes lower. O'Curry, in his lectures on the "Manners and Customs of the Ancient Irish," is of opinion that when written *leine* it indicated a shirt, and when given as *leinidh* it means a kilt; but the learned editor of these lectures, Dr. Sullivan, concludes, with reason, that the shirt and kilt were one garment, in other words, that the lower part of the shirt formed the kilt. This is confirmed by the figures on the shrine, some of which are without girdles, and show the continuity of this garment. *Cell* (anglicised *kilt*) is not a modern term; it means "vestis," according to Cormac's Glossary; and O'Clery's Glossary has *ceall . i . édach*. Compare *celure*, Lat.; *hēlan*, old High German; *celu*, Welsh.—See Dr. Whitley Stokes's "Remarks on the Celtic additions to Curtius's Greek Etymology," p. 2. When of linen, the *leinidh* was white, but it was often richly embroidered, as we see it here, on the lower portion, and at the neck, and was sometimes of wool and silk. In the "Táin Bó Cuailgne," and other ancient tales, the *leinidh* is described

as red, white with red stripes, variegated, striped, and streaked; and also as embroidered with gold and silver thread.—Derrick ("Image of Ireland," 1578) bct'1 pictures and describes the shirt, or *leinidh*, as set thick with plaits, and reaching to the knee.

‡ This is the *inar*, which was sometimes tight-fitting, and then called *inar cliabh*. The latter is usually described as forming part of a splendid dress.—"Manners," &c., vol. i., p. cccxxvi. The poet Mac Liag received from Tadhg O'Kelly "an hundred scarlet tunics [*inar's*];" and Donnchadh Cairbrech O'Brien, when inaugurated in the year 1104, wore over a "splendid shirt" "a brown satin tunic [*inar*] lustrous and light."—Id., vol. iii., pp. 153, 154. The *inar*, in general, was a sleeved frock or tunic, below which appeared the kilt, or end of the *leinidh*. Cu Chulaind's "*oliab-inar*" reached to the top border of his kilt.—"Táin Bó Cuailgne." The Dagda's *inar* extended to his buttock.—"Second Battle of Magh Tuired."

§ This is the *cris*, below which hung the tail of the *leinidh*, forming the kilt. The *cris* was often highly embroidered.



a richly-embroidered kilt reaching below the knees: the legs and feet are bare,\* and the hair and beard are straight. The next figure, habited in the same fashion, has a curled beard. The right hand holds a short stick with a hook which passes over the fingers, and is probably the riding-rod described by Geraldus Cambrensis ('Top. Hib.') Dist. III., cap. X., and the left is raised and open, with the palm turned out. The third figure, similarly habited, has the left hand closed on the riding-rod, and the face is apparently beardless. The fourth effigy wears a plaited kilt, and holds a battleaxe in the right hand; the beard is long and bifid, and the girdle is a twisted cord. The fifth figure resembles the first, except that the girdle is ornamented, and the beard curled. It will be remarked that the figures increase gradually in height towards the middle of the shrine, where the groups are intersected by the upright limb of the cross. Passing the cross, the left-hand group commences with a figure resembling the fifth, already described, except that the girdle is twisted, and the hands are not joined. The seventh figure resembles the sixth, the arms being folded, as also appears to be the case with the eighth; whilst the ninth resembles the fourth in all particulars, except that the hands, instead of holding a battleaxe, grasp the long bifid beard, and the girdle is plain. The tenth effigy holds something like the square satchel, or case of a book, in his hand, and the scalloped juncture of the tunic with the kilt is not hidden by a girdle. These ten figures are, it must be allowed, most interesting examples of the lay or military costume of the Irish in the twelfth century; I use the term *lay* advisedly, for I cannot recognise any indications of the tonsure, or the vestments of the ecclesiastical class, which, no doubt, as we shall see, had its representatives also on this remarkable shrine. That the dress is that of the chieftain order is almost certain from the richness of the embroidery of the kilts and of some of the girdles."

What has become of the, say *fifty-two*, effigies which must have filled the other six compartments formed by the arms of the crosses, it is impossible to say. The holes by which they were attached to the wood of the shrine still remain to tell their tale; and from the slightness of the fastenings it is fortunate that all have not been detached and lost. The two figures engraved on Figs. 7 and 8, there can be no reasonable doubt, formerly belonged, and were attached to, this shrine. The one belongs to Mr. Day, and, when purchased by him, was said to have been found in Clonmacnoise, which would of itself lead to the inference of its having originally belonged to the shrine; and the other is in the Museum of the Royal Irish Academy. The first of these only retains a portion of one leg, and exhibits no girdle—the scalloped juncture of the doublet and kilt resembling the fourth figure still attached to the shrine. The hands are raised and open, palm outwards, the chin is bearded, and, which is most interesting, the head is protected by a richly-adorned conical helmet, covering the neck behind and at the

\* It has been suggested that the figures wear tight trows, made from stuff cut bias, which we know from ancient Irish MSS., and from examples found in bogs, were formerly in use in Ireland. But all the feet are bare, and there is no indication of the termination of trows.



Fig. 5.—The Shrine of St. Manchán: one of the Bosses terminating the Cross.



Fig. 6.—The Shrine of St. Manchán: one of the Bosses terminating the Cross.

of the ecclesi- | is clearly ecclesiastical, and from the hands being represented



as grasping a short *cambutta*, or pastoral staff, it is evidently intended for a bishop, the head being also covered by a mitre of ancient form. The alb and chasuble are plainly recognisable, of much shorter fashion, however, than was the usage in later times.

The back of the shrine, as shown on Fig. 2, has lost the whole of the figures by which it was once adorned, but the cross remains in its entirety. The ends of the shrine, one of which is carefully engraved on Fig. 3, have an outer border of interlacing openwork, of the same general

character as that spoken of on the front and back. Within this is another border of somewhat similar character, but not pierced. The general surface of the remaining part of the ends is covered with a plate of bronze, the whole surface of which is richly and elaborately covered by a marvellously-intricate and elegant interlaced design, divided down the middle into two separate compartments. It will only be needful to add that the shrine itself in which the relics of St. Manchán have for so many centuries reposed, is composed of yew wood, on which the works of Art in metal have been

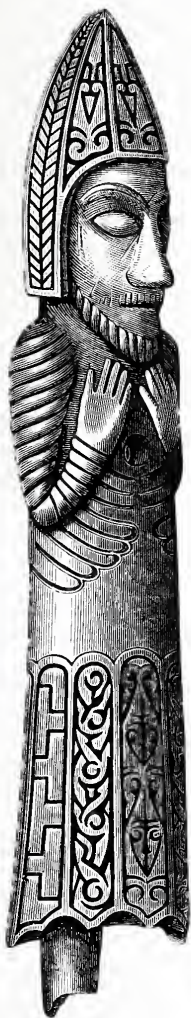


Fig. 7.—The Shrine of St. Manchán:  
Figure in the possession of Mr. Day,  
F.S.A.

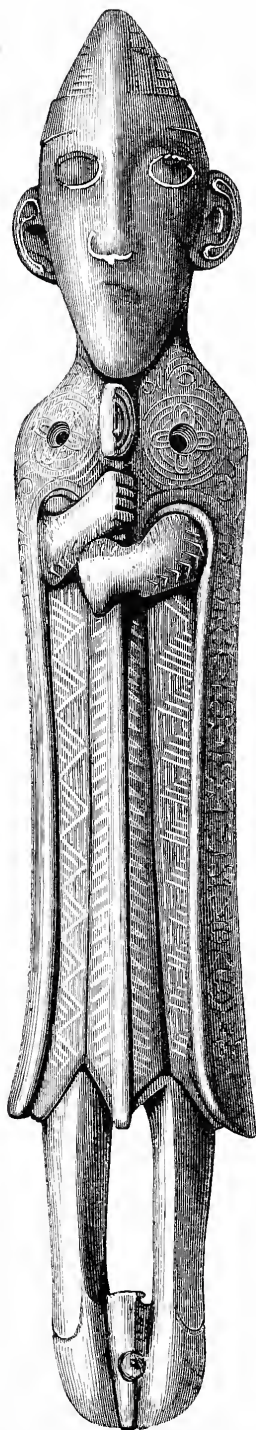


Fig. 8.—The Shrine of St. Manchán:  
Figure belonging to the Royal Irish  
Academy.

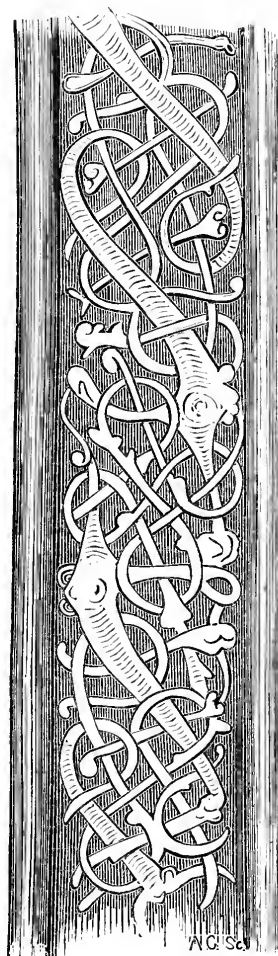


Fig. 9.—The Shrine of St. Manchán:  
portion of Openwork Border of  
Bronze.

fixed, and elaborately and thickly gilded. The period of the workmanship is, with much reason, assigned to the twelfth century, and it is doubtless one of the finest examples remaining to us of the metalwork of that period.

The bones of the saint are said still to remain within this costly and matchless reliquary, and the following is the tradition, as told to Mr. Graves, regarding them. With it I cannot do better than close this brief notice:—“Some time after St. Manchán and a great part of his people died of the great plague and were buried, the saint’s ‘bohooly’ [*buachail*, or cow-boy] being left without a protector, some men

came and drove away his cattle; for in those days whoever was strong did what he liked, and cared nothing for law or justice. The ‘bohooly’ cried out to St. Manchán for help, who immediately appeared to him. The ‘bohooly’ was so overjoyed to see his master that he threw his arms about the saint, who thereupon fell into a heap of dry bones, for no sinful mortal should have touched him. On this the priests of the place gathered up the bones, and they made the shrine now in Boher chapel to hold them. The ‘bohooly’ recovered the cattle, and the robbers lost their lives, through the power of St. Manchán.”



## CITIES OF ITALY.\*

A JUDICIOUS traveller who studies his own comfort, will always take good care to dispense with everything that may prove an encumbrance to him on his journey; in other words, he will reduce his travelling effects in the shape of luggage to the lowest degree consistent with his necessities. Were not this the case, we feel sure that few Englishmen would visit Italy without carrying with them Mr. A. J. C. Hare's "Cities of Italy." Still, admitting that a guidebook extending to three volumes, comparatively small though they be, can scarcely be considered "handy," these will never be felt to be burdensome, so full are they of attractive and valuable information. An ardent admirer of Italy and of all she has to show of the beautiful in Art, Mr. Hare allows that there are other countries which can claim superiority over her, in some things at least. Speaking of travellers who hurry through Italy from one end to the other, and are disappointed oftentimes with the result of their visit, he says:—"It is in the beauty of her details that Italy surpasses all other countries, and details take time to find out and appreciate. Compare most of her buildings in their entirety with similar buildings in England, much more in France and Germany, and they will be found very inferior. There is no castle in Italy of the importance of Raby or Alnwick: and with the sole exception of Caprarola, there is no private palace so fine as Hatfield, Burleigh, or Longleat. There is no ruin half so beautiful as Tintern or Rievaulx. There is no cathedral so stately as Durham, Lincoln, or Salisbury; for Milan, with its contemptuous exterior, cannot enter the lists at all; St. Mark's is more a mosque than a church; Siena is but a glorious fragment; and Orvieto, with all its celestial external beauty, is only redeemed by its frescoes from mediocrity within." It seems to us that some of the comparisons here made are of things unequal, as the glories of Italy are less her mediæval edifices of Italian Gothic than her examples of ancient classic architecture, even though in ruins, and of those of later date where a similar style has been followed. If Italy has no church to compare with Westminster Abbey or Canterbury Cathedral, more noble specimens, perhaps, of our ecclesiastical architecture than those Mr. Hare mentions, she has St. Peter's, the grandest edifice of its kind in the whole world; and the palace of the Vatican is worthy of the church. Moreover, the mansions of our nobles owe very much of their striking character to their picturesque surroundings; but there are princely palaces in Florence and other cities of Italy, remarkable for graceful and beautiful architecture; though it would be unjust to both countries to compare the classic of the latter with

our own Elizabethan or Tudor style: each has its own excellence. The general tone of these volumes, so far as regards the people of Italy, is found in the author's introduction, and is altogether in their favour socially, and in a great degree religiously also: in other words, he takes a very optimistic view of their condition: remarking that "though the bugbears of Protestant story-books have certainly existed, the parish priests, and even the monks, as a general rule, are most devoted single-minded Christians, living amongst and for the people under their care. Of course much must naturally remain which one of a different faith may deeply regret; but Englishmen are apt, and chiefly on religious subjects, to accept old prejudices as facts, and to judge without knowledge." This extract will serve to show the broadness of Mr. Hare's theological views, yet we may doubt whether they will find acceptance with the great body of his fellow countrymen: our pages, however, are not the place for the discussion of such subjects.

But when he comes to the real object of his work, whatever peculiar notions or opinions he entertains are cast aside, and he enters upon his descriptions of everything in the places referred to which are worth examination, with the eye of an observant critic and the pen of a ready and most agreeable writer; and herein will be found the value of his book. "The quantity of pictures," he writes, "in the Italian churches and galleries is so enormous that, as a rule, only the best works are mentioned in these volumes, except when they especially illustrate some period of local Art, or represent a contemporary event in any of the places where they occur." In the comments on the pictures Mr. Hare frequently adds the remarks of well-known critics to his own: but it is not paintings only that he brings before his readers, architecture and sculpture also pass under notice with much discriminating and instructive information. Each of the three volumes is a guidebook to a particular district: the first is devoted to the Rivas, Piedmont, and Lombardy; the second includes Venetia, Parma, the Emilia, the Marche, and Northern Tuscany; the third, Florence, Siena, and other towns of Tuscany and Umbria. Through these respective localities the route of the traveller is clearly marked out for him, and all necessary direction given as to the places which should be visited, how best to reach them, and how to see what is most worthy of being seen in them: all is noted down without prolixity of narration, while the variety of appropriate extracts, both prose and poetic, from other writers, helps to maintain the interest of Mr. Hare's own remarks. A large number of well-executed but small woodcuts, chiefly from sketches by himself, illustrate much of the text.

## MR. McLEAN'S GALLERY, HAYMARKET.

THIS collection of pictures is made notable by the presence of works from the easels of several masters of repute. Sir John Gilbert's 'Gil Blas sent for the Doctor' (12) is remarkably good in tone and temperate in colour; and L. Munthe, several of whose works are in the French Gallery, is full of local truth in the manner in which he treats the far-reaching dreary 'Flats of Haarlem' (15), when under snow and a murky sky. G. H. Boughton sends two charming pictures of 'The Leaf' (25), a mediæval girl in brown dress and brick-red sleeves, standing thoughtfully by a bank in autumn, and 'The Flower' (32), a girl in grey green looking at a daisy. E. Van Marck is a brilliant cattle painter, and has the art of placing them fittingly in the landscape. The cattle and sheep 'Changing Pasture' (36)

is really brilliant; and E. De Schampheler's 'Farm near Brussels' (43), with cattle under trees, is very little inferior. There are also cattle subjects by the famous De Haas, 'A Shepherd and his Flock' (106) by A. Braith, and some dog pictures by O. de Penne, which show how entirely that artist enters into the nature of the noble creature which he depicts.

'Squaring Accounts' (91), an operation being performed by a steward in presence of his master, is one of the best by Erskine Nicol we have seen for a long time. A. Stevens sends a very clever sketch of a girl against a blue background (103); L. Fildes a sweet girl in straw bonnet and white dress pulling 'Roses' (59). But in spite of these, and of the Daubigny, the Corot, Henry Moore, James Webb, George Cole, Peter Graham, Israels, and Rosa Bonheur, many people will turn with interest to the collection of old Nankin blue-and-white china, of which we may have something to say hereafter.

\* "Cities of Northern and Central Italy." By Augustus J. C. Hare; author of "Walks in Rome," "Days near Rome," &c. 3 vols. Published by Daldy, Isbister & Co.



## BRONZE AS AN ART MATERIAL.

By P. L. SIMMONDS.



AFTER the precious metals, there is, perhaps, no material to which high art has given so considerable a value as the alloy known as bronze. Many of the ancient, and some even of the modern works in this metal, are held in high estimation; and although in this country we are now beginning to make respectable progress in bronze castings, yet we have hitherto been far behind the Continental artists, and even many of the Eastern workers in this metal. The Japanese and Chinese bronzes show great perfection in workmanship. A large and increasing trade is carried on in the purchase of artistic bronzes. Our imports of works of Art "other than pictures," average in value about £100,000 a year, of which nearly one-half comes from France, as will be seen by the imports of 1874:—

From Germany .....	£2,125
„ Belgium .....	9,299
„ France .....	44,173
„ Italy .....	37,473
„ Other countries .....	7,155
	<u>£100,225</u>

The works of Art from Italy are for the most part statues in marble.

Since the Medici family carried Italian artists to France in the sixteenth century, to decorate their palaces with bronzes and Art metalwork, an industry has sprung up in Paris which has rendered the rich in all parts of the world eager to obtain French bronzes for ornamenting their choicest apartments. Paris having taken the manufacture of bronzes away from Italy, holds the trade without any special natural advantages, simply by the skill and taste of its manufacturers and workmen, and attracts purchasers from every part of the world.

Mr. Tylor, in his report "on metal working," in the London Exhibition of 1862, well remarks: "The sculptors of the sixteenth, seventeenth, and eighteenth centuries did not disdain the use of bronze in the creation of small objects in that material, feeling rightly that no other substance gives the artist greater facilities for the expression of both grace and vigour of form; in fact, except for a portrait, there is no material better adapted for the purposes of embodying the artist's thought. In consequence of this constant practice of using bronze, there has always been kept alive in France, not only a school of artists, but also of workmen, to design and execute works of Art in that material; and the magnificent objects now produced in Paris are the noble results of widespread and long-continued preparations." In Paris are to be met with many artists whose time has been especially devoted to modelling figures to be rendered in bronze, and not in marble; foundries which can produce in metal the most delicate lines of the model; and chasers combining the manual dexterity of the most skilful artisan with the feeling and spirit of the artist.

It is generally admitted that there is no class of ornamental Art in which the French enjoy such unquestioned pre-eminence as in the production of bronzes, and especially such as are suitable for interior decoration. In the choice of subjects, models well selected in an artistic point of view, good execution, with moulding, casting, and mounting, &c.—these are the elements which recommend French bronzes to the attention of all, and have made France so incontestably superior in the fabrication of ornamental and artistic castings in bronze.

For forty or fifty years Belgium has struggled to compete in the manufacture of bronzes, but has made but little headway, notwithstanding considerable outlay and pains, and official patronage and support.

Paris has still the monopoly, and is almost without a rival

1876.

of any importance in this branch of Art. No industry requires greater variety, and hence it demands a multiplicity of models as a condition of its vitality and success; it therefore necessitates a great number of artists, and an immense sale in order to remunerate these. So far back as 1840 the production of bronze articles in Paris was valued at over a million sterling; at the time of the Paris Exhibition it was stated at £3,000,000, but there has since been a diminution in the export trade owing to the efforts made in England, Belgium, Germany, and even in Russia, to establish works for the production of bronze castings.

The bronze industry divides itself into three categories or divisions: 1. Art bronzes properly so called; 2. Furniture or ornamental bronzes; and 3, Zinc, tin, or lead, bronzed or gilded. It is only on the two first that I propose here to comment.

1. Art bronzes supply imitations obtained by direct castings of reduced or amplified copies of known and renowned figures and monuments. This class also embraces new models, chased, damascened, reliefs, and incrustations which will even rival the *chefs d'œuvre* transmitted to us from past ages when good taste originated the types.

2. Furniture or decorative bronzes. These would frequently come under the first category if the makers did not too often sacrifice Art in their products to cheapness and extension of sale. In many of these ornamental works it has been well stated the utility is but incidental, their main object being that of decoration—an end that is obtained by the very high excellence shown both in their conception and execution. The production of a host of articles for various uses testifies, however, to the increasing alliance of Art with industry.

The nations of antiquity properly so called, and the Renaissance, have left us bronzes which have stood the test of ages, and in their workmanship leave nothing to desire. Bronze casting seems to have reached its perfection in Greece about the time of Alexander the Great. Among the artists who are celebrated for their skill in casting Benvenuto Cellini holds a distinguished rank.

It is easy to trace the general and marked progress which has resulted from the introduction into trade of a notable proportion of models of all the eminent epochs, obtained not only by copying, but also by mechanical reduction, which, well directed, approaches very closely the style of the originals.

The tools and the arms of the Egyptians and the early Greeks were of bronze; and swords, axes and razors have been found of bronze. Treaties of peace, judgments, and laws, were graven on plates of bronze. The gates of the Pantheon were of bronze, and Pope Urban VIII. melted them down to construct the baldaquins of St. Peter. The group of the 'Laocoon' and the 'Apollo Belvedere' were cast in bronze for Fontainebleau. This was at the renaissance of the Art, more than 1,000 years after the invasion of Italy by the Cossacks of Attila. About 1624 working in bronze became naturalised in France by the care of Louvois, who established the foundries of the Arsenal, under the direction of the Brothers Keller of Zurich, to whom is due the large number of bronzes which adorn the French royal residences. Favoured by Madame du Barry, Goutherie invented gilding *au mal*, or in dead gold, which opened up a new style for articles of decoration. Ornaments and small objects in bronze have always been among the marks of civilisation.

The industry of Art bronzes includes the sculpture, the casting, the chasing, and the gilding. The sculptor brings his model or design, and the founder prepares it for casting; the bronze moulder collects the separate pieces and hands them over to the chaser; the gilding and colouring completes this series of operations, the price of which is necessarily considerable. The bronze founder, fitter, and chaser are those of the highest



class of workmen in Paris, and the bronzists take great pains to encourage and improve their art. Indeed there is an annual competition among the workmen for various prizes offered.

The Royal Foundry at Munich may be incidentally alluded to, whence have been turned out the statues of the Emperors, of Maximilian and Frederick the Victorious, Henry IV., &c.

Sir Stamford Raffles found in exploring the ancient temples of Java, numberless objects in ornamental bronze, such as tripods, bells, and vases, with the twelve signs of the zodiac on them.

It is not necessary here to go into the purely technical question of the precise relative proportions in which the four metals, copper, zinc, tin, and lead, are, or should be, combined, to form the best alloy. The last two are usually only used in the proportion of  $1\frac{1}{2}$  or 2 per cent.

A curious bronze is made in Japan, which, when shaped into thin plates, resembles slate, and is covered with designs in silver. The alloy, from analysis made, appears to contain, in addition to copper, 4 to 5 per cent. of tin, and about 10 per cent. of lead. It is easily moulded into thin plates, these are varnished, and through the covering the designs are scratched with a *burin*. The plate is then plunged in a silver bath where the silver is deposited on the unprotected portions. Lastly—and to complete the process—the plate is placed in a muffle furnace, when the copper blackens and the silver remains bright.

Careful analyses of some of the old Japanese bronzes show that, like the antique Greek and Roman and old French alloys, they were not made with pure metals, but with entire minerals, copper pyrites and antimonial galena mixed with blende being employed. The proportion of copper ranged from 81 to 92 per cent., of tin from 1 to as much as  $7\frac{1}{2}$  per cent., and of lead from 4 to  $5\frac{1}{2}$  per cent. A few years ago there were large shipments of old Japanese bronzes made to England in consequence of the government appropriating to imperial purposes the revenues of many of the Buddhist temples. This induced the priests to realise as much of their movable property as possible, and hence many massive bells, braziers, and other bronze articles were shipped off; those which did not readily sell as curiosities being melted down for the copper.

In the bronze manufacture the metal represents about two-ninths of the value of the production, the rest being divided between the moulder, the chaser, the moulder, the turner, &c.

There is an extensive use of bronzes for medals and coins. At the various International Exhibitions some very handsome medals have been struck and distributed, which were extremely creditable to the designers and die-sinkers. Our bronze coinage costs for material about £100 a ton, and the workmanship by contract is £50 a ton, so that a good profit is realised, seeing that it is issued or sold at £448 a ton.

## THE FRENCH GALLERY, PALL MALL.

OF all the many exhibitions of exotic art which, through our better taste and more catholic sympathy, have been naturalised in London, the French Gallery still holds the first place. Purely French and Flemish in the character of the works sent in during the early years of its existence, it has of late considerably extended its borders, and we now behold on its walls Art examples of every continental state from Norway to Italy, from Munich to Madrid. Nor can we say that this variety has in any way been obtained at the sacrifice of quality, while such men as Knaus and Diez, Vibert and Wahberg, Mesdag and Pasini, Meissonier and Gérôme represent their respective countries; and the land beyond the Atlantic can scarcely be said to go unrepresented if J. C. Thom still claims the honour of being an American citizen.

There are a hundred and ninety-four pictures in the gallery altogether; and not one of them but what is a work to attract the longing of the collector, the admiration of the artist.

Th. Rousseau's 'Study from Nature' (3) covers only a few square inches, but it is seldom we see a piece of moorland and scrub so largely and truthfully treated, even when the artist has square yards of canvas at his command. A similar remark might be made of H. Lang's miniature 'Scene in Daphne, near Eleusis' (10), in which we see a group of Greeks drinking under an extemporised shed. For like precision of touch and perfection of workmanship we would point to two tiny bits of *genre* by V. Chevilliard, the first called 'Avant l'Attaque' (11), representing a worthy old gentleman who combines in his own person the double character of priest and gourmand, smirking gleefully over a dish of cray-fish and parsley which he is conveying to the table; and the other, 'Après le Combat' (33)—the same good soul fast asleep in his chair, and—mention it not in Gath—likely soon to follow his skull cap and the empty champagne bottle which lie on the floor. This artist evidently understands the character of the *genus curé*: for he allows us to see that the worthy priest, before he finished the bottle, had placed the remains of the cray fish for pussy to discuss.

The humour of J. Geertz is of a more rollicking kind. His 'No Surrender' (13), represents three boys keeping the door heroically against the attack of their fellows; and No. 31, 'Væ Victis,' shows us a surrendered prisoner handcuffed and led away by the ear, while the little fellow who acts as bugler tootles triumphantly

upon his tiny horn. Both these pictures are kept well under in tone.

L. Ludwig's 'Soft fell the night' (20), a village under a lovely moonlight, is quite enchanting in the subdued character of its harmony, and forms a legitimate contrast to the brilliant sparkle of Pasini's 'Interview of Chiefs on Mount Lebanon' (21). The tents are pitched under palm-trees, and the mounted spearmen, ranged on either side, look, in their particular-coloured garments, wonderfully picturesque and warlike. This diversity of colour, which would otherwise look almost spotty, is restored to harmony by the grand grey-blue heights that close in the background, and by the judicious distribution of the light.

Another picture belonging to the sparkling school which the much lamented Fortuny created will be found in Palmaroli's 'Fête Champêtre' (62), the leading features of which are two fishing parties at an architectural pond in front of palatial-looking grounds. One lovely girl, by the stone balustrade in front, makes up a nosegay of flowers and glances the while at the young priest, who has read the fat father asleep, so that his fishing-rod takes the reverse angle. The other fair lady, her companion, came also intent on fishing; but her rod also declines listlessly, only the soporific in her case is the soft voice of a cavalier, who stands close by her side and sends her dreaming with her eyes open. The artist has thrown much interest into his picture, and helps it to unity by the furtive glance of curious inquiry which passes between the wondering young priest and the more daring young lady, who would have thrown a tentative look at him had he been an archbishop. The only person really wide awake in this brilliant picture is the cavalier, who evidently thinks angling for fish poor sport.

Two other works similarly bright and luminous in tone and colour are, 'The last day of the Sale' (106), an assemblage of lady connoisseurs and collectors round a group of bric-a-brac, by L. E. Adan; and 'Japanese Theatricals' (132), by A. Moreau—a small assemblage of Europeans watching two Chinese girls claiming on a temporary stage, while the villain of the piece, in a "make-up" horrible to behold, approaches them from behind.

For more robust brushwork we must go to the spirited battle-piece of A. de Neuville. This artist fully maintains the reputation of his countrymen as the foremost battle painters in



Europe, and the incident depicted furnishes a very brilliant illustration of the devotion with which Frenchmen fought before the blundering and mismanagement of their superiors made devotion and bravery useless. 'Setting fire to a barricaded house at Villersexel, January 9th, 1871 (Armée de l'Est),' represents the wonderfully-heroic manner in which the troops of the 18th corps, in the depth of winter, and in the teeth of a murderous fire, which laid scores of their comrades lifeless in the snow, retook Villersexel from the Prussians. The incident was well worth depicting, and M. de Neuville, while submitting himself to the genius of the artist, has not forgotten the fervour of the patriot.

For further examples of large handling we would point to Jules Breton's 'Haymaker' (87), a stout country girl, seated on the stump of a tree; and to P. Billet's 'Forest Reverie' (103), a fine woodland girl leaning her head and arm against the great ivied trunk of a fir-tree. The latter's 'Normandy Shepherdess' (145), seated on a bank with her hoe, is also a sound, honest bit of painting: but although 'La Saint Jean' (157), of the former, a lot of rough country females round a bonfire, is a larger and more ambitious work, it lacks the refinement which P. Billet communicates to his sitters. B. J. Blommers is another manly painter who gives us healthy sentiment. A hearty, buxom young mother lifts her baby up to the cage to look at the pigeons, and the little thing crows with delight.

J. Bertrand's manner, on the other hand, is sweet and smooth, and the sentiment he depicts is apt to lapse into

niceness and affectation: and yet his life-sized figures of 'Marguerite' and 'Lesbia' (149 and 268) are very pleasant to behold; but 'Madeleine' (156), who lies her length at the mouth of a cave, pressing an extemporised cross to her cheek, scarcely comes up to our ideas of a repentant sinner: it is perhaps because our conception of what a lovely repentant sinner would look like under such very peculiar circumstances is erroneous.

This reminds us that N. Diaz has a sweet little study of female bathers in No. 114, and that the 'Little Helpmate' (93), of J. Israels, a toddling little child carrying a stool towards her sick mother, who sits back in her chair and watches her fondly, is as pleasing an example of the master as one could possibly wish. We would call attention also to the works of J. E. Vibert, Rosa Bonheur, W. Maris, and especially to the 'Sportsman's dilemma' (51), by G. Quadrone, and the 'Panic-stricken Herd' (172), during a mountain storm, by A. Braith.

Meissonier sends two of his marvellous little gems—the one 'A Standard Bearer' (74), and the other, a cavalier, booted and spurred 'Waiting for his Charger' (68). It would be repeating a twice-told tale to talk of the manner in which this artist combines breadth and strength with detail, refinement, and finish: and as to 'L'Eminence Grise' (73), who in the pride of his humility affects not to see, on his master's staircase, the train of prelates and nobles, who bow and cringe to him as he reads his breviary, is it not painted by one of the greatest of our living masters, Gérôme of France?

## SOCIETY OF BRITISH ARTISTS, SUFFOLK STREET.

BESIDES some half-score works in sculpture, among which may be mentioned a clever little terra-cotta by C. B. Lawes, representing a nude girl seated upon a sedge stone, as if about to bathe, and which he calls 'Hesitation' (718), some statuette sketches of much grace and refinement by T. N. Maclean, and a remarkably well-modelled portrait bust of John Foster, Esq., of Hornby Castle (723), by the same artist, the present exhibition numbers over seven hundred works in oil and water colour. Of these we have only space to mention a few of the more prominent.

A. B. Donaldson gives to his 'Ancient Fountain' (9) Oriental character and colour, but fails to get the tone when working in oil that he does in water colour. In this respect the cardinal admiring the 'Newly-discovered Statue' (649) is, to our thinking, the better work of the two. 'Watching the Lifeboat from Yarmouth Jetty' (5), by J. H. S. Mann, is full of well-depicted excitement; and D. Pasmore's foreshortening of Mr. Quilp as he lies in bed in the picture of 'The Escape of Little Nell' (48), is a masterly piece of drawing which took us rather by surprise. A reaper-girl going home in the 'Evening' (36), by G. E. Hicks is soft and harmonious in tone and colour, but lacking a little in the strength and *brusquerie* we find in W. Hemsley's country girl blowing away the down from a dandelion, and asking 'Does Mother want me Home? Yes! No!' (58); in Haynes King's pretty blue-eyed 'Bouquet Seller' (79), or in Sir John Gilbert's cavaliers taking 'A Rest by the Way' (63).

We are delighted to see Mr. Woolmer again on the walls, and think his 'Fountain of Pleasure' (190), in which are lovely nymphs enticing high-souled knights from the path of duty, as enchanting and suggestive as anything he ever painted. With less of tone and more of sunlight and every-day realism, W. Bromley, another of the elders of the Society, delights us with the purity of his sentiment and the freshness of his colour. 'Tand up' (210) are the words addressed by a pretty, interesting child in blue dress to a little white Maltese dog; and the same artist's 'On the way to the Market' (230), shows a pretty Welsh girl tripping along through a wooded dingle. In 'Home over the Common' (147), E. J. Cobbett repeats one of his

warm sunset effects, with the usual fern-gathering girls in the foreground; but he is careful, at the same time, to prove, in the south-east room, that he can vary his key and give us 'Fern Gatherers' (240), in which the prevailing tone is a cool silvery grey. The beeches in Walter H. Foster's 'Under the Greenwood Tree' (239), hanging close by, are beautifully painted.

'The End of the Day' (106), a number of fisher folks going home from the boats which have just come in, and been emptied of their respective "hauls," is full of motion and life; as E. Ellis's 'Summer Idyl' (163) is full of feeling and poetry. Two lovers sit by the bend of a lovely bay, while the sheep pasture close by. The impasto here has been strongly but judiciously laid on with the palette-knife, after the manner of Constable and those sections of the French school who have adopted the method of that great English landscape artist. A. Ludovici's oak, under which Merlin sits, is splendid; but a Vivian like this (177) would never have tempted the old seer. John Bromley has two pictures of still life (118 and 134), which promise well for his future.

Gustave Girardot, one of the new members, justifies his election by 'Grandpapa's Birthday,' and an able portrait of Dr. H. Cooper Rose. For Rembrandtish power, however, J. Burr's 'Portrait of a Gentleman' (168) is perhaps the strongest work in the gallery. W. Gadsby's 'Girl with Rabbit' (219) shows also strength pleasingly exercised; and C. Cattermole's troopers returning 'After the Fight' (158) might have been painted, so full is it of the life and circumstance of war, by Sir John Gilbert himself. H. T. Dawson, junior, makes an imposing picture by showing us 'The Old Goliath' (191), in a glorious sunset; and H. Dawson, the elder, is no less impressive with his 'Durham Cathedral' (123), crowning the wooded heights round the base of which the river sweeps so nobly.

We are glad to see such artists as E. Duncan and Val. Prinsep contributing to the Society of British Artists. The former sends a splendid view of 'Tantallon Castle' (41), on the coast of Haddingtonshire, and the latter, a lovelorn maiden, wandering by a rocky bay (530). Mr. Prinsep has painted this picture very broadly, but has denied it the colour which generally characterises his works. J. W. B. Knight's 'Bridge



and Banks of the Dee, Chester' (14), as seen under a soft twilight, is certainly one of the landscapes of the exhibition; nor must we omit mentioning James Peel's 'Rain Passing off—Cader Idris' (26), 'The Thames at Great Marlow' (450), under an evening effect, by J. E. Grace, nor 'The Winter Twilight' of C. W. Wyllie. Wyke Bayliss is full of space and atmosphere in his 'Interior of Treves Cathedral' (52).

We have still a long list of pictures marked for approval in our catalogue, but have only space to name the following:—'Come along' (507), by R. J. Gordon; 'Attempts at Pencilling' (523), by C. Bauerle; 'The course of True Love never did run smooth' (533), by J. Scott; 'Maltese Lady with attendant

entering church' (476), by G. Bonavia; 'My Pet' (459), by W. Hemsley; 'Richelieu' (412), by H. G. Glindoni; 'Summer days' (423), by J. C. Waite; the 'Castle of St. Andrews' (424), by D. Cameron; 'Ennui' (271), by H. Caffieri; 'Unkind' (84), by J. R. Dicksee; and 'The Picture Book' (234), by R. Touissant. Among the water colours we would call attention to Miss S. S. Warren's 'Hythe, Kent' (562); A. Powell's 'Cornfield, Sussex' (571); D. Law's 'Kilchurn Castle' (694)—all legitimate water-colour drawings; and to E. Clifford's portrait of Mrs. Pearson; T. J. Watson's 'Lonely' (612); Miss B. Macarthur's 'For Liberty' (621); and Miss M. R. Gemmell's 'Chrysanthemums' (635). Altogether the exhibition is highly creditable.

## THE PORTICO OF CREMONA.

IN the course of the past year, France has gained, while Italy has lost, one of the most richly-endowed relics of ornamental sculpture bequeathed to the latter by the closing fifteenth century—the Porta di Stanga, or di Cremona. During the five centuries since the creation of this masterpiece, it has remained unimpaired essentially in beauty, although the tint of its marble has been mellowed by time. It constituted the entrance portico to the grand *façade* of the palace of the noble Stanga family, from whom it passed to the Marchesi di Rossi San-Secondo. In the dull decay of Cremona, it became comparatively overlooked, until it appeared that its quietude was seriously menaced by the proximity of a relentless railway's utilitarian intrusion. Many became then awake to the necessity of making an effort for its conservation. Among these was a French gentleman, M. Vaïsse, a financier of Marseilles, and, moreover, an accomplished amateur, who, becoming fully awake to the value of the treasure that was about to come into the market, and feeling how it would embellish the Louvre, as an asylum, put himself forward with decision as its purchaser. He was met, however, by the municipality of Cremona, on an asserted right of pre-emption. He gained his point, nevertheless, by committing himself to an engagement to have a faithful cast taken for them of the complete structure. In a word, that undertaking was fulfilled, and the Porte de la Palais Stanga, bidding adieu to its *alma mater*, Italy, entered France with a hearty welcome, and in Paris was submitted to the notice and scrutiny of the *Beaux Arts* authorities, who, without a second interview, came to terms with M. Vaïsse, and transferred his precious property to the Louvre. What the price thus settled is has not as yet transpired, but both parties to the transaction seem quite satisfied, and the public voice acknowledges that, with due regard to economy, here was an occasion for a free hand.

It would be impossible, without graphic aid, to convey to our readers a vivid impression of this unique work. We congratulate the *Gazette des Beaux Arts* on the admirable manner in which it has availed itself of such an auxiliary. More refined and satisfactory linear delineations than it has presented it would be difficult to attain. We can but give a general and comparatively vague description. It may be said, then, that the character of elevation and elegance of this object at once strikes the eye and invites approach, while its wondrous detail rivets the closest attention. The portico, of spacious and fine proportions, is surmounted by a lofty entablature, in which is ranged a frieze of separate subjects and many figures. A pillar springs out at each side of the archway in demi-relief and of great beauty, although wholly abandoning Doric, Ionic, or Corinthian form. After rising from a triangular base, it swells gently out, and then trends gradually upwards and inwards, until it reaches a capital of great beauty, although almost wholly repudiating the Greek volute. On either side there is a marble support, which makes a complete *ensemble*. The whole of the surface thus indicated is literally covered by ornament of most delicate grace. To their miniature characteristic

there are some striking exceptions; thus, in wreathed circles, are Cæsar heads, and again figures of ruling influence, of Hercules and an Italian noble warrior in panoply. These are most prominent, and sustain the cornice at either end. Now then the eye revels, as it were, on a banquet of classic ornamentation spread in profusion before it. The pillars and lateral supports are divided into seemingly innumerable pictures in *basso relievo*, chiefly illustrating the achievements of Hercules, and separated from each other by congruous architectural divisions, or by wreathings, long drawn out, of slenderest branches, terminating in picturesque buds of foliage. The whole is "beautiful exceedingly."

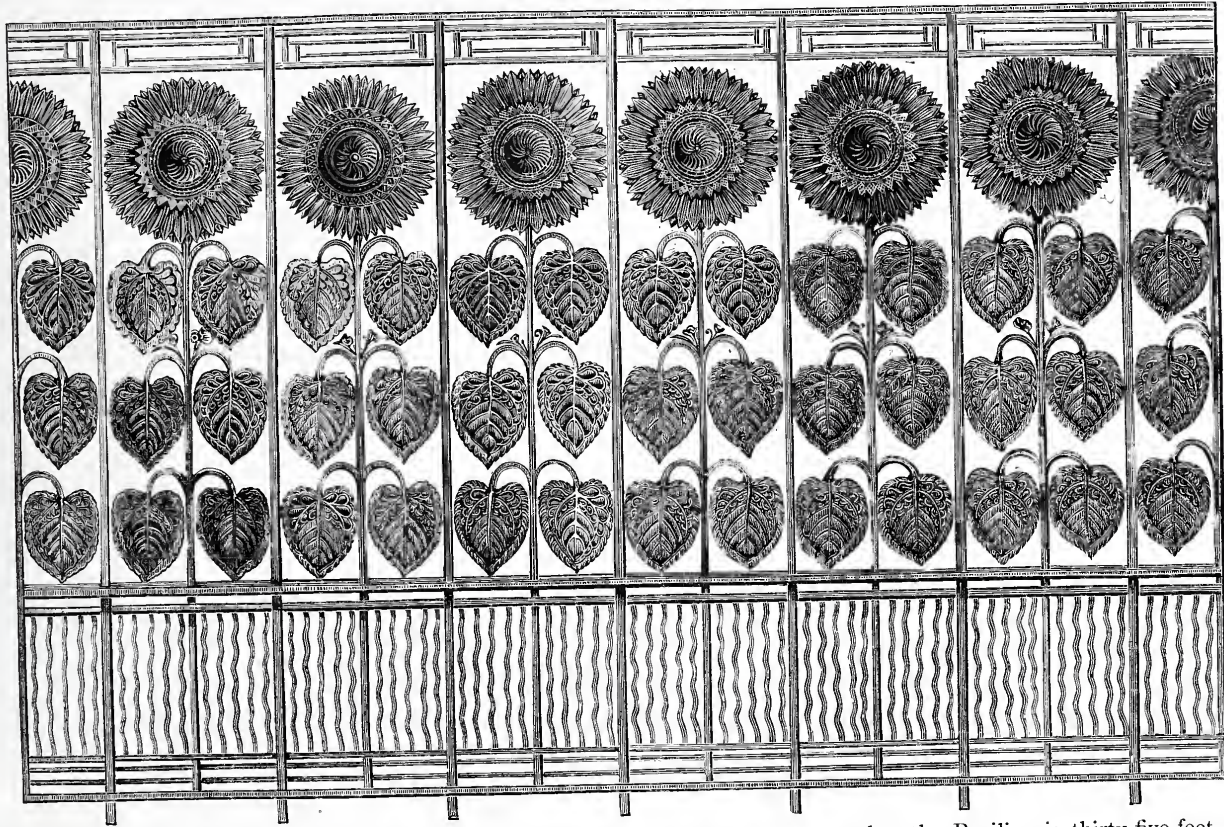
It may be remarked that this noble work of Art is supposed (there being no authentic historic evidence on the point) to have been erected by a distinguished member of the house of Stanga, who bore the name, at one time so familiarly used in Italy, of Hercules. Ingenious researches have to be made to realise the name of the artist, presumed to be Bramante Sacchi, one of a family most honourably distinguished in Art.

In regard to the sentiment of regret at the forceful removal of a great work of Art, from what may be called its native land, it has been well remarked in the *Gazette des Beaux Arts*, if ever there were a case of the kind excusable it is this, where the relentless requisition of railway accommodation had signified even by a hint, that its machinery of destruction was at hand. The theme is placed on a still broader basis of consideration by Signor Giuseppe Mongeri. It is put feelingly and forcibly on the part of Italy by that excellent writer on Art (*L'Arte in Milano*, 1872). "The great work," he says, "which threw such a lustre of Art upon our country, and which constituted so matchless an historic treasure to Cremona, has wholly lost the latter qualification. It has become an ornament—magnificent, it is true, but still merely an ornament—void of life for France, of which it is now the property, and, above all, for the Louvre, which yearns so much for its possession. Be it so. From henceforth, our lips restrain all recriminations respecting all envious regrets. Between our fellow countrymen, who were insensible of the value of the Art creations of genius, and foreigners, by whom these marvels have been appreciated, and who elevate them before the civilised world, on a very altar of honour, we do not hesitate a judgment. Painful though it be, it is tendered to the latter. And then, moreover, we have a consciousness of sufficient reserve of wealth, and sufficient freedom from meanness of spirit, to indulge in liberality of impulse—liberality towards a nation like France, in which we recognise a friend and a sister. Since she has had the good fortune to be mistress of this signal work, let it be ours to be proud of it. For, if the gate of Cremona loses much of its *prestige*, it will, at the least, preserve, in this immense sanctuary of Art, the advantage of speaking from on high to the world, as an audience, of our country, of our history, of our arts, even amid those numerous masterpieces which are here honoured with a glorious hospitality." M. E. C.

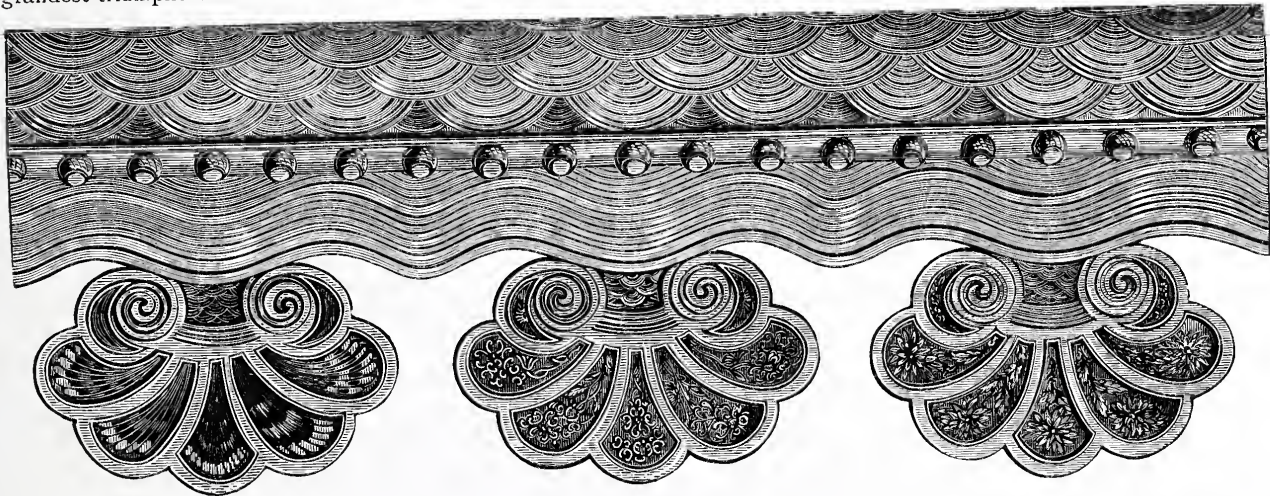


## CONTRIBUTIONS TO THE INTERNATIONAL EXHIBITION, PHILADELPHIA.

We give on this page engravings of two of the parts of an Ornamental Pavilion, in cast and wrought iron, designed by Thomas Jeckyll, Esq., and manufactured by the renowned firm of BARNARD, BISHOP, and BARNARDS, of Norwich. It is one of



the grandest triumphs of the art. To describe it is impossible; | it must suffice to say that the Pavilion is thirty-five feet long by



eighteen wide, and thirty-five feet high to the extreme ridge. The work is crowded with panels, brackets, fans, spandrels, and

so forth, enriched by exquisite designs in low relief. Every part is admirable in execution, while, as a whole, it is perfect.

The Women's Pavilion will, for the first time in the history of exhibitions, present a building devoted solely to the higher examples of women's skill—i.e. engraving, designing, works of Art painted and sculptured, Art needlework, lace, &c.; in fine, the various industries that come within women's province, ordinary needlework alone being eliminated from the programme. An addition to the Industrial Hall has been constructed, 552 feet long, 40 feet wide, and 20 feet high. The front is entirely of glass, and between the addition and the main building runs a promenade, and a covered archway connects

each door with the addition. The Exhibition building itself is 400 feet in width, and 1,800 in length. Entering at the east end, the portion allotted to the United States is on the right and left—that on the left occupying one-fourth of the entire flooring, the quarter on the south-east; whilst on the right, a third only of the north-east quarter is occupied; the remainder being allotted in the following proportions—one-third to France, and the other third to Switzerland, Belgium, Brazil, the Netherlands, and Mexico. Of the north-west quarter, three-fourths are occupied by Great Britain and her Colonies, slightly over one-half this



Two Groups of the TERRA-COTTA WORKS of WATCOMBE occupy this page—selections from a large number contributed by

the now famous pottery of Devonshire. They are greatly varied, and consist not alone of ornamental objects—vases, figures, and



so forth—but of articles of utility, to which the hand and mind of the artist have given value—moulding common clay into things

of beauty. The productions of this factory have obtained, and certainly merited, large popularity, yet the Works are barely



in their teens; they are Artists who preside over them, knowing well the capabilities of the native clay, and continually studying

how best to combine the graceful with the useful. As might have been expected, therefore, the works are largely successful.

space being given to the British Islands, and the balance being equally divided between Canada, which takes one-half, and India, Australia, and the other Colonies, which take the other half. The remainder of the north-west quarter is divided between Norway, Sweden, and Italy. Of the south-west quarter, the German Empire has one-fourth; Austria, Hungary, and Russia another fourth; Spain, Portugal, Turkey, Egypt, Tunis, the Hawaiian Islands, and Denmark another; and Japan, China, Chili, and Peru, with some smaller States, the final fourth. In the north and east galleries of the main building

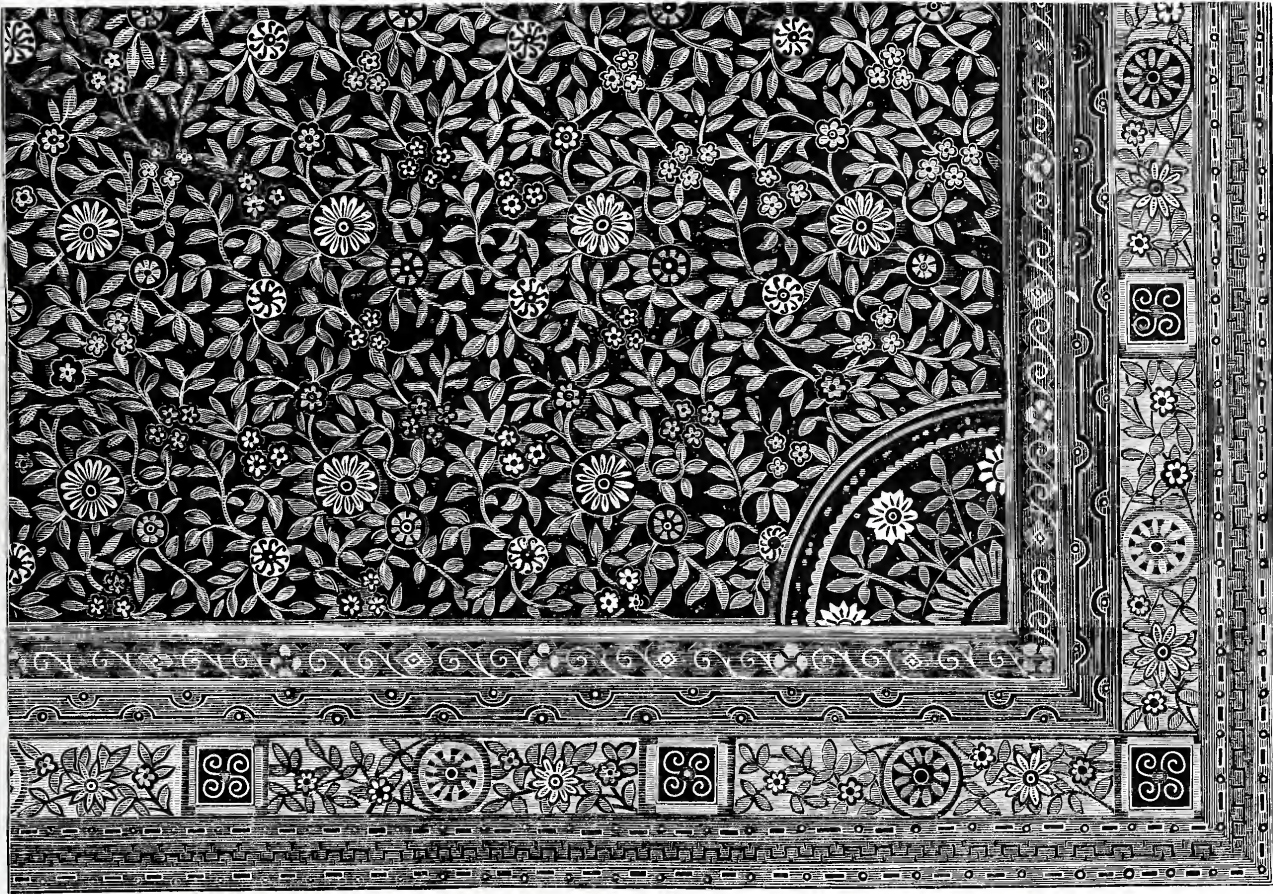
are placed magnificent organs, while a row of large windows over the south centre gallery contains some excellent specimens of English stained glass, from the factories of Messrs. Baillie and Co., Cox and Sons, Constable, Gibbs and Moore, J. Hardman and Co.; Heaton, Butler, and Bayne; Powell and Sons, and Ward and Hughes, this being the best place possible for such a display.

Four nations come together at the centre of the building. On the north-west is Great Britain, the representative of the Anglo-Saxon race; on the south-west, Germany, for the Teuton; on

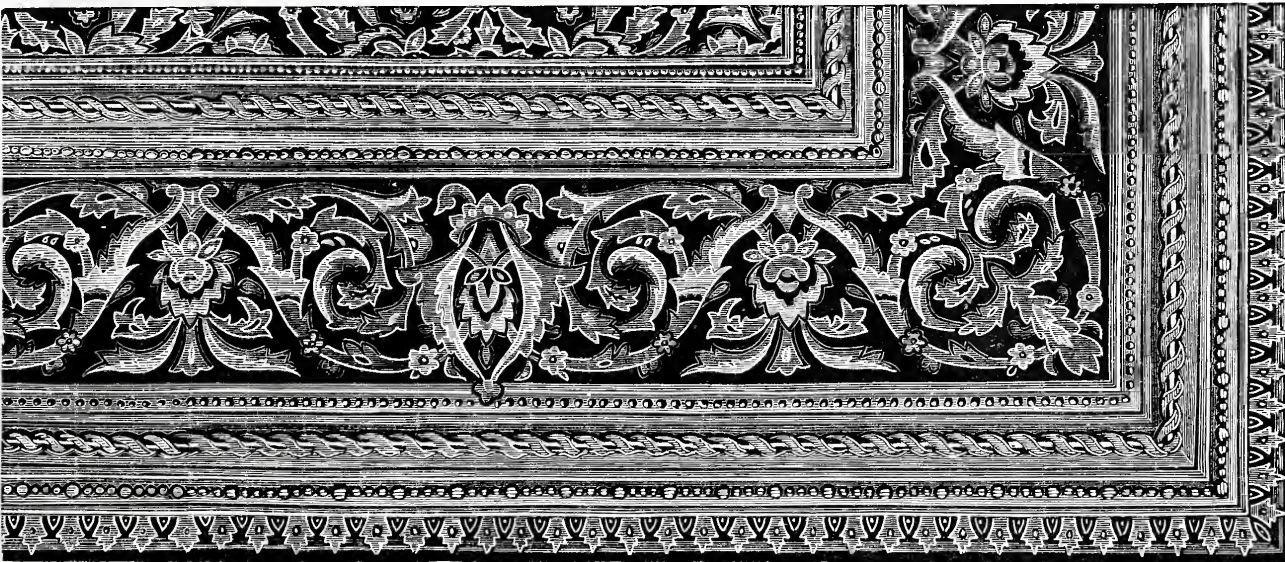


Messrs. TOMKINSON and ADAM, of Kidderminster, are large contributors of Rugs and Carpets; exclusively "Axminster," for

Kidderminster long ago ignored the style to which it gave a name; we believe not a single yard of Kidderminster, properly



so called, is now made there. Messrs. Tomkinson and Adam | are the most extensive manufacturers of Axminster rugs in the



Kingdom, employing eight hundred hands. Our engravings,

however, are of Carpets; they are of great excellence in design.

the north-east, France, for the Latin; and on the south-east, the United States, which, as the mixture of all races, may be regarded as the representative of the "coming race."

The system of arrangement is admirable, each exhibitor being furnished with address labels for his packages, showing not only the siding of the railway, each distinguished by its special number, but also bearing on it the building for which it is destined, and the exact position the exhibits were to occupy.

By this plan, each column is taken as the centre of a square, the pillars being lettered transversely, and numbered longitudi-

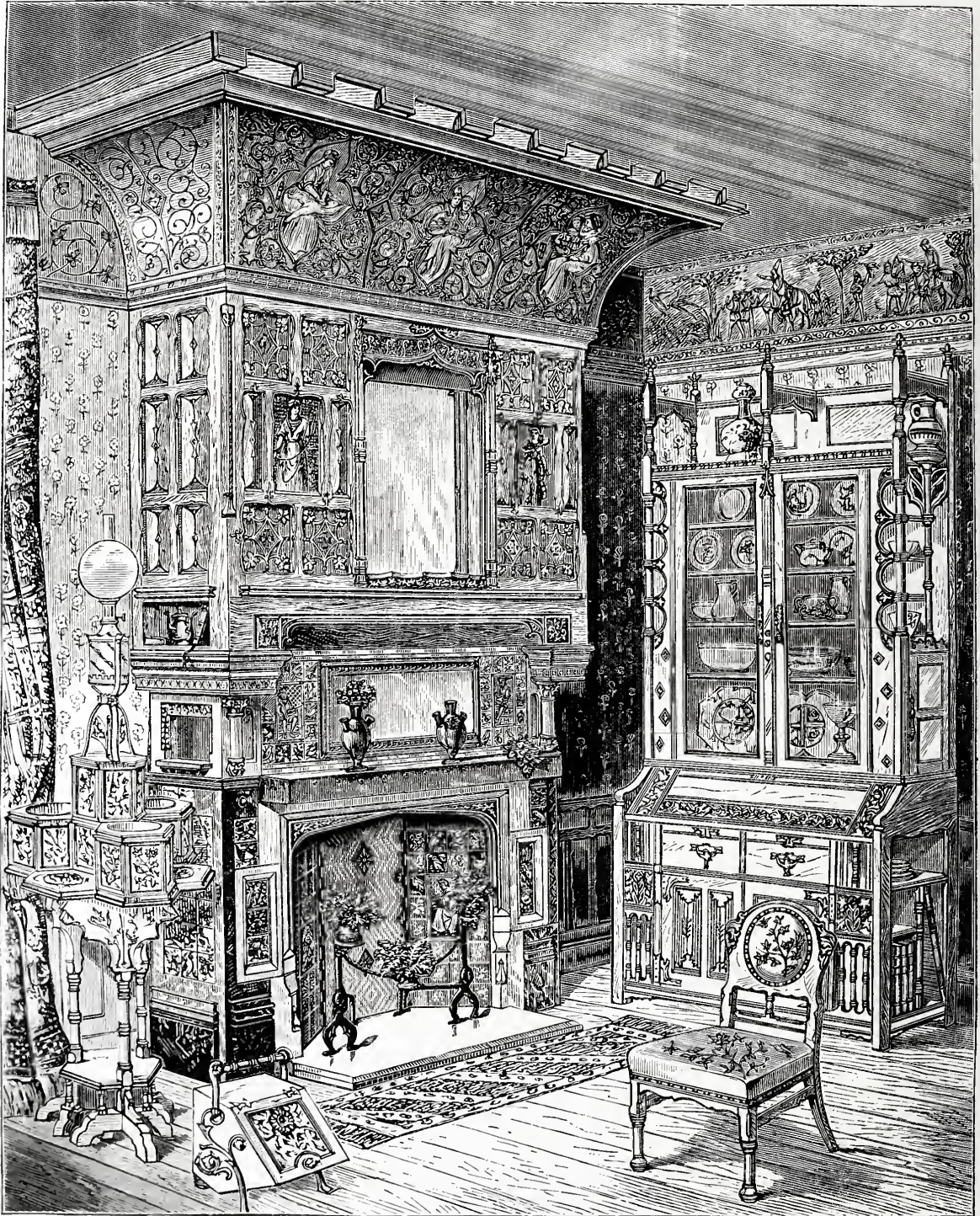
nally—in other words, being distinguished by letters from side to side, and numbers from end to end. Thus, the goods are unloaded from the railway at the point nearest to the position they will have for six months, and placed *in situ* without loss of time or possibility of confusion.

The interior decoration of the main Exhibition building attracts attention on account of the warm and tasteful colouring. The ceiling is a very light blue, the edge just above the cornice having a border of vermilion of a lotus pattern. The beams and rods supporting the ceilings are of buff and lake. The columns



We engrave a page, skilfully arranged, so as to exhibit much of the artistic Domestic Furniture contributed by Messrs. COX

and SONS, of Southampton Street, Strand. It shows a Chimney-piece forming the greater part of the end of a room, with



decorated coved cornice to be continued round the room. The lower portion is of stone and marble, inlaid with hand-painted

tiles. The other furniture engraved is *en suite* with the chimney-piece, and displays Art work of high character.

supporting the roof are mainly of vermilion, with scrollwork capitals of buff, and the architraves above are also of vermilion, relieved by designs of white and blue, and black and blue. The monogram "C.E.," in black and blue upon a vermilion ground, is placed in each alternate section, while the figures "1776" adorn the capital of every third column.

The Spanish Court is particularly attractive; the passageways are enclosed, and the entrances made through grand portals in the centre; the enclosure at the main front is 46 feet in height, elaborately carved and gilt; the doorways are hung

with heavy silk curtains of red and yellow, the national colours, and the pediment of the central entrance is surmounted by a grand trophy of shields, helmets, and standards. The various buildings erected by different countries form one of the most striking features in the display—the list being too long for more than a brief selection. The Japanese building possesses some marvellous carving, and is regarded as the very finest specimen of carpentry ever seen in the United States; Sweden and Norway have also their separate structures, and Chili has adopted a quaint and picturesque style of shops and pavilions.



## THE ROYAL ACADEMY EXHIBITION.

## INTRODUCTORY NOTICE.

HOWEVER much in the present exhibition we may have to complain of the works of certain of the exhibitors of name and position as sinking almost beneath criticism, we must remember that these could be reckoned on the fingers of one hand, whereas it would require at least a couple to enumerate the men—or at all events, their works—who, in our opinion, lift the exhibition above so many of its immediate predecessors. While compelled to postpone for a month any detailed account of the pictures in the Academy this year, we may remark that the two men who, above all their fellows, give emphasis to the collection, represent two opposite schools of Art, the one classic and academic, the other domestic and realistic. Their names are Frederick Leighton, the Academician, and the other, L. Fildes, the Academician that is to be. The triumphal procession of the first-named artist held by the ancient Thebans, in honour of Apollo and in memory of their victory over the Æolians, of Arne, is one of the most gloriously-decorative works ever seen on the walls of the Academy. The limber grace of the young men, and the purity and beauty of the maidens, are wondrously soothing to behold, as marching in easy rhythm on a marble platform, which commands a prospect of the valley in which lies Thebes, and which is backed by the silvery green of olive-bushes and overshadowed by the bosky masses of the stone-pine, they chant their hymn to Apollo and make that sweet Southern air of theirs tremulous with the music thereof. To project such a scene upon canvas presupposes a man of high poetic imagination, and when it is accompanied by such delicacy and yet such precision of drawing and such suavity of modelling, the poet is merged in the painter, and we speak of such a one as a master. There is, indeed, nothing more consolatory to those who take an interest in British Art than the knowledge that we have among us a man of such pure devotion and such lofty aim.

That our satisfaction, however, in the present state of British Art, may in a measure be unalloyed, we have the classicism of Mr. Leighton complemented by the familiar and realistic modernism of Mr. Fildes, than whose 'Widower' (476) there has

not been seen such an intense piece of sentiment in the Academy since Thomas Faed's 'From Dawn to Sunset.'

'The Widower' is a toilworn country labourer, who has been left with five children, on the eldest of whom, a girl of some sixteen summers, devolves the duty of attending to the household. The three youngest, well-fed and thriving, play about on the floor of the cottage, totally unconscious that their fair-haired sister, their lost mother's image, and their father's darling, is laid low with fever, or that there is anything unusual in his holding her in his strong arms so tenderly. But the looker-on sees, from the agonised expression of the father as he touches softly with his lips the fingers of her limp little hand, and turns his eyes sideways on her wan face, that this embrace and this broken-hearted look of his belong to one in whose soul hope is well-nigh dead. The eldest girl, who by experience understands this terrible fear of separation, looks on from the far side of the cottage, tearfully and mournfully, as if she half wondered whether fervent prayer would yet induce the Lord to stay the hand of the destroyer.

Such is the scene depicted by Mr. Fildes. After all, some may say, it is only *genre* on a life-sized scale; and this may be true; but the genius of the painter has lifted it into the region of high Art. The man kissing his dying child is but of lowly kind; but the love in that kiss, and the yearning in that look, place him on a level with the lordliest on the earth. We don't know whether Mr. Fildes meant it or not, but the child, it is consolatory to think, will get better. Were the danger as extreme as the poor father thinks, the child's hands would have been closed, and closed over the thumbs.

These two moods, then, the ideal and the realistic, will remain while Art is cultivated. There will be in philosophy, transcendentalists and positivists, Platos and Aristotles; and in Art, what used to be called schools of Munich and of Dusseldorf, while the world lasts. The satisfactory thing is that in the present exhibition we have the two great divisions of Art, both as to subject and method, thought and expression, represented by two such consummate masters. However reluctantly, we must postpone criticism for the present.

## MINOR TOPICS.

THE ROYAL ACADEMY has added to the body four Associates, Messrs. Storey, Crowe, and Oakes, painters, and Mr. Woodington, sculptor. There can be no question as to the merits of these artists; each of them has amply earned the distinction; they have waited long enough for it, and their right, now acknowledged, is indisputable. But are they the only artists coveting promotion who are quite as well entitled to it? Is Mr. Oakes a better landscape painter than either Mr. Peter Graham or Mr. W. H. Leader? Are there not several whose claims are quite as strong as those of either Mr. Storey or Mr. Crowe? We find some encouragement, however, in the announcement made at the Academy banquet, as stated in another paragraph.—There is a vacancy in the ranks of the Academicians, we hear, owing to the retirement of Mr. Webster.—The debate in the House of Commons on May the 9th involves so many matters for consideration that we must postpone its treatment. A very large majority—nearly the whole of the House indeed—gave a verdict, in which they will be upheld by universal opinion, that to prejudice the Royal Academy would be greatly to injure, if not to ruin, British Art; at the same time it was admitted that certain changes are expedient and necessary.

THE ACADEMY DINNER.—It is gratifying to record the public announcement of the President that the Royal Academy has resolved to add to the body six more associates. This was his statement at the dinner: "I have to state that the Academy have recently passed a law to increase the number of Associates from 20 to 30, and that all are to have the privilege of voting at all elections. The constituency, therefore, which was formerly limited to 42 members of the Academy, will in future consist of 72 of the leading members of the profession." We hope the great reform will not end here: that ere long ten more will be added to the number. There will be no difficulty in selecting so many who are eminently entitled to the distinction. It is also pleasant to add that, "from henceforth, the purchase of pictures from the Chantrey bequest, by the Council of the Royal Academy will come into operation. The Council had hoped," the President added, "to purchase some pictures out of the Exhibition, but they found to their regret that the dealers had been beforehand, and had already secured every picture which they thought worthy of purchase." This is matter for congratulation and not for regret. Henceforth the Academy must be beforehand with the dealers; and they may be, for it is perfectly true



that "artists will appreciate the honour of having their works included in what will eventually be a national collection of British Art." There was nothing else of moment that occurred at the annual banquet, except that Mr. Disraeli, towards the close of an eloquent speech, expressed a sense of thankfulness that he was "so fortunate as not to be a critic." Unhappily, that blessing is not ours!

GAINSBOROUGH'S PAINTING of the beautiful Duchess of Devonshire, in the collection of the late Mr. Wynn Ellis, recently sold at Messrs. Christie's, was bought by Messrs. Agnew *for themselves*, and not as a commission. We are compelled to assume that its value was the immense sum paid for it, for there was a very keen competition, and Messrs. Agnew were only the last bidders. Let the affair terminate as it will, it is highly to the credit of these gentlemen that the marvellous picture is theirs. The case is without parallel in the history of Art. It is, of course, to be engraved; and by the renowned engraver, Samuel Cousins.

HER MAJESTY has commissioned Mrs. Thornycroft to make two life-sized groups of the Princesses Louise, Victoria, and Maud, the daughters of the Prince and Princess of Wales. Mrs. Thornycroft is also executing for Her Majesty a life-sized bust of the Duchess of Edinburgh. The gifted lady sculptor has spent some time at Windsor, making the necessary studies.

NATIONAL PORTRAIT GALLERY.—Mr. Evelyn Philip Shirley has been appointed a trustee of this gallery, in the room of the late Earl Stanhope.

FACSIMILES OF J. M. W. TURNER'S DRAWINGS.—In the Fine Art Society's gallery, Mr. Ruskin has placed a series of facsimiles of a portion of the Turner drawings in the National Gallery. These have been executed by a Mr. Ward, whom Mr. Ruskin has been training during the last ten years as a copyist, with the express purpose of rendering faithfully the works of Turner. Were these drawings not signed by himself and his young disciple, we should just as assuredly regard them as originals, as certain unscrupulous dealers would sell them for *bonâ fide* Turners. That these charming vignettes in this facsimile form were wanted, is proved by the fact that all those done have been sold, and that Mr. Ward has enough of commissions for work of precisely the same kind to occupy him for years to come.

THE HOUSE OF COMMONS, 1875.—In this large picture, now being exhibited at Clarendon Mansions, New Bond Street, there are upwards of four hundred portraits, and in obtaining these Mr. Sargent has been afforded every facility, so that, if the picture is not to be regarded in the light of a work of high Art, it will always be referred to in future as a trustworthy memorial of parliamentary portraiture in the year of grace 1875. In the architectural part of the picture Mr. Sargent has been ably assisted by Mr. Bastin. Mr. Sargent is now engaged upon a similarly large work representing the House of Lords.

MISS E. THOMPSON'S 'BALACLAVA.'—In the Fine Art Society's gallery, 148, New Bond Street, is being exhibited 'Balacava,' the third, and, if report speaks true, the last of Miss Thompson's famous battle pictures; for she purposes, we understand, turning her attention in future to sacred Art. The time chosen by Miss Thompson is after the return from "The Valley of Death," and the place is the rallying-point on the side of the hill. The central figure is a dismounted trooper, who, blood-besmeared, advances with resolute face, wild, dilated eyes, and clutched sabre, as if still in the midst of the battle. Behind him sits a sergeant of the 17th on his chestnut charger, bearing across his saddle-bow a dead young trumpeter; while to the left, towards which the mass of the composition tends, we see various episodes of the most touching kind; and the story is further helped out when we turn to the right, and note sundry riderless horses and the like between us and the smoke of the Russian guns. The picture is full, in short, of that vivid realism which has made Miss Thompson's name famous, and Mr. Stackpoole may think himself peculiarly fortunate in having to transpose into imperishable black and white three pictures so intimately associated with the military renown of the country.

THE CRYSTAL PALACE PICTURE GALLERY.—The prizes for the year 1876 offered by the Directors have been thus awarded: it should be stated that they are given to British and foreign artists distinctively, and in the respective departments of figures and landscapes, both in oils; and for water-colour drawings, irrespective of subject. The British artists who received gold medals were A. Johnston, for his picture of 'The Rivals;' D. Cameron, for his 'Loch Achray and Benvenue;' and E. Hargitt, for a water-colour picture, 'A Highland Stance.' The foreign painters who received a similar honour were H. Schlesinger, for his 'Dovecote,' and C. Mali, for his 'Springtime.' "The special gold medal" was awarded to L. Munthe, for his 'Snow Scene in Holland,' assumed to be "the best picture exhibited, without regard to school, style, or subject, by a living artist." Silver medals were given to C. Bauerle, for his 'Table Gossip;' T. F. Marshall, 'Home Revisited;' J. A. Houston, R.S.A., 'The Matchlock;' J. Barrett, 'Killing Time;' J. Peel, 'Near Stanton, Derbyshire;' R. Gallon, 'Cloud and Sunshine;' L. Thompson, 'Fishing;' H. Caffieri, 'Going for a Pull;' R. H. Nibbs, 'Hastings Old Town;' Miss S. S. Warren, 'Sunset on the Wey;' R. T. Landells, 'At Temple Bar, on Thanksgiving Day, Feb. 1872;' J. M. Jopling, 'Gate of the Mosque of Hanef, Algiers;' H. Plathner, 'Card Playing is Prohibited;' A. Hennebicq, 'The Doge Foscarei;' P. Van der Ouderaa, 'Awaking;' J. E. Van den Bussche, 'The Retreat from Russia in 1812;' J. Wenglein, 'Winter Morning—Borders of the Isar;' R. Schultze, 'Valley of the Lauterbrunnen;' J. Weber, 'Winter;' R. Meyerheim, 'In the Castle Grounds.' Fifteen bronze medals were also awarded as prizes.

'THE MAN OF SORROWS,' BY SIR NOEL PATON, R.S.A.—This painting is now on view at the Fine Art Gallery, 31, Conduit Street; and if ever any one figure bore on it the impress of genius this does. It is just as much an inspiration as Alonzo Cano's 'Saint Francis d'Assisi.' Many modern artists have attempted to realise for us the countenance of our Saviour, but never was 'The Man of Sorrows' brought so home to our hearts as He is here. On a lofty peak in the Wilderness of Temptation the God-man sits solitary. His red tunic is bound round the waist with a white scarf, and his blue robe falls from the shoulder, partly covering the knees, on one of which his left hand, in the agony of his grief, lies clenched, while the palm of his right, with the outstretched fingers slightly curved, rests helpfully, as it were, on the flat portion of the rock at his side. This hand, though well formed, is nevertheless the hand of one not unaccustomed to labour, and there are certain ethnological peculiarities of colour about the nails which bespeak the oriental origin of their owner. The design, like that of all great works, is remarkable for its simplicity, as the arrangement of line for its harmony; and, while attending to certain realistic details, he is careful not to emphasise anything that is unnecessary, or in itself insignificant or ignoble. The parched lips, the sunken eyes, the attenuated temples, were necessary to show the effects of exhaustion and hunger, as the nervous action of the hands and feet was required to reveal the outward bodily sympathy with the internal conflict of the soul. But it is into the pale face which is lifted heavenward in the cold, still morning twilight, that Sir Noel has thrown the full power of his love and his imagination. We have seen almost every sacred picture of any note in Europe, but till now have never felt our idea so completely realised of Him who "hath borne our griefs and carried our sorrows." The face is, in short, an inspiration, and its contemplation must bring to every devout beholder peace, consolation, and joy.

MR. ROBERT PRITCHETT, of Norwegian renown, has just finished a large water-colour drawing of Romsdal, which he calls 'Glow and Gloom.' His long familiarity with the wilds of Scotland, and with the still wilder regions of Norway, enables him to do justice to Alpine scenery under every change of light and atmosphere. In the present instance we look upon a rich alluvial flat, which the grand semicircular sweep of the river Rauma leaves on our right. From this plain rises sheer into the sky jagged pinnacles, or aiguilles, in cold grey shadow, with



their shoulders enveloped in mist. These peaks are called the Witches. On the opposite side of this grand gorge, i.e. on the left of the spectator, rises the Romsdal Horn, an inaccessible peak, which has caught the full rich afterglow of a northern evening about midsummer. The subject is a magnificent one, and Mr. Pritchett has risen to the height of his argument without the use of body colour or any other trade trick, and yet makes the scene most impressive and suggestive.

MR. DANIELL has now on view, at 129, New Bond Street, a dessert service which may be justly described as a triumph of English ceramic art. We have been favoured with a view of the service, and have no hesitation in advising lovers of Art to judge for themselves of its beauty and perfection. We believe we are violating no confidence in stating that this service is the result of a commission to Messrs. Minton, Mr. Daniell only stipulating (the subjects having been selected from the works of Angelica Kauffman) that the whole should be English enterprise, carried through by English artists, to show that native talent, when fairly evoked, may be placed by the side of the very best foreign rivals. It is impossible to look at this porcelain and question the truth of this; for whether we regard the careful drawing of the figures, the delicate colouring and gilding, and the potting of the whole, especially of the larger pieces, but one opinion can be formed of its varied merits. It is a specimen of English talent of which we may well be proud; no doubt Mr. Daniell will find a patron able to appreciate this beautiful assemblage of veritable Art works, and who will have to be congratulated on the acquisition. It was a happy thought thus to perpetuate the productions of one of the most charming artists of any time, whose paintings and drawings have recently excited merited admiration.

THE KING STREET GALLERIES.—The demands on our space this month are so many that we can do but scant justice to a collection of modern pictures—certainly second to none of a very fertile season. The exhibition to which we direct the special attention of all Art lovers and picture purchasers, is by no means the largest, but is among the best, ever seen in London. There are not more than a hundred works, but among them are many of rare excellence by renowned artists, British and foreign; such great men as Verboeckhoven, Plassan, Fortuny, Dupré, Moulinet, Munkacsy, Frère, De Nittis, Duverger, Tissot, C. L. Muller, Van Luppen, Israels, &c. &c., leaders of the continental schools; and of the English, Vicat Cole, Leader, Oakes, Long, Fildes (by whom there are three or four), Davis, MacWhirter, and several others who have attained fame, and some who are on the highway to it. Indeed, it is scarcely too much to say every production shown is of high merit, the acquisition of which will be coveted by all who appreciate supremacy in Art. The Director, Mr. Marsden, is well known and much esteemed, and has obtained confidence by dealings with the best of Art patrons.

THE ALEXANDRA PALACE ART-UNION.—The annual distribution of Art-works took place on the 1st of May. There was a large attendance of ticket holders, and between 800 and 900 prizes were awarded. Not more than 60 were paintings and drawings; but there were many admirable vases and other productions of ceramic art, and a selection of curious and interesting works from Japan. It is obvious that, if they had been all pictures, the large and liberal sum allocated would have been absorbed by but a comparative few. The Directors have, we think, acted wisely. They certainly have manifested a spirit of liberality, and amply deserve success.

## ART-PUBLICATIONS.

THERE are in private houses in England treasures of which few have any conception. Now and then they are brought into the light, and astonish by their value. How the mine of wealth we are about to notice came into the possession of the Howard family is matter only for supposition. The marvellous collection of drawings is "supposed" to have been purchased in Flanders, by the fifth Earl of Carlisle, but there is no record of their acquisition at Castle Howard, where they have remained, very little known, for perhaps a century. Lord Ronald Gower has drawn them from their obscurity, and given them to the world in two large and necessarily costly volumes, for they contain no fewer than 300 portraits, the sizes of the originals, admirably lithographed by Maclure and Macdonald, who are masters of *their* art.\*

Lord Ronald Gower is himself an artist, and one of very high ability. There are in the present exhibition of the Royal Academy two busts in terra-cotta, by him; one is of the 'Man of Sorrows,' 'It is finished;' so grandly, and terribly, and eloquently, pathetic as to take the very highest rank among the imagined portraits of our Lord. None but an enthusiast in Art, and an intense lover of it, for its own sake, could have undertaken to produce this remarkable work; it demanded rare ability, but also great industry. It was an Herculean task; and it is matter for warm congratulation that a young nobleman peculiarly exposed to the seductions of sensual pleasures, should have undertaken it. It is a good example to his order, by no means a solitary instance, but one that is peculiarly gratifying and encouraging.

In a brief preface, Lord Ronald tells us all that is known of the court painter, Clouet; it is not much; the portraits are facsimile copies of the many men of fame and women of grace and beauty, who dignified and adorned the Court of Francis I. and his immediate successors.

We copy a passage from his lordship's preliminary remarks:—

"These faint chalk drawings, on the stained and coarse old paper, are full of history. We can, while looking on them, almost imagine we see defile before us all the pomp and chivalry and beauty of old France—see again with our own eyes the brave knights who jostled with Francis I. or with Henry II., who fought with Montmorency and Coligny, Guise and Condé, or who fell in the streets of Paris in the bloody days of 1572. Here, too, are brought before us the great ladies, whose lives Brantome's pen has rendered notorious; prelates and statesmen, whose deeds are chronicled by D'Aubigné; royal infants, some fortunate in meeting an early death, others again doomed to support the uneasy weight of a crown—and of these, who will not look with interest upon Mary of Scotland?"

We turn over page after page, or rather print after print, of this grand series with intense interest. There is no mistaking the fact as to the accuracy of the likeness of each; though but sketches "from the life," sufficiently finished to become the groundwork of paintings in oil, they speak strongly of truth.

And what a store we have here of suggestions to the student or professor of portraiture in our times—for all time. Many of our portrait painters are rich enough to acquire this great professional aid; to them it will be a source of intense delight as well as valuable instruction. They will, even more than we do, earnestly and cordially thank Lord Ronald Gower for a contribution to Art literature, second to none that has had birth during the century.

\* "Three Hundred French Portraits: representing personages of the Courts of Francis I., Henry II., and Francis II." By Clouet. Auto-lithographed from the originals at Castle Howard, Yorkshire, by Lord Ronald Gower (a Trustee of the National Portrait Gallery). In two volumes, 4to. Printed by Maclure and Macdonald, Fine Art Printers, Queen Victoria Street. Published by Sampson Low & Co., London; Hachette, Paris.



MESSRS. HENRY GRAVES & CO. have recently published some admirable and very interesting engravings, principally, however, from the inexhaustible store of treasures left by Sir Edwin Landseer. Foremost is the picture that will be well remembered as one of the graces of the Royal Academy in 1872: a venerable font over which doves are hovering, and around which sheep and lambs are grazing or resting. It is a beautiful and touching composition, redolent of the pure feeling that distinguished all the great artist's works—painted poetry as it has not been inaptly termed. It is well engraved by Thomas Landseer. There are few subjects better calculated to give calm enjoyment, and none better. The picture is in the collection of her Majesty the Queen, who has graciously lent it to Mr. Graves, that her subjects may enjoy in part the pleasure she derives from the original. A picture entitled 'The Tomb,' to be published as a companion to this beautiful print, has been painted by Mr. P. A. Morris, an artist by no means unworthy to be associated with the great English master. It represents a lonely tomb, around which is grouped fallow deer. Other fine examples of Landseer's genius have been lent by her Majesty to this eminent publisher. Our space is so limited that we can do little more than name them. We have before us three: 'The Princess Alice with Eos'—a stately deerhound guardian of a lovely child; forming one of the series, now somewhat numerous, of 'The Queen's Pets.' Another also belongs to this series—the two monkeys luxuriating over a promised feast of nuts and a pine-apple; it is known as 'The Marmozettes.' Another of the Pets is a Lorie, in rich plumage, proudly looking from his perch as if he knew who was his mistress. The two last are admirably engraved by Mottram. We have heretofore noticed several of this now important series: if not the greatest or the grandest of Landseer's works; they are foremost among the most interesting, and cannot fail to be a very welcome accession to thousands of her Majesty's loving subjects.

'Little Miss Primrose' is the title of a most charming print, remarkably well engraved by R. Josey, from a painting by J. Archer, R.S.A. It may be an actual portrait, but fancy could not have supplied a sweeter model of a fair young girl, pure, simple, and innocent as the wild flowers she bears in a basket on her arm. There are not many of even Reynolds's children more entirely lovable; and there are very few living artists who could have done more ample justice to a most attractive theme. Mr. Archer has risen somewhat rapidly into fame; he has carefully studied nature under her pleasantest and happiest aspects. His portraits of ladies are always graceful—they are of "ladies" in the strictest sense; while of the little ones he invariably makes attractive pictures. Messrs. Graves & Co., the publishers of this print, have done well to bring Mr. Archer into the prominent foreground of Art.

It is so long since we visited Dulwich Gallery that we have forgotten what kind of catalogue of the pictures is now offered there for the use of the public. One, however, has recently been printed "by order of the Governors," which must supersede any that has hitherto been in existence.\* Mrs. Jameson, in her "Handbook to the Public Galleries," the last edition of which appeared about thirty years ago, if we are not mistaken, gives a list of the paintings, with some critical remarks on the principal examples; but Mr. Sparkes—who, as we stated very recently, has been called to occupy an important post in the Art schools at South Kensington, has something to say, both descriptively and critically, about every picture in the gallery; and what he does say is quite to the purpose. The plan of the catalogue is excellent: the painters are placed alphabetically, and a short biographical notice immediately follows each name, which is again succeeded by a list of his works in the gallery, with the comments upon them, and any other information likely to be of service in aiding the visitor to understand what is before him on canvas or panel. Mr. Sparkes has done for the Dulwich collec-

tion what Mr. Wornum has so efficiently done for the pictures in the National Gallery and at South Kensington. We assume the catalogue is intended for the use of visitors to the Dulwich Gallery, but no price is marked on it. It fills nearly two hundred and fifty pages of octavo size.

MESSRS. AGNEW, of London and Manchester, whose names are constantly found in every newspaper as the great agents of those who aim at obtaining the choicest works of painters, are also establishing their renown as publishers of prints; a large connection is open to them whence to select the very best. There are few collectors in the kingdom who do not open their galleries to them; their judgment is sound, their knowledge large, and it is, therefore, not surprising that the engravings they issue should be always of rare excellence. That it is so, they give us conclusive evidence in the prints before us; probably in all cases the original pictures have passed through their hands. The first is from the grand assemblage possessed by Mr. Bolckow, M.P. for Middlesbrough (to whose liberality we ourselves owe much). It is a large picture by Sir Edwin Landseer, engraved by Thomas Landseer, entitled 'Taking a Buck'; a sturdy Highlander is throwing a lasso over the horns of a monarch of the forest, whose fate it is easy to foretell, for three staunch hounds are the aids of the keeper. Two other engravings, also from the burin of Thomas Landseer, are worthy additions to the prodigious catalogue of the great painter's works: one is of a setter discharging his special duty; the other a terrier locked up in a room and eager to get out: this picture belongs to the Duke of Edinburgh, who lent it to Messrs. Agnew.

Contrasting strongly, and by no means disagreeably, with these examples of animals, are two most lovely prints, one engraved by Samuel Cousens, the other by G. Zobel, and both painted by J. E. Millais, R.A. The former is called 'A Picture of Health:' and so the fair girl is; those who look upon her in her simple innocence will pray that no rough breezes may ever mar the beauty of her sweet face and happy mind. It is a lovely picture, that all who see it will covet. So also is the other, called 'Still for a Moment,' a simple little maid, as yet untouched by thought or care, is sitting embowered by trees, her pet dog on her lap. She is "still for a moment," but she will not be so long; her heart will leap up with joy at any touch of nature that may chance to her in the green wood. Active and restless, and busied about nothing she may be, but she is a treasure dearly loved—a lovely thing of perfect grace, untrained and unrestrained. It is refreshing even to see the "counterfeit resemblance" of a creature so charming and so fair. These two prints will be valuable acquisitions to all who desire the perfect in Art.

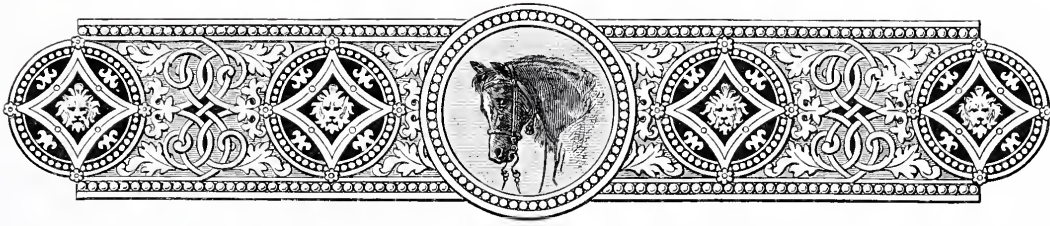
AN excellent print, engraved by Alfred Lucas, from a painting by S. J. Carter, has been published by McQueen. It represents a group of puppies at play. Two of them are struggling for the huntsman's whip, another looks calmly on, taking no share in the contest, while a fourth is pushing his way to have a share of the sport. A pleasanter print for those who love dogs, and covet portraits of them, is not often found. Mr. Carter is the successor of Landseer; he has a power, like that of the great master, to make of the animal a loving and thinking friend of man, eloquent always in the expression of devoted attachment, and pleasant as a companion, whether on canvas or in actual life.

"THE HABITATIONS OF MAN" is a large subject; it has been treated largely by M. Violet-le-Duc.\* It is more essentially a book for architects than for the general reader, and though it tells us much, it leaves a vast deal untold. No doubt it is a work of considerable value, but the subject has yet to be taken up, and not with a view to compression into one volume; it is a want in our literature which this book, useful as it is, does not supply. What it does, however, is exceedingly well done; it is learned without affectation, and the several details—both by pencil and pen—convey a large amount of information.

\* "A Descriptive Catalogue of the Pictures in the Dulwich College Gallery. With Biographical Notices of the Painters." By John C. L. Sparkes, Head Master of Lambeth School of Art, and of the Art Department of Dulwich College. By order of the Governors. Printed by W. Clowes and Sons.

\* "The Habitations of Man." By Eugene Violet-le-Duc. Translated by Benjamin Bucknall, Architect. With numerous Illustrations. Published by Sampson Low & Co.





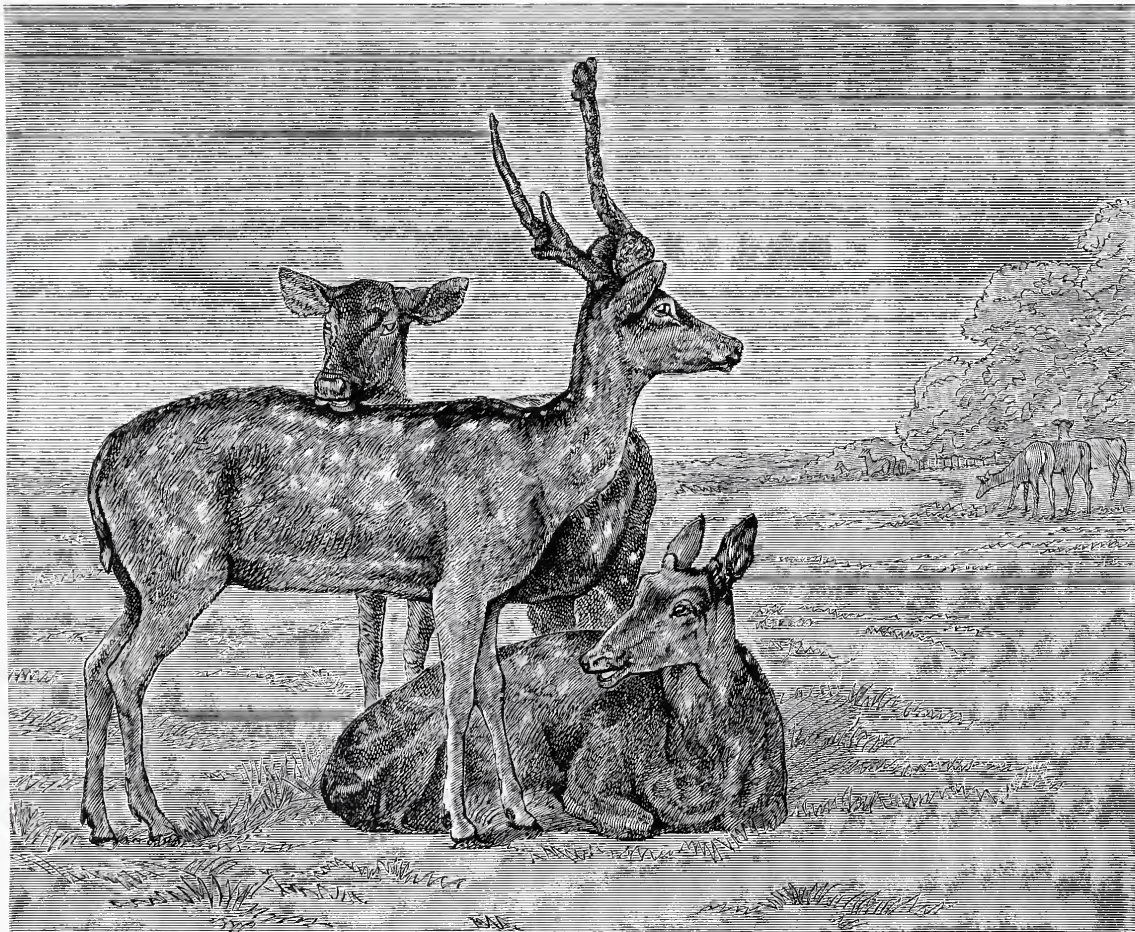
STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.



SO far as our recollection serves, Landseer very rarely introduced fallow deer into his compositions; we find him more at home with the wild deer of the Highlands of Scotland, in all the habits peculiar to their race and to the country they inhabit. But in 1838 he exhibited at the British Institution a picture entitled simply 'Fallow Deer,' which subsequently became the property of the famous collector, Mr. William Wells, of Redleaf, and was sold in 1852, at Messrs. Christie's, to Mr. Meyrick, for the sum of 700 guineas. Another picture of fallow deer, showing a buck, hind, and fawn, was exhibited at Leeds in 1868, by its owner, Sir F. Crossley, Bart. To neither of these works, how-

ever, does Mr. Clark's sketch, of which an engraving is here introduced, bear any marked resemblance: it must, therefore, only be accepted as a study of the animals made for subsequent use: it is executed in pencil.

Landseer's early intimacy with the family of a former Duke of Bedford, to which we have already more than once made allusion, receives further exemplification in the first engraving on the next page, 'Lord Alexander George Russell' leaping his pony *Emerald* over the trunk of a noble tree. The picture, of which this group forms the principal feature, was painted in 1829; and as the young noble here represented was born in 1821, he must have been eight years of age when the artist made his sketch. His lordship has lived to do the state some



*Fallow Deer* (1838).—Lent by Joseph Clark, Esq., Emperor's Gate, South Kensington.

service: son of the sixth Duke of Bedford, he entered the army when but a youth, rose to be colonel of the Rifle Brigade, was appointed aide-de-camp to the Governor-General of Canada in 1847, and Deputy Assistant Quartermaster-General at the Cape of Good Hope in 1853. He subsequently served during the Crimean war, for which he received several medals, and was made a Knight of the Medjidie. The original picture shows the

young horseman, as we see him here, in an extensive park, on the further limits of which is a mansion. The painting was bought by the late Mr. Flatou, at the sale of the late Lord J. Butler's collection, by Messrs. Christie, in 1860, for £866; it was afterwards put up, in 1871, with Mr. Flatou's pictures, and was bought in for about £766. The late Mr. R. J. Lane, A.R.A., executed a small but very beautiful lithograph of this subject, in

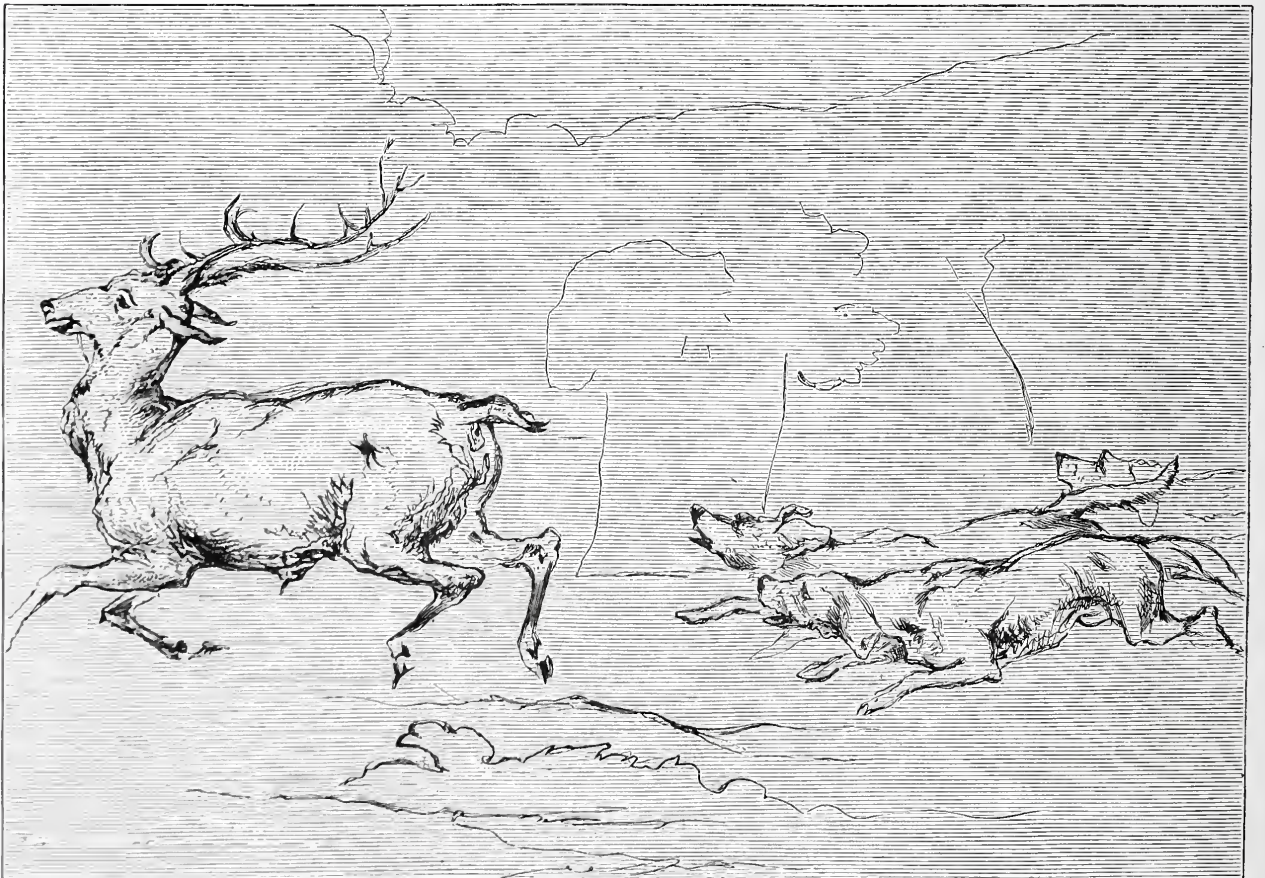


1832; and later still a comparatively large engraving of it was made by Mr. C. G. Lewis, who has kindly lent us several sketches.



*Lord Alexander Russell on "Emerald" (1829).—Lent by Messrs. Agnew and Sons, Waterloo Place.*

The next illustration, 'The Chase,' is from a rather early sketch in pencil, the property of Mr. C. G. Lewis: the poor stag



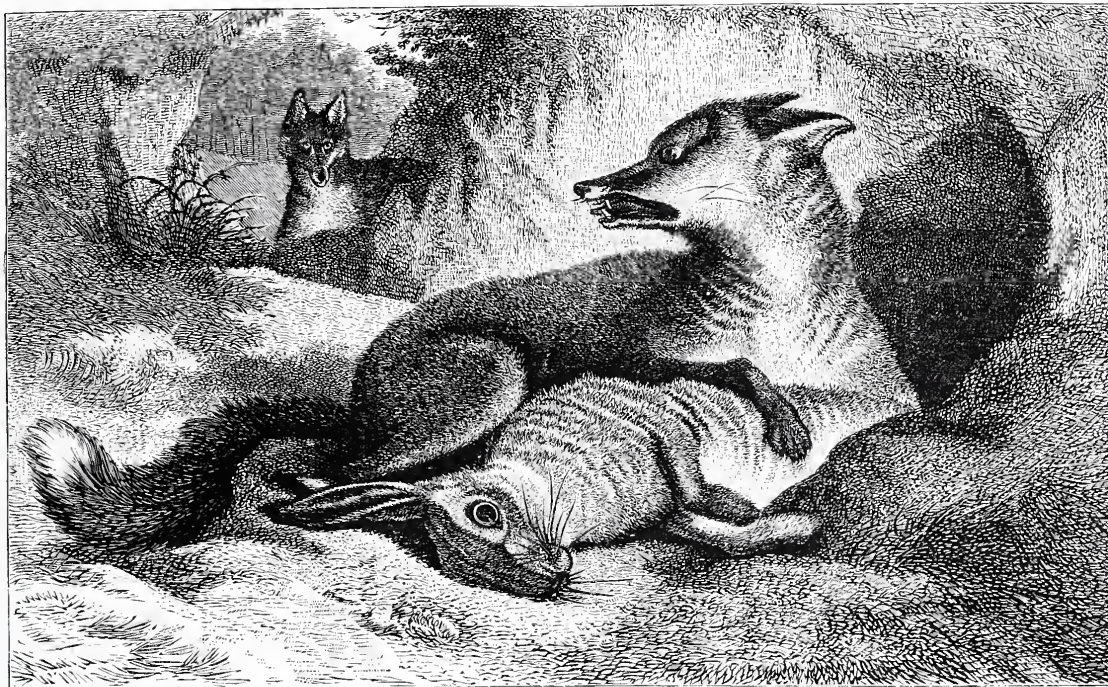
*The Chase (1820).—Lent by C. G. Lewis, Esq.*

is evidently wearied out, and must soon fall a prey to his pursuers, which are closing on him. He seems, too, to have



received a rifle-ball in his hind quarter, for there is a mark which indicates as much, though more probably it is an acci-

dental spot, not intended to signify anything, for the gun and stag-hounds could scarcely be found in mutual alliance.



*Hare and Foxes (1824).—The Drawing in the possession of H. Vaughan, Esq.*

The engraving 'Hare and Foxes' is from the sketch of a picture exhibited at the Royal Academy in 1824; one of the foxes has secured a hare, on which it is preparing to feast, when

another fox, scenting the savoury banquet from afar, makes its appearance to share the spoil: if it succeeds, it will most probably be after a struggle, for the animal in possession seems



*Bob.—The Painting in the possession of Robert Rawlinson, Esq., C.B., the Boltons, West Brompton.*

quite disposed to contest its right, and able to maintain it. The composition shows considerable spirit.

'Bob,' as we learn from Mr. Algernon Graves's comprehensive

and excellent catalogue of Landseer's works, was a favourite terrier, the property of Mr. W. E. Gosling: it may be presumed he was a good dog for rats, one of which lies dead under his



foot, while its destroyer looks up as if satisfied with his achievement: the head of the dog is remarkably expressive.

We next come to the original idea for a picture, 'High Life,'

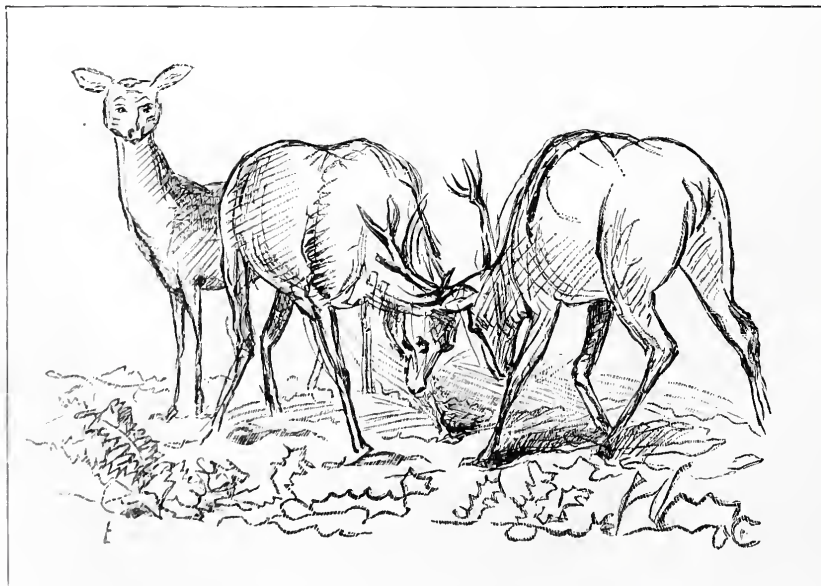
with which the public has been rendered quite familiar, as well from its forming a portion of the Vernon collection at South Kensington, as from the several engravings and photographs



*High Life* (1829).—Lent by H. G. Reid, Esq., Middlesbrough.

from it which have been published: among the former is the print by the late H. S. Beckwith, published in the *Art Journal*

for 1849, with its companion subject, 'Low Life:' the pair have always been very popular subjects. The dog in 'High Life' is



*At Play* (1838).—Lent by Robert Napier, Esq., West Shandon, Dumbartonshire.

said by some to be a portrait of Sir Walter Scott's hound Maida, but it is stated to have been very old when the painter first saw it. The last engraving is from a small and roughly-

executed drawing in pencil: the two stags appear to be playfully trying conclusions with their horns, while the doe looks on indifferent as to the issue of the contest.

J. D.



## TRADITIONS OF CHRISTIAN ART.\*

BY THE REV. EDWARD L. CUTTS, B.A.

## CHAPTER VI.

## RENAISSANCE PAINTINGS AND SCULPTURES.



WE have already, in the last paper, entered upon that great period of mediæval Art which began with Giotto and culminated in Raphael; a period during which the power of noble conception of a subject, and the power of adequate artistic expression, were combined to a degree never before or since attained. But it was the

long line of Art traditions which led up to this period. Giotto and his followers were the heirs of all the ages of Christian Art; their minds were fed upon its legends, and their taste trained in its forms; the traditions of mediæval Art were the basis of their originality and inventiveness; while the technical skill which they attained enabled them to give adequate expression to the mediæval conceptions. It is curious to see, in many of the pictures, how the traditional portion of it and the later additions can be separated, and what a manifest superiority there sometimes exists of the one over the other.

In the present paper, which is the last of this series, we continue our illustrations of this period of Art. We shall see how the Art gradually prevails over the religious idea; how the painter begins to think more about introducing picturesque episodes in his picture than about representing the great subject of the picture to the spectator's mind; how gradually he cares more and more about drawing, perspective, composition, gorgeous colour, than about anything else; until at last it is not Art which does its best to represent a Gospel story to the soul, but the Gospel story which is made the occasion for a display of artistic skill to the senses. But even to the last we shall find the influence of the ancient traditions largely modifying the artist's conceptions of his subject, and many passages which seem at first sight original, are only novel modes of using some suggestion of ancient legend or design.

A Book of Hours of the Blessed Virgin Mary of early fifteenth century date, in the British Museum (Addl. 16997, f. 68), supplies our first illustration (Fig. 1). Under a rude shed the Virgin is seated



Fig. 1.—From a Book of Hours (Addl. MS. 16997, f. 68): Fifteenth Century.

—on the left of the picture—with the Child on her lap. Joseph's head is just seen behind. The elder king, in royal mantle with ermine cape, his crown placed on the ground beside him, kneels on one knee, and offers his gold coins in a covered vessel, which the Infant takes hold of in an infant-like manner. The second

king has his hand raised to his crown, as if about to take it off preparatory to presenting his frankincense, in a vessel like a pyx or ciborium. The third king is habited in a long red gown, with ermine-bordered sleeves, and looks very much like the portraits of Henry V. The ox and ass are seen over the coarse wattled enclosure of the shed. In the background is a landscape of hills and trees, with a city in the purple distance. The



Fig. 2.—From a Book of Hours (Harl. MS. 2971, f. 65): Fifteenth Century.

Epiphany star sheds long golden rays towards the Holy Child. It is a beautiful miniature, delicately drawn and charmingly coloured.

We point out a few other examples in the illuminated MSS. in the British Museum, in the hope of inducing lovers of Art to visit and enjoy these treasures of ancient Art, so accessible and yet so little known. We direct attention to a Book of Hours (Addl. 19416) of about the middle of the fifteenth century. The visitor's attention will be arrested first by the pretty-enamelled clasp of the volume. At f. 620 he will find the miniature of our subject. Here also the Blessed Virgin Mary, placed under a shed with wattled sides, is sitting up in bed, on the left. The Child stands on the bed, with one hand blessing, the other accepting the gold. Joseph sits beside, an old man with a staff. The foremost king is an elderly man in red robe with ermine cape; he offers a covered cup containing gold coins: the other kings stand behind, crowned, holding cups in their hands. The one nearest the spectator, in short green gown with red hose, looks, it must be confessed, very little like the Eastern king of the date of the Christian era. The heads of two horses, and part of an attendant, are seen over the shoulder of a hill in the background.

The Book of Hours, 2884, is of a few years later date than the preceding, and ruder in its execution. In its version of our subject (f. 780) the Virgin is seated on a cushion placed in the green field, with no sheltering shed or canopy. The Child sits in her lap, in the same attitude as in the last picture. The elder king is kneeling, the others stand behind. A rude indication of

\* Concluded from page 120.



rocky landscape, with a town on a hill, forms the background. In the Book of Hours (Harl. 2971) of the latter half of the fifteenth century (f. 65), the elder king kneels and offers his gold in a square casket, which the Child accepts with one hand, blessing with the other (Fig. 2). The other two, as usual, stand behind, one with his hand to his crown. Joseph and the ox and ass are not represented in the picture. The Virgin sits on the left, apparently on the side of a bed, gorgeously covered and canopied with red, powdered with stars, contrasting with the rude shed, with coarse wattled sides, under which it is placed. The floor is paved in small squares of two shades of green. A landscape is rudely indicated as a background.

Our next illustration is taken from the late fifteenth-century MS. Book of Hours, Egerton 2125 f., 182 v. (Fig. 3). It contains miniatures more beautifully executed than any of those which we have hitherto quoted. The Virgin is seated on the right, under a half-ruinous shed, with broken brick walls and torn thatch, the Child reclines on her lap. The elder king, with a face full of character, is reverently kissing the Child's foot, who playfully puts his little hand on the old man's head in

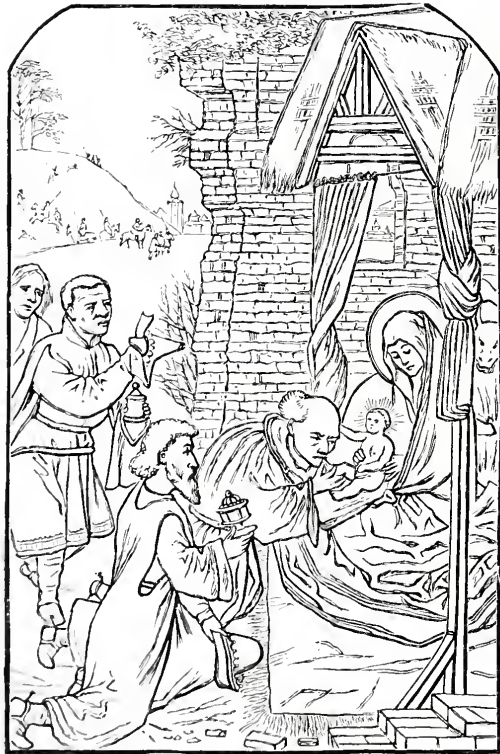


Fig. 3.—From a Book of Hours (MS. Egerton 2125): Fifteenth Century.

blowing. The second king, with his crowned hat doffed, kneels, waiting his turn to pay his homage; he is a young man, with full hair and beard, contrasting admirably with the fine old man's head with its few grey hairs. The third king stands with his hat in one hand and his offering in the other. He is an African in feature and complexion. This is the form which the legend finally assumed. We have seen that the Magi were very early assumed to be three in number; then they were taken to have been kings, and connected with their royalty was the idea that they came from different countries of the East; next they are made to represent the three ages of man—youth, manhood, and age; lastly, they are made to represent the three quarters of the known world, Asia, Europe, and Africa, thus more completely to satisfy the idea of their representative character as the firstfruits of all mankind.\* Behind the third king

\* Our object does not require that we should carry the matter further, but we may state in a note that the mind of man had not yet exhausted its fancy on the subject. Some of the latest miracle-plays began to open quite a new vein of meaning, theological and philosophical. One legend makes the infant Saviour give the Magi gifts in return; for their gold, charity and spiritual riches; for their incense, faith; and

is another person, probably an attendant. The ass and ox are seen within the shed. In the background is a city and a landscape, and a caravan of horses and camels indicates the journey of the Magi.

A picture by Domenico Ghirlandajo (1449-98) represents a ruined palace in the middle of the picture, with a shed erected within the ruins. The horses of the kings and their train are stabled in the shed, and an ox and ass are lying down in it. In front the Virgin is seated on an architectural fragment, with her full front to the spectator. A different order is observed in the approach of the kings. It is the king of middle age who is worshipping; the youthful king, with a beautiful face, kneels behind him, a negro page taking off his crown; the aged king stands third, waiting for his turn. Attendants and guards are grouped about, with minor incidents, making up a fine picture, but open to the criticism that it is one of those of which we have spoken as possessing more artistic merit than religious feeling.

A picture by Filippino Lippi (A.D. 1460—1505), in the Florence Gallery (engraved by Ranalli), somewhat resembles in its general design one by Fra Angelico (*Art Journal*, p. 120). Instead of the stone building in the middle of the picture, we have an indication of a shed with torn thatched roof, under which the Virgin is seated. Joseph stands behind the Virgin. The first king kneels in front, as in Fra Angelico, and is about to kiss the Child's feet, and the two other kings stand right and left. Numerous attendants, grouped with skill, and with a good deal of minor incident among them, fill the picture; the journey of the kings is indicated in the background. It is doubtless a fine picture, but it is noticeable that we have reached times when the great object of the artist was rather to display his art than to tell his story; and, as a consequence, while we find much merit in the picture as a work of Art, its religious feeling is far inferior to that of earlier and ruder compositions.

One of the grand series of fresco paintings which adorn the cloister walls of the Campo Santo at Pisa, represents the subject painted by Benozzo Gozzoli (whose latest works are c. 1480). The picture is a very fine one (Fig. 4). On the right is the grotto of Bethlehem—which has appeared in our series in the Greek Menology of the eleventh century, and in the Pisa pulpit panel—and it is combined with the rude thatched shed which is usual in the paintings of this date, the shed being made to form a kind of lofty porch in front of the cave. The Virgin is seated on the extreme right of the picture, a dignified and beautiful figure; the Child, seated on her lap, holds, with his left hand resting on his knee, the vase which the first king has presented, and extends towards him the right hand in benediction. The first king, a dignified man of mature age, with long beard, and hair falling in ringlets, kneels on both knees, with his hands together in the attitude of adoration: his crown lies on the ground beside him. Behind him stands Joseph leaning on his staff. In the background of the grotto are the ox and ass, and a group of angels adoring. Other angels appear in the air above the grotto, and the Star above them. This panel of the picture, framed off from the rest by a tall poplar tree, forms a beautiful group. The second king kneels on one knee behind the first, still wearing his crown, and holding the covered cup which contains his present. The third king stands waiting his turn. The second king is middle aged, and the third youthful, but with nothing to indicate an Ethiopian origin. Behind the third king is a long train of horsemen, stretching far back into a defile of the mountainous background. A picturesque incident in the composition is that a page kneels and unfastens the spurs of the third king. The design is very dignified and beautiful, as represented in the fine engraving of Lasinio's grand work, "Pittura a fresco del Campo Santo di Pisa, da Carlo Lasinio." Firenze, 1812.

In the Florence gallery (1261) is a long picture by Signorelli (A.D. 1441—1524), in which the thirteenth and fourteenth-century grouping is well preserved (Fig. 5). The Blessed Virgin sits on the right, at the entrance to the thatched shed of the simplest con-

for their myrrh, truth and meekness. A French play makes the three kings the representatives of certain philosophical virtues, the aged king of Philosophy, the second of Tribulation, and the youth of Inspiration.



struction, within which are an ox and ass. She holds the naked infant between her knees (as in Giotto's picture) for the first king to adore. The Infant is younger, and its attitude more infantine, than in any other picture of the whole series. The first king kneels before the Child, not offering, nor kissing its foot. Joseph

group, and the kings are distinguished only by their presents. The three ages are still observed. Attendants on horseback are behind, and also stretch over the group in the foreground.

The Dresden gallery has a beautiful picture of the subject by Francia, which has lately been engraved by Arnold, of Dresden.

The Virgin is seated on the steps of a ruined building; behind are two shepherds, with the ox and ass. The third king is a negro. Attendants, camels, and horses, fill up the picture, which has a landscape background.

In one of Lucca della Robbia's fine terra-cotta works in the South Kensington Museum, the Virgin is seated on the right of the picture; the Child stands on her knee, holding fast by the Virgin with the left hand with a very natural infantine grasp, and extending the other in Divine benediction. The first king, an aged man, kneels and adores; Joseph, standing behind the Virgin's chair, and nimbed like the Virgin and the Child, holds the cup which this king has presented. The second king, a middle-aged man in a turban, and the third king, who is represented as quite youthful, stand holding the covered ciboria containing their gifts. Attendants are shown at the sides, and a landscape with trees forms the background. In the distance is represented, after the fashion of the art of this period, the earlier scene of the history, the kings and their attendants on horseback journeying towards Bethlehem.

The famous triptych in the Hospital of St. John at Bruges, painted by Memling, A.D. 1479, and well known by the Arundel Society's publication of it, places the Virgin in the middle of

the picture; the Child sits on her lap, and the first king, an aged man with a very naturalistic countenance, kneeling, kisses the Child's foot. A man stands behind, holding the ciborium which the king has presented. A comparison with other pictures of this time, *e.g.* with the terra-cotta just described, enables us to say without doubt that this man is intended to represent Joseph. The second king, clothed in scarlet, with an ermine cape, kneels on the left, holding an embossed cylindrical gold vessel. The third king, a negro, enters on the right. Attendants are seen through the doors and windows, and on the right, at a window, kneels the donor of the picture.

In Paolo Veronese's great picture (1528—88), in our National Gallery, the background is a fragment of a grand building with fluted columns and Corinthian capitals, in place of the thatched shed is a drapery extended on a rude frame. The Virgin sits on the right, and holds the naked Infant on her lap. Joseph stands behind, lifting the veil to disclose the Divine Infant. The ox and ass are introduced. The first king, aged, with white flowing beard and ample ermine-lined draperies kneels with folded hands and kisses the Infant's foot; an attendant removes his crown. The second king, middle aged, kneels on one knee behind him, bareheaded, and a page holds his crown; behind him stands the turbaned Moor, taking his present from the hands of a messenger. Helmeted guards, horses and camels, instead of filling the greater part of the canvas, are only indicated by heads, which fill in the design. It is a very fine modern rendering of the subject. There are several other pictures of the subject by Veronese, in which he has still further departed from the traditional grouping.

In a picture by Baldassare Peruzzi, in the "Stafford Gallery" (vol. i., 3), there is an architectural composition in the middle of the picture, in front of which sits the Virgin, full face. The first king adores, approaching from the left of the picture. The other kings stand, one on the left, and the other on the right; second king's crown lifted from his head by attendant; third takes present from another attendant. The journey of the kings is indicated in the background.

A pax, attributed to Maso Finguerra, preserved at Florence (fifteenth century), presents for the first time an entirely novel conception of the subject. It breaks up the traditional grouping



Fig. 4.—Fresco from the Campo Santo, Pisa.

appears at the back of this group; the third king stands behind the first, and the second king stands at the back of the group, both holding their presents covered—a very charming group. The attendants on the left form a distinct group, with an interval between the two groups. The whole is a very simple and charming reproduction of the traditional elements and grouping; a few trees are indicated in the background.

A picture by Antonio Razzi (1477—1549), in the Sienna Gallery, has on the left a broken arch, and a rude shed with torn thatch, in front of which the Virgin is seated. She holds the naked Infant on her knee with one hand, and the first present (a small cup) in the other. Joseph stands behind with his staff. The first king kneels, and holding the Infant's foot, kisses it; his crowned turban is on the ground beside him. The second king is in the background of the group. The third king, a beautiful youth, comes with an attitude of rapid motion, which reminds us of the earliest representations. These principal personages fill up the front of the lofty picture; behind them is a crowd of



Fig. 5.—From a Painting by Signorelli.

attendants with horses and camels, and a landscape background.

In the subject as treated by Raphael (c. 1510), in the "Lodges" of the Vatican, the traditional conception is almost gone. The Virgin still sits on the left, in front of a mass of architectural ruin, and Joseph stands behind, looking at the first king's present, a covered jar. The three kings, with some attendants, all in the conventional Renaissance costume, are kneeling in a



of the kings, and brings each upon the stage separately, with his special group of attendants. The cut is one of the illustrations of De la Croix's "Military and Religious Life in the Middle Ages," of which an English translation was published somewhat recently by Messrs. Chapman and Hall.

A picture by Salomon Koninck (engraved in the "Musée Napoleon," vol. vii.) adopts the idea of the separation of the kings into three groups. The scene (Fig. 6) is laid in the interior of the ruined building we have so often seen in the background: the shed is on the left, with the ox and ass in it; the Virgin is seated outside. Joseph stands behind her. The first king is in the act of presenting his vase, and a page holds his train. The second king is the principal figure of another group at a little distance: a page bears his train, and an attendant gives him

the present. Farther off the third king enters the building through one of its open arches; an umbrella is borne over his head, and he is surrounded by his attendants. The interior of the building is filled by these various groups, and it is an interesting and meritorious design.

Picture by Guido Reni (1575—1642) in the "Hermitage Gallery." Column of building and shed indicated. Virgin seated on right; aged king kneels with extended hands, and adores; second king stands in background, and the young negro a little farther back still; a page holds the first king's crown, and a negro hands the third king's present. The principal figures nearly fill the canvas. In the style of Paolo Veronese's great picture.

In the gallery at Madrid is a Velasquez (1599—1660), in which the subject is almost entirely modernised. The ruined building

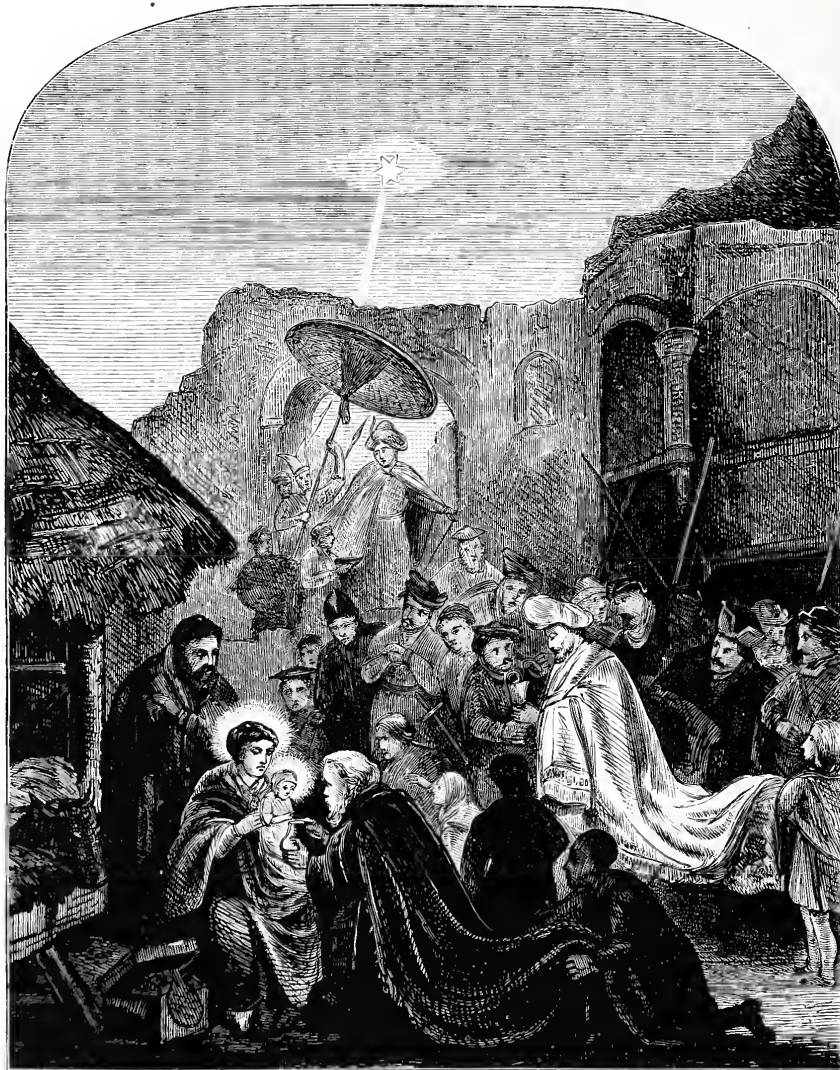


Fig. 6.—From a painting by Salomon Koninck.

has become a plain massive wall and arch, through which a landscape is seen. The Virgin is seated with her foot on a prostrate column, a little to the right of the middle of the picture, almost full face, and Joseph is introduced a little behind on the right. The kings are a group of three men of modern physiognomy and costume (they may very likely be portraits); one is a negro. The fourteenth-century grouping is followed, the negro standing in the background: there is only one attendant. The feeling is grave and solemn, but too modern to convey the history.

A Rubens in the "Madrid Gallery" gives two great fluted columns on the left as the representative of the ruined building and a wooden roof carried on brackets, and with torn thatch represents the mediæval shed. Here, for the first time, the Blessed Virgin is not seated, but stands, supporting the naked Infant, who is

placed on folded drapery on a stone bench. The middle-aged king is offering gold in a covered cup; the aged king stands behind him; the turbaned Moor stands in the back part of the group. One of the earlier incidents is introduced, a page taking off the aged king's hat. On the draperies of the kings Rubens has bestowed his accustomed richness of brocades, and turbans, and feathers, and gold. The picture is filled up with attendants. Two in the foreground, half-naked, are laying down one a great sack, the other an ironbound coffer; two others are lowering a great pack from a camel's back; they contain, we may suppose, the bulk of the presents, of which the kings present only a representative portion. Horses, men, and camels, in picturesque confusion, fill up the canvas. Two child-angels float overhead. The whole scene is by night, and is



lighted up with torches and cressets (vol. ii. "Madrid Gallery," pl. 86).

An 'Epiphany,' by Albert Durer, in the "Florence Gallery" (engraved by Ranalli), has much originality in the treatment of the traditional elements of the subject. The background is formed by the dilapidated walls and arches of an extensive building; a shed of planks is reared against one of these walls; on the left of the picture is the stable of the inn, the ox and ass are in it. The Virgin sits in front of it, holding the Child in her lap. One king kneels, holding a casket; the Child is grasping the lid of it with a gesture childlike, but wanting in the dignity of the earlier tradition; the king, too, is rather looking with interest at the Child than adoring. The Virgin's matronly figure and face are pleasing, but lack dignity and religious feeling. The second king, with the long hair and beard characteristic of Melchior, holds a large, handsome vase; he looks at the third king, a negro who stands a little on the right. The attendants are indicated in the background, at the gate, and in the street of the city. The picture is dated 1504.

Poussin has a picture (engraved in the "Illustrations of the Bible," 4to, London, 1840). In the background is a ruined building, which has been temporarily fitted with planked roof and door for a stable. On the left sits the Virgin, with Joseph standing behind her chair with his staff; she holds the naked Infant on her lap. The kings, with attendants, form a kneeling group, one a young negro, not distinguished by costume;

another group of attendants on horseback is represented in the background.

Thus we have pursued our subject over a very wide range—from the second century to the sixteenth—from Persia to Spain, and from Nubia to Northumbria, and yet we have by no means exhausted it; we have been obliged to compress much in the space we have travelled over, and we have left whole regions yet untrodden. We have abstained from touching upon the popular superstitions connected with the Magi, or upon the social customs connected with the Feast of the Epiphany, each of which would open up another wide field of research. If the reader desires to pursue the subject further, we commend him to a work entitled "Primitiæ Gentium, sive Historia et Encomium SS. Trium Regum Majorum Evangelicorum," by R. P. Herman Crombach, Cologne, 1654, in three volumes folio, in which the reverend father begins the subject before the creation of the world, when the Divine predestination first elected these three Magi to be the first fruits of the Gentiles, and carries on the subject down to his own day. And when the reader has digested Crombach, he may accompany the Magi on their supposed travels far and wide with Schulting in his "Bibliotheca Ecclesiast." (ii., 181); and may specially consult Tablouski (Opp. ii., 265) as to their doings in the Moluccas. And, finally, he may search the European libraries, and galleries, and Art museums, and Continental churches, and add indefinitely to the illustrations of the subject, which we have been able within our brief limits to adduce.

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## MUSEUMS AND SCHOOLS OF INDUSTRIAL ART IN THE UNITED STATES OF AMERICA.

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THE centennial International Exhibition now opened at Philadelphia gives promise of permanent results in the direction of Art education in Pennsylvania, at least; and the example may spread to other States of the Union, so that once more we may see an apparently passing effort, in illustration of the current state of Art and industry, culminate in a permanent institution, or series of institutions, the future value of which it is impossible fairly to estimate.

The first great International Exhibition, that of 1851, not only showed the relative position of the nations which contributed, as regards their strength in Industrial Art, but it also betrayed their weakness, and England's best lesson was in the latter direction. Happily, under wise and energetic counsels, it proceeded to strengthen its position, and if everything has not been done that could have been desired, or might possibly have been practicable, yet enough has been done to prove to the most captious, who care to look back a quarter of a century, that good progress has been made, doubtlessly from a variety of causes, but certainly in a very considerable degree from the establishment of a Museum of Industrial Art at South Kensington, in connection with the Government Department of Science and Art.

Acrid critics may have plenty to say of a negative character in relation to schools of Art, and easily contented optimists may express unbounded satisfaction with their operations. The truth lies between the two extremes, for the schools have worked best where they have been most appreciated, and their uses cultivated in the direction for which they were founded—the study of Art in relation to industry and manufactures; whilst the South Kensington Museum has presented a gradual growth and variety of excellence in its collections of works of past ages, peoples, and nations, as educational standards in relation to the decorative arts, which places it in front of all similar institutions in Europe.

But whatever amount of good work it may have done in the past, the future will be very much greater as the awakened perceptions of those who have the privilege to study its contents become more and more in unison with its great purpose, which

1876.

is neither antiquarian nor pictorial, but historical and industrial. It is, however, one thing to provide object lessons in Art, and another thing to give eyes to see, faculties to appreciate, and cunning fingers to utilise them aright. For these latter results nations, like individuals, must work and wait.

The fact of the success of the South Kensington Museum has been patent to all Europe for some time past, and its collections have been largely used by the manufacturers of France and Germany. This success has given rise to similar institutions in several of the capital cities of the Continent. A movement has now commenced in the United States, most appropriately at Philadelphia, and in immediate connection with the great event of this year in that city—the centennial International Exhibition. A number of gentlemen have associated themselves for the purpose of founding a Pennsylvanian Museum and School of Industrial Art, to occupy, after the close of the Exhibition, the building designated as the "Memorial Hall," which is to be used by the Department of Fine Arts of that Exhibition.

During a visit made in June, 1875, by Mr. P. Cunliffe Owen, C.B., the Director of the South Kensington Museum, in his then capacity as British Commissioner to the centennial Exhibition, he pointed out to the gentlemen interested in this matter the peculiar suitability of this "Memorial Hall" for the purposes of a permanent museum of Art, and gave the benefit of his large experience of various International Exhibitions in Europe, by suggesting that the forthcoming display of the Art industries of the world would undoubtedly present an opportunity for forming such a nucleus of the future collections which could hardly occur again within this century; and that, if taken advantage of, it could not fail to exercise a most beneficial influence, not only on the city of Philadelphia, and the State of which it is the social, if not the political, capital, but upon the whole of the Federal Union. Government assistance, by grants of money, as afforded to such institutions in Europe, being impossible in the United States, it rests with the wealthy citizens of Pennsylvania whether the projected Museum shall be one of the future glories of that State or not.

Museums of Art have already been established in New York



and Boston, both having been commenced in 1870, and both appear to have been successful, so far as their aims and opportunities have permitted, and the means at their disposal would afford. Here, however, is a new point of departure alike for them as for cities like Philadelphia, Cincinnati, Pittsburg, St. Louis, and Chicago, which have not so distinctly moved in the matter.

As an admirable appendix, so to speak, to an address which Mr. Walter Smith, formerly head master of the Leeds School of Art, and now State Director for Art Education, Massachusetts, delivered at Philadelphia in April, 1875, a letter from that gentleman, of a subsequent date, has been published by the provisional committee on the organisation of a museum of Art in Philadelphia. Mr. Smith traces the progress and development of the South Kensington Museum from its inception in 1851, and shows in an effective manner its value side by side with the more direct educational efforts of the schools of Art in England. He says, in his concluding remarks: "The thought which impels me to write to you is, will the men who have this grand centennial Exhibition in hand rightly interpret the signs of the times, and recognise in the collections of Art there displayed the one great opportunity of this country to naturalise Art in the United States? Whilst all are lending a helping hand to make the project a success for the whole country (or ought to be), is the city in which it is held alive to the opportunity of making her great hall the centre of Art education for the State and the country? Is she aware of the fact that by making a proper use of a similar Exhibition, the inartistic people of England (as fools have said) placed themselves, in less than twenty years, abreast of the most artistic nation in the world?" Mr. Walter Smith might also have added, "and gave that nation hints in relation to a systematic course of instruction of which, thirty years ago, it had not, with all its great natural ability, the most remote conception," as this present writer knows from personal experience and observation at that period.

The testimony of such men as the late M. Arles-Dufour, M. Michel Chevalier, and others, after the London International Exhibition of 1862, and again at the Paris Exhibition of 1867, as to the progress of England in the competition with France in the matter of industrial Art, is more than sufficient to prove the value of thoughtfully-conceived, well-directed, and persistent efforts in this direction.

This Journal has had a very large share in evoking public taste and stimulating, whilst encouraging, manufacturers to aim at higher things—possibly a larger share than has yet been acknowledged, from nearness of view, and the ease with which systematic and periodical efforts slip out of sight, since they are so readily treated as matters of course. It may not, therefore, be out of place, before concluding these remarks on the future of this question in the United States of America, to quote some words of the writer of this article from the *Art Journal* of a quarter of a century ago:—

"Time, earnestness, zeal, and a distinct perception of all that is intended to be done, must, however, be the hidden elements

out of which all this" (a Museum of manufactures and industrial Art) "is to come. The palpable and visible means have been developed with sufficient distinctness to permit of their being tested by the ordinary principles of action in such matters.

"If to extend the sphere of usefulness to all mankind, and teach men higher and better principles of action in life, by introducing refinements into their every-day pursuits, be worth anything, then the means proposed take even higher grounds than as arising out of the illustration of subtle technicalities in manufactures. Even in leading men to connect cause and effect, and inducing them to think and reason on the small things of life, we lift them higher and higher, until we raise them to the consideration of the mighty creation around them, and to think of the relation which the parts bear to the whole. The notions of the past are forgotten in the facts of the present. The animal is led up to the man. The mere 'hewer of wood and drawer of water' is converted into the thinker as well; and the worker is made better by a superior directing intelligence within him. The work to be done is one worthy of the beginning which has been made, since in reality the Exhibition of to-day is simply the commencement of results to be effected to-morrow as the type of the future."\*

The period which has elapsed since these views were first promulgated, and the results which have followed, fully prove their truth and appropriateness to the occasion which called them forth in 1851. They are now commended, in a similar spirit, to the workers in the same direction across the Atlantic.

Happily the efforts of those interested in this matter have been so far successful that a distinct commencement has been made in the right direction, and the committee of the Pennsylvania Museum and School of Industrial Art has already purchased for £1,350 the whole collection of electrotype reproductions exhibited by permission of the Science and Art Department, which form part of the magnificent display of Messrs. Elkington & Co., being a large selection of objects from the series which has occupied so many years to get together at South Kensington for the use of local museums and schools of Art in England.

It is also understood that a small but very choice selection of original examples of *cloisonné* enamel, and of *repoussé* in steel and damascene work, similar to those secured for the South Kensington Museum from Messrs. Elkington, prior to their transmission to America, has also been bespoken for the new Museum at Philadelphia.

This is certainly an earnest of future energy and foresight, and it is to be hoped that the various cities of the United States in which Art industries have already arisen will follow the example, and claim their share in the advantages the great international gathering of 1876 will present; not simply in obtaining copies of works of Art, however admirable and suggestive they may be, but for the purpose of recording the state of the industrial arts of the world at so interesting an epoch as that of the centenary of the nation, whilst laying the foundation for a great collection of works of industrial Art in the future.

GEORGE WALLIS.

## OBITUARY.

### JOHN GRAHAM LOUGH.

THE career of this sculptor, who died on the 8th of April, after a few days' illness, is one of no very unusual occurrence in the annals of artists of every description. Born, at the end of the last century, of humble parents, and with little aid beyond his own perseverance, energy, and ability, to achieve success, he raised himself to a very honourable position as a sculptor, though he may not have quite realised the expectations the painter Haydon entertained of his genius, and which he recorded in his "Life." Mr. Lough was the son of a small farmer living at Greenhead, near Hexham, Northumberland, and, when a boy, is

said "to have followed the plough and sheared the corn." But even then he showed a taste for drawing, and yet more for modelling, "always making figures in clay with his brother," as he himself told Haydon. In due time he was apprenticed to a stonemason named Marshall, at Shotley Field, one of his earliest productions in the way of sculpture being an angel's head, with drapery, on a gravestone to the memory of "Jane, daughter of John and Ann Mayor," in the churchyard of the village

\* *Art Journal*, November, 1851, page 271. "Prize Essay on Art, Science, and Manufacture as a Unity."



of Muggleswick. Subsequently he went to Newcastle, where he found employment as an ornamental sculptor on buildings, among which was one erected for the Literary and Philosophical Society. We next hear of his finding his way to London on board a collier, the captain of which gave him a free passage. At the British Museum Mr. Lough studied the Elgin marbles, and made such progress that in 1826 he ventured to send to the Royal Academy a bas-relief, 'The Death of Turnus,' from Homer, which was accepted, though showing no very remarkable merit. A colossal statue, 'Milo,' executed at a somewhat later period, brought the sculptor into prominent notice, and called forth the warmest eulogiums from his friend Haydon. This was followed by a companion statue, 'Samson,' for which and the 'Milo' the late Duke of Wellington gave Mr. Lough a commission to reproduce in marble: a cast of the latter figure is now in the Crystal Palace. In 1832 his famous work, 'Duncan's Horses' appeared at the Academy. Two years afterwards he went to Italy, which he was enabled to visit through the kindness of the late Duke of Northumberland and the late Lady Guildford; there he remained four years, and executed several works for the duke. Among his other patrons may be mentioned the late Duke of Sutherland, Earl Grey, Lord Brougham, and Sir Matthew W. Ridley. At the family mansion of the last-mentioned, in Carlton Terrace, are no fewer than ten full-length marble statues by Lough, illustrative of characters in Shakspeare—his 'Ariel' engraved in the *Art Journal* of 1864 is one of these; a series of very elaborate *bassi-relievi*, in marble, from *Macbeth*, and *The Tempest*, besides several groups in bronze, also from Shakspeare. Other works by him engraved in our pages are—'The Lost Pleiad,' in 1869, and 'Night's Swift Dragons,' from *A Midsummer Night's Dream*, in 1870.

We may point out, among other works of this sculptor, 'The Mourners'—a knight slain in battle, his horse standing over him, and a female kneeling by his side, exhibited at Westminster Hall in 1844; the statue of the Queen in the Royal Exchange, placed there in 1845; a statue of Prince Albert in "Lloyd's;" a colossal statue of the Marquis of Hastings, erected over his grave at Malta; the monument of Southey in Keswick Church; a statue of Dr. Broughton, late Bishop of Sydney, in Canterbury Cathedral; 'Comus,' in the Egyptian Hall, Mansion House; and statues of Dr. Gilly, at Durham, Judge Talfourd, Sir Henry Lawrence, Sir John Lawrence, Lady C. Villiers, and others.

In private life no artist has been more largely esteemed and respected. His personal friends were numerous, including many of the most famous men and women of the age in science, Art, and letters. There frequently assembled at his house persons not only high in rank, but renowned for intellectual and social worth; their regard for the man was great, as was their admiration of his genius as an artist. He was estimable in all the relations of life, was essentially in manner, as well as in mind, a gentleman; his many acquaintances were all personal friends; and few men have lived who will be more regretted by a very large circle. His widow, a sister of the distinguished surgeon, Sir James Paget, survives him; but he leaves no son to inherit his name and his honours. A more estimable gentleman has rarely graced the annals of Art.

#### EDMUND JOHN NIEMANN.

The death of this landscape painter occurred almost suddenly on the 15th of April: he had for some time been in feeble health, and at the period of his decease was in the sixty-fourth year of his age. Mr. Niemann, as his name implies, was of German extraction; he was born at Islington in 1813, his father being a native of Minden, Westphalia, but settled in London, and engaged in commercial pursuits as a member of "Lloyd's," where the son was also occupied from the age of thirteen to about twenty-six, when the love of painting, which from boyhood had acquired a strong hold of him, induced him to relinquish business and follow Art as a profession. For quiet study and practice, he took up his residence at High Wycombe, in Buckinghamshire, where he lived and worked till the foundation of the ephemeral Art society, known as the "Free Exhibition," held in what was then "The Chinese Gallery," at Hyde Park

Corner, was laid, in 1850: of this society he was one of the trustees, and the honorary secretary. Mr. Niemann's first appearance in the Royal Academy as an exhibitor was in 1844, and from that year till quite recently his works have been constantly before the public. They have often been eulogised in our columns for many excellent qualities: his subjects are very diversified, and remarkably powerful in colour; so much so, indeed, as often to look heavy; yet, by judicious management of light and shade, a good effect is obtained.

Although his works were usually of a pleasant and popular order, and were generally sold, he can scarcely be described as a successful artist. It is only of late years they have been appreciated; they are now worth in the market thrice the value he obtained for them: those who possess them are therefore fortunate; already they are much coveted and sought for.

Some time before his death, however, and when that death was by no means expected, Messrs. Shepherd, dealers and publishers of Nottingham, so highly appreciated the talents of Mr. Niemann, that, with the forethought which is so often profitable in Art, they carefully collected all the works they could obtain by him, either directly from his easel or by purchases. They have consequently a large and now valuable collection of his pictures, of which they have made a public exhibition: to their credit, it must be stated, that the exhibition was held some months before the artist died. We shall take an opportunity of reviewing the collection—at least in so far as to its principal contents.

#### SAMUEL FERRIS LYNN, A.R.H.A.

We regret to hear of the death, at the age of forty, of this Irish sculptor, which took place suddenly in Belfast, on the 5th of April. In early life he studied architecture in that city under his brother, Mr. W. H. Lynn, at the same time attending the school of design there. Subsequently he determined upon sculpture as a profession, came over to England, entered the schools of the Royal Academy, and there made such progress that he early obtained a silver medal for a model from the antique; in 1857 a silver medal for the best study from the life; and in 1859 the Academy gold medal for the best historical composition, the subject given being Achilles and Lycaon.

From the year 1857 up to 1875, Mr. Lynn, who had long resided in London, was a constant exhibitor at the Royal Academy of poetic and portrait statues and statuettes, and very frequently of busts. In 1865 we engraved for the *Art Journal* his statue 'Evangeline,' as Longfellow describes her "seated by some nameless grave." Mr. Lynn was at one time much engaged on ornamental sculptures for public buildings in Dublin, and for two or three years—about 1863 to 1866—was assisting the late J. H. Foley, R.A., in the studio of the latter.

#### EMILE LESSORE.

The reputation of this artist, whose death was recorded as having taken place in the earlier part of the year, is principally founded on his success as a painter on porcelain. M. Lessore was a pupil of the famous French artist, Ingres, and between the years 1831 and 1850 he exhibited many oil and water-colour pictures at the Paris *Salon*, where, about the latter year, his works attracted the notice of the director of the Sèvres manufactory, who engaged his services there. But the bold and original style of painting adopted by him, so opposed to that which had become quite traditional in ceramic art, provoked dissension among his fellow artists at Sèvres, and ultimately led him to quit France and come to England, where he found ample employment in the establishment of Messrs. Wedgwood. "After many trials," says a writer in the *Times*, when speaking of his works, "he decided that for his particular style no better medium existed than that famous 'Queen's Ware' made by the Wedgwoods. It is almost needless to say that this ware is pottery, not porcelain, and in consequence of its creamy hue is admirably fitted for a bold and freehanded style of decoration. During his long and industrious career Lessore covered vases, dishes, cups, and plaques with groups and landscapes, which in their style of treatment suggest the influence of David Cox."



## DANISH MARINE ART.

THE existence in any country of a recognised and flourishing school of marine artists necessarily implies these two concurrent conditions: the one, that the country in question should be possessed of a group of men, all of them distinguished for high talent and commanding ability as artists; the other condition being that these same masterly painters should be true sons of the sea and thorough sailors. Now, while it may fairly be admitted to be the reverse of strange that a body of men combining in themselves such qualities as these should be found among our kinsmen and friends the Danes, certainly the fact that our own countrymen here, in sea-girt and sea-loving England, should be unable to furnish a similar body of men is strange indeed. It is true that we have here and there an English marine painter who may justly claim for himself that distinctive title; but no less true it is, that very few even of our most eminent marine painters are genuine sailors, and also that those few stand alone, each artist by himself, without owning any allegiance to the fellowship of an artistic brotherhood.

On the contrary, in Denmark marine art, studied with devoted zeal and practised with signal success, is cherished under the peculiar advantages resulting from the formation of a distinct school of painters of the sea.

In the technical qualities of their art these Danish painters exhibit that easy familiarity which only real masters have ready at their command. In general the painters of the Danish marine school are somewhat sombre colourists, their tone derived evidently from the prevailing greys of their own seas and skies. Two brilliant exceptions, however, to this general rule claim special distinction. One of these artists is William Melby, who has been so long in England, and has studied and painted with such assiduity and energy while in this country, that we might almost entitle him an Anglo-Dane, had he not also been so loving and so successful a student in more southern latitudes, that he has an equal right to style himself an Italo-Dane. This gentleman, who, like his brethren of the Danish marine school, is a truly prolific artist, while losing nothing that he may be said to have inherited from the north, in the south has learned how to display in his works the delicate tints and the rich glow of southern colour. A picture by this artist, now in the Marine Gallery in New Bond Street, with admirable success exemplifies the manner in which Melby paints a sea view under a southern sky, in happy truthfulness to southern colour. This picture (52 in the present catalogue) is entitled 'The Gulf of Naples—to the left Punta Campanella:' the time is early morning, and, with various other vessels, an Italian corvette appears lying-to, well in the front of the composition.

Melby's companion colourist is Carl Rasmussen, the Arctic painter, who has studied long amidst the wonders, the glories, and the perils of the far north. He has several grand pictures in the gallery, the most remarkable among them being his 'Discovery of Greenland by King Eric the Red, A.D. 983.'

For the rest of the group of Danish marine painters, whose works have been brought together with so much judgment and enterprise in the Marine Gallery, we have but little space left at our disposal. They are rich in variety, as in character they all are excellent—every one of them a genuine picture of sea, sea-shore, and shipping. Sørensen, the veteran founder of the school, on more than one noble canvas shows himself still to be powerful and delicate as ever—a true poet of the sea, and a true interpreter of marine poetry through the instrumentality of Art. He has just sent his 'Scheveningen, Holland—Sunset,' a picture which in his own best days Turner might well have envied. The 'Coast of Cullen, Sweden,' with its bold rocks and their tender subtleties of changeful tints, the 'Entrance to Gothenburg,' with its magnificent sky painting, and the grand 'Danish Frigate in the North Atlantic,' and the companion work of equal grandeur, the 'Swedish Line-of-Battle Ship in the North Sea,' by this true artist, always must rank among the finest pictures that have been produced in modern times.

Neuman's noble pictures we are constrained, however reluctantly, to dismiss with only a few passing words. His great work, one of the most highly-prized treasures of the Vienna Great Exhibition, the 'Wreck on a Lee Shore in the Baltic,' ought indeed to be secured for our national collection.

Bille, Baagøe, Holst, and Locher, are well represented in the gallery, where they show how ably they are qualified to adapt their art to the varying conditions of marine scenery and objects. Mr. Locher and Mr. Holst are young men, and they also are alike in their early promise of maintaining in its high honour the fame of their school. Mr. Holst, now residing in England, of late has made truly remarkable progress; witness his thoroughly original and wonderfully effective 'Sunset on the Lake Michigan' (80). The present collection in the gallery, we must add, contains several characteristic works by the late Anton Melby, whose marine pictures, so rare in England, are well known and held in the highest repute on the Continent.

That the Bond Street Marine Gallery should have become one of the permanent Fine Art institutions of London, and have won so honourable a reputation, we consider to be a matter for congratulation to its proprietors, to the artists as well of our own country as of Denmark, and to the English public in general.

## IN THE GLEN.

SIR E. LANDSEER, R.A., Del.

C. G. Lewis, Engraver.

THIS drawing belongs to Landseer's early period, when he was about eighteen years of age: it bears the date—on the piece of rock at the right hand, yet somewhat faintly—1820, with his initials. Whatever opinion may be formed of it artistically, it has a peculiar interest as being, in all probability, the very first attempt to represent the species of animals with which his pencil has since been so closely associated. Looking over a catalogue of Landseer's known works, so far as they can be identified, the earliest entry of any picture of the deer tribe is one, dated 1820, called 'Deer in Repose,' which, there can be no doubt, is the drawing here engraved, and to which the title 'In the Glen' has been given. As a composition it bears evidence of being the work of an inexperienced hand; the artist,

when he had had a little more knowledge of pictorial effect and judicious arrangement, would scarcely have grouped the three principal animals as we see them here in formal position—one in the centre, supported, as it were, by one on each side, with their faces turned in exactly opposite directions, somewhat in heraldic fashion. The horns of the nearest stág are not set so as to display the branches picturesquely. Landseer did not, as the annals of his life inform us, visit Scotland, the land of the wild deer and the glen, till about 1826, so that he could only have invented this subject, sketching the animals, possibly, in some English park, and "putting in" the rocky landscape, amidst which the trunks of some large trees are faintly visible, from an imaginary locality.





SIR. E. LANDSEER, R.A. DEL.

IN THE GLEN.

C. G. LEWIS, SCULPT.

LONDON, VIRTUE & CO. ENGRAVERS.







## THE STately HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

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

By S. C. HALL, F.S.A., AND LLEWELLYNN JEWITT, F.S.A.

## RABY CASTLE, DURHAM.

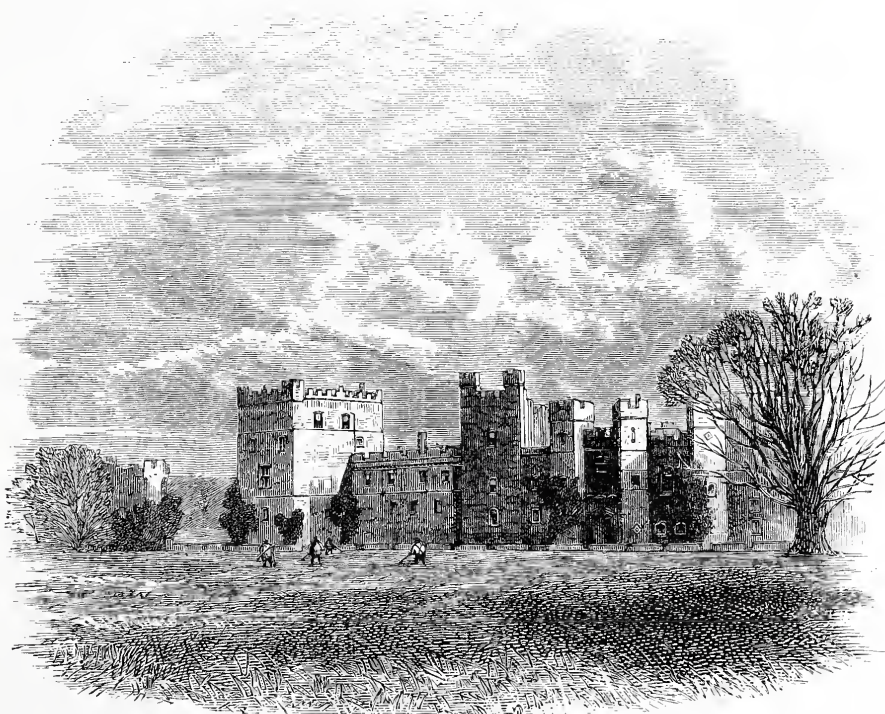


EW counties are so rich in ancient fortresses and castellated buildings as Durham; but pre-eminent among these in historical interest, and perhaps in antiquity, is Raby Castle, which we add to our series. Situate about six or seven miles from Barnard Castle, a trifle more than that from Bishop Auckland, and about a dozen

from Darlington, Raby Castle, with its grand old park, lies close to the pretty little town of Staindrop, about which we shall say a few words later on. The castle itself, with its many massive towers and turrets, is built on rising ground, on a foundation of solid rock, and is surrounded and enclosed by a massive battlemented wall; the area of the edifice, within the wall, comprising about two acres of land in extent. The castle was formerly surrounded by a moat, the course of which, although now filled up, is clearly traceable; in its place extensive sheets of ornamental water have been very judiciously laid out, and give to the

scene the effect, in approaching the castle from the park, of a fine but placid river.

Raby Park, which surrounds the castle, consists of several hundred acres of the finest land, and contains a noble herd of more than five hundred red and fallow deer. The Park is entered by three lodges of ancient and unpretentious appearance. The South Lodge, which is the main entrance, is situated about one hundred yards from Staindrop Church. On entering the Lodge within a very short distance from here the towers of the castle are visible, and continue in sight for some considerable distance, when a sharp incline cuts off the view. On attaining the summit the grand old pile is again seen standing boldly out from the grounds, and forming a most imposing prospect, which is greatly enhanced by the sheet of water that at this point separates the castle from the observer. The carriage drive from the Lodge has hitherto been wavy and circuitous in its route, but from here it takes a straight course across the

*Raby Castle, from the West.*

Pond, or Lake, of ten acres in extent, by means of an embankment, and again continues in a circuitous form through an avenue of grand old venerable beech-trees, which terminates at the entrance, or Porter's Lodge, to the castle itself.

The Pond, or Lake, which is divided by the carriage drive, is situated on the west side of the castle, its western portion overflowing into the eastern half, that flows to and surrounds the south battlement walls; the Moat, which is now dry, receding from it to the east and west. The Lake is well supplied with swans and other aquatic birds.

The East Lodge is a foot entrance for the workpeople; the

North Lodge, or back entrance, has two low castellated towers, one on each side of the entrance gates.

The Home Park and woods consist of nine hundred and forty acres, which are intersected by fifteen miles of drives and walks; the woods are beautifully varied and picturesque, especially the North Wood, which forms the north boundary of the Park, and rises considerably above the castle, commanding a most extensive and charming landscape, especially on a clear sunset evening, when the old dark walls of the castle are lit up by its golden rays, which are also reflected on the far distant Yorkshire and Richmond hills.



The Bath Wood, which is quite of a different nature from the North Wood, is situated a short distance to the west of the castle in a valley that is thickly wooded, and through which walks and drives wind their way in such varied forms as to render it one of the most enjoyable summer retreats that can possibly be desired. The walks and drives all terminate at the Bath-house, somewhat west of the centre of the wood. In front of the Bath, which consists of two rooms, supplied by a natural spring of intensely cold water, is a fine open lawn, well laid out with rhododendron beds and single specimens of conifers, with a lake of water winding its way in various falls and artificial forms. This open space, or lawn, is thickly surrounded with grand old beech and spruce fir trees, blending most charmingly together. At the back and on the north side of the Bath-house is a picturesquely-built lodge or cottage, inhabited by persons who have charge of the Baths.

The Gardens, under the clever and careful management of Mr. R. Westcott, the head gardener, are situated on the north side of the castle, on a slight incline, which commands some of the most interesting views of the north side of the

building. The whole grounds pertaining to the Gardens, including the head and under gardeners' dwellings, are enclosed within substantial time-worn brick walls, which are strictly in keeping with the castle itself. The interior is formed into various sections by brick walls, and massive yew hedges, that are kept closely clipped in "tapering" form; in thickness they are ten feet wide, and eleven feet high, and probably were planted in the days of the first occupiers of the castle. Formerly these sections were almost exclusively devoted to the culture of fruit and vegetables, but of late years bedding plants of all descriptions have been very extensively introduced, associating very agreeably the ornamental with the useful. On a terrace which is bounded on one side by a stream of water is a ribbon border extending its whole length; and on the south side of the boundary wall the effect produced by the bends and receding form of the border is very charming, and the very perfection of what a ribbon border should be. Glass structures are extensive, and principally devoted to fruit culture, especially to pines and grapes; excepting the Conservatory, and two or three other houses containing some very fine specimens of tropical plants, plant



*Raby Castle, East Side.*

culture is little regarded. Most of these houses are reconstructed on the most approved modern principles, but not so in their arrangement, as they are scattered about in all directions. The noble range of vineries erected some thirty years since, that contained the vines which caused so much controversy amongst horticulturists on the carrion system of vine culture, are now things of the past, and are succeeded by fine healthy canes, which must, to all present appearance, produce in the future fruit of the most approved excellence. In addition to the many glass structures devoted to fruit culture, hot air walls are also introduced for the same purpose, which, especially in the case of apricots, ensures a full crop in spite of unpropitious weather.

The most-cared-for antique occupant in the Garden is, however, the famous "Raby Fig-tree," which, although known to be upwards of one hundred years old, still produces annually thousands of figs of the finest quality. This remarkable tree is covered by a very primitive glass structure, very much in keeping with its own venerable character. The house in which the tree is planted is fifty feet in length, eight feet in width, and nearly twelve feet in height; and every possible space of this house, both walls and rafters, are occupied by this one tree,

which bids fair to live and flourish and produce fruit for many a century yet to come. The house is heated by flues. Another speciality of the Gardens is the original "Raby Red Currant," whose trees are still in as good preservation, as prolific, and as much in repute as ever.

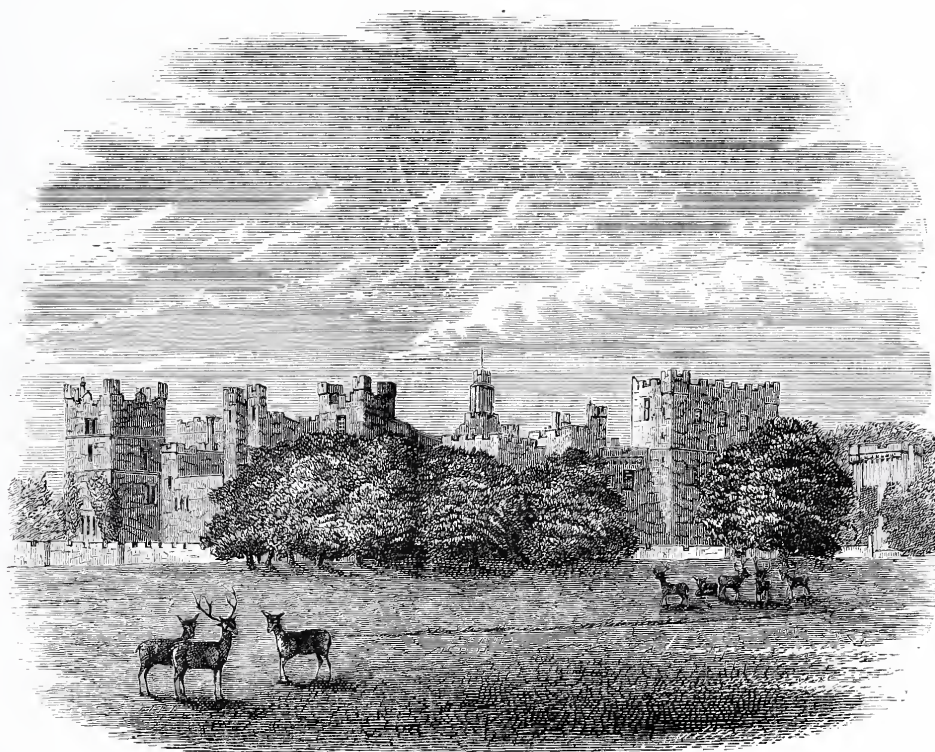
The name of Raby points to a Danish origin, and it is first named, so far as any record is known, in connection with King Canute, who, after making his celebrated pilgrimage over Garmondsway Moor to the shrine of St. Cuthbert at Durham, offered it, with Staindrop and its shire, to the shrine of that saint. It continued, except for a time during the life of Bishop Flambard, in the peaceful possession of the monks until 1131, when they granted it, for an annual rent of £4, to Dolfin, son of Ughtred, of the blood royal of Northumberland. To him, Mr. Hodgson is of opinion, is to be ascribed the first foundation of the manor. The descendant of Dolfin, Robert Fitz-Maldred, lineal heir to Ughtred, Earl of Northumberland, was described as "Dominus de Raby," when, early in the thirteenth century, he married Isabel de Nevil (daughter to Geoffrey de Nevil, the grandson of Gilbert de Nevil, who came over with the Conqueror, by the daughter and sole heiress of Bertram de Bulmer), who, by the



death of her brother, the last male of his line, became sole heiress and representative of the great Saxon house of Bulmer, Lords of Brancepath and Sheriff-Hutton. Their son Geoffrey assumed his mother's surname of Nevile, and thus laid afresh the foundation of the great house of that name. He had issue two sons, Robert, who succeeded him, and Geoffrey, who became Constable of Scarborough Castle and Justice Itinerant, and from whom the Nevils of Hornby, afterwards merged in the Beauforts, descended. Robert de Nevil, who was Governor of Norham, Werke, York, Devizes, and Bamborough castles, Warden of all the King's forests north of the Trent, Justice Itinerant, General of all forces beyond the Trent, and Sheriff of Yorkshire, joined the rebellious barons, but was afterwards restored to favour. His son Robert, called the "Peacock of the North," dying without issue during his lifetime, this elder Robert was succeeded by Ralph de Nevil, who took a prominent part in the troublous internal wars of his time. He in turn was succeeded by his son John de Nevil, Baron of Raby, who was Admiral of the King's fleet from the Thames northward, Warden of the East Marshes, Lieutenant of the Duchy of Aqu-

taine, and Seneschal of Bordeaux. He died 12th Richard II., and was succeeded by his eldest son Ralph; his second son being Thomas, Lord Furnival. This John, Lord Nevil, was the builder of the present castle of Raby.

Ralph, Lord Nevil of Raby, held many important offices, and founded the collegiate church at Staindrop. By his first wife, Margaret, daughter of Hugh, Earl of Stafford, he had issue two sons, John, who died during his father's lifetime, and Ralph, "who married the daughter and heir of Ferrers of Oversley, by whom he had John Nevil, called Lord Ferrers, whose daughter Joan (heir to the baronies of Oversley and Newmarch), being married to Sir William Gascoigne, brought forth Margaret Gaseoigne, their daughter and heir, wife to Wentworth; whence the Barons Raby of that surname do descend;" and seven daughters—Maud, married to Baron de Mauley; Alice, to Sir Thomas Grey; Philippa, to Baron Dacres of Gillesland; Margaret, to Baron Scrope; Anne, to Sir Gilbert de Umfraville; Margery and Elizabeth, nuns. His second wife was Joan, daughter of John of Gaunt, Duke of Lancaster, "by whom he had issue eight sons—Richard, Earl of Salisbury; William, Baron



*Raby Castle, North-east Side.*

Falconbergh; George, Baron Latimer; Edward, Baron Bergavenny; Robert, Bishop of Durham; Cuthbert, Henry, and Thomas, which three last died issueless. Also five daughters—Catherine, married first to John Mowbray, Duke of Norfolk, secondly to Thomas Strangways, Esq., thirdly to John, Viscount Beaumont, and lastly to Sir John Widville, Knight; Eleanor or Elizabeth, to Richard, Baron Spencer, secondly to Henry Percy, Earl of Northumberland; Anne, to Humphrey, Duke of Bucks, and afterwards to Walter Blunt, Baron Montjoy; Jane, a nun; and Cicely, to Richard Plantagenet, Duke of York." He was created Earl of Westmoreland, being "the first who was made Earl of this county;" and at his death, in the 4th of Henry VI., he was succeeded by his grandson, Ralph Nevil, as second Earl of Westmoreland and Baron Nevil of Raby, who in turn was succeeded by his cousin, Ralph Nevil, son to Sir John Nevil, as third Earl of Westmoreland. He married Margaret, daughter of Sir Roger Booth, by whom he had issue, with others, one son, who died in his father's lifetime, leaving a son Ralph, who in turn succeeded his grandfather.

Ralph, fourth Earl of Westmoreland and Baron Nevil of

Raby, married Catherine, daughter of Edward Stafford, Duke of Buckinghamshire, by whom he had issue seven sons and five daughters, and was at his death succeeded by his eldest son, Henry Nevil, as fifth Earl. This Earl married Anne, daughter to Thomas Manners, Earl of Rutland, by whom, amongst others, he had issue a son Charles, who succeeded him as fifth Earl of Westmoreland and Baron Nevil of Raby.

This nobleman, Charles, fifth Earl of Westmoreland, having taken an active part in the rebellion against Queen Elizabeth, known as the "Rising in the North," was defeated, and all his possessions confiscated to the Crown. He left only female issue.

Raby having passed into the hands of the Crown, was afterwards sold to the Vanes, to which family we now draw attention.

It will thus be seen that Raby Castle holds a very high rank among the baronial halls—the ancient castles of England—and is one of the few of its old glories that continue to be the habitation of its lords. We proceed to give some more detailed account of the honoured nobleman who is now and has so long been its possessor.

*(To be continued.)*



## ART-NOTES FROM THE PROVINCES.

**BELFAST.**—A statue of the late Rev. Dr. Cook has been erected in this place, where he was so well known and respected as a preacher for a long time. The statue is in bronze, from a model by the late Mr. S. F. Lynn, A.R.H.A.; it represents the deceased minister in academic robes, a fold of which, together with his college cap, is held in his left hand, while the right has a manuscript in its grasp. The figure stands on a pedestal of polished red granite about ten feet in height.—At the last annual meeting of those interested in the Belfast School of Art, Mr. Lindsay, the head master, directed attention to the projected Art museum which the Government proposes to establish in Dublin. He thought it would prove of little benefit to the Irish provincial schools, for, practically, South Kensington was as near Belfast as Dublin, and more students visited London than the latter city. Mr. Lindsay suggested, and other speakers at the meeting concurred with him, that some arrangement should be made by which Belfast might share in the scheme.

**CAMBRIDGE.**—Mr. Sidney Colvin, Slade Professor of Art at the University, has been appointed Director of the Fitzwilliam Museum, which has at length reached, in its general contents, an importance that demands the attention and supervision of some one thoroughly acquainted with such matters.

**DUNFERMLINE.**—It is stated that Dean Stanley has commissioned Miss Grant, of Kilgraston, Perthshire, to execute a bust of the late Lady Augusta Stanley, to be placed in the abbey of this town.

**EDINBURGH.**—Ground has been purchased, and plans have been prepared, for the erection of a building in this city, which is to be styled "The Albert Institute of the Fine Arts," the object being to encourage Art generally, yet more particularly Scottish Art; for this purpose it is proposed to hold an autumn exhibition of water-colour pictures, and in the winter months an exhibition of oil paintings, sculptures, and architectural designs: during the intervening periods of the year the gallery is to be opened for the exhibition and sale of works of Art. Other projects in association with the institute are mentioned, but it is scarcely necessary to refer to them in this early stage of its history.

**LIVERPOOL.**—It is proposed to celebrate the opening, some time in September, of the Walker Art Gallery, by a Loan Exhibition of pictures and other works of Art, "principally from collections in Liverpool and its neighbourhood," the committee feeling assured "that the wealth of Art" in the locality is sufficient to do honour to the occasion. Contributions, however, from any other sources will be welcomed.

**MAIDSTONE.**—The Museum in this county-town, which ranks as one of the provincial institutions, continues to receive valuable accessions, and to be improved according to its requirements. The main part of the building consists of an Elizabethan house, admirably re-adapted for the reception of works of Art, books, and scientific collections. The late Mr. J. L. Brenchley gave a choice series of paintings of the English and foreign schools, china, books, mediæval furniture, a natural history collection, and has associated his name in many other ways with the Museum. Bequests have also been made by other inhabitants, and the Museum now forms a great attraction to the visitor, and an immense boon to the neighbourhood. The long galleries, somewhat resembling those at Knole, near Sevenoaks, have been admirably utilised for the exhibition of engravings, antiquities, ancient needlework, &c. Much of the carved work and panelling is original, and the additions have all been erected in a similar style. A catalogue of the works of Art is in progress, and the library is freely accessible; there is also a small but interesting collection of illuminated MSS. and woodcut books.

**NOTTINGHAM.**—At the annual meeting, in April, of the supporters of the School of Art in this town for the distribution of prizes, gold medals were presented to Thomas W. Hammond for a design for a lace curtain, and to Henry Hood for a design for a dado and wall-paper. Four silver medals, and numerous other prizes, were awarded to successful pupils. The presentations were made by Mr. Poynter, A.R.A., Director of the Science and Art Department, South Kensington, who addressed the students and their friends in an able and appropriate speech. This school is, and has been for a considerable time, under the able superintendence of Mr. Rawle.

## THE HOMELY MEAL: BRITTANY.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

F. GOODALL, R.A., Painter.

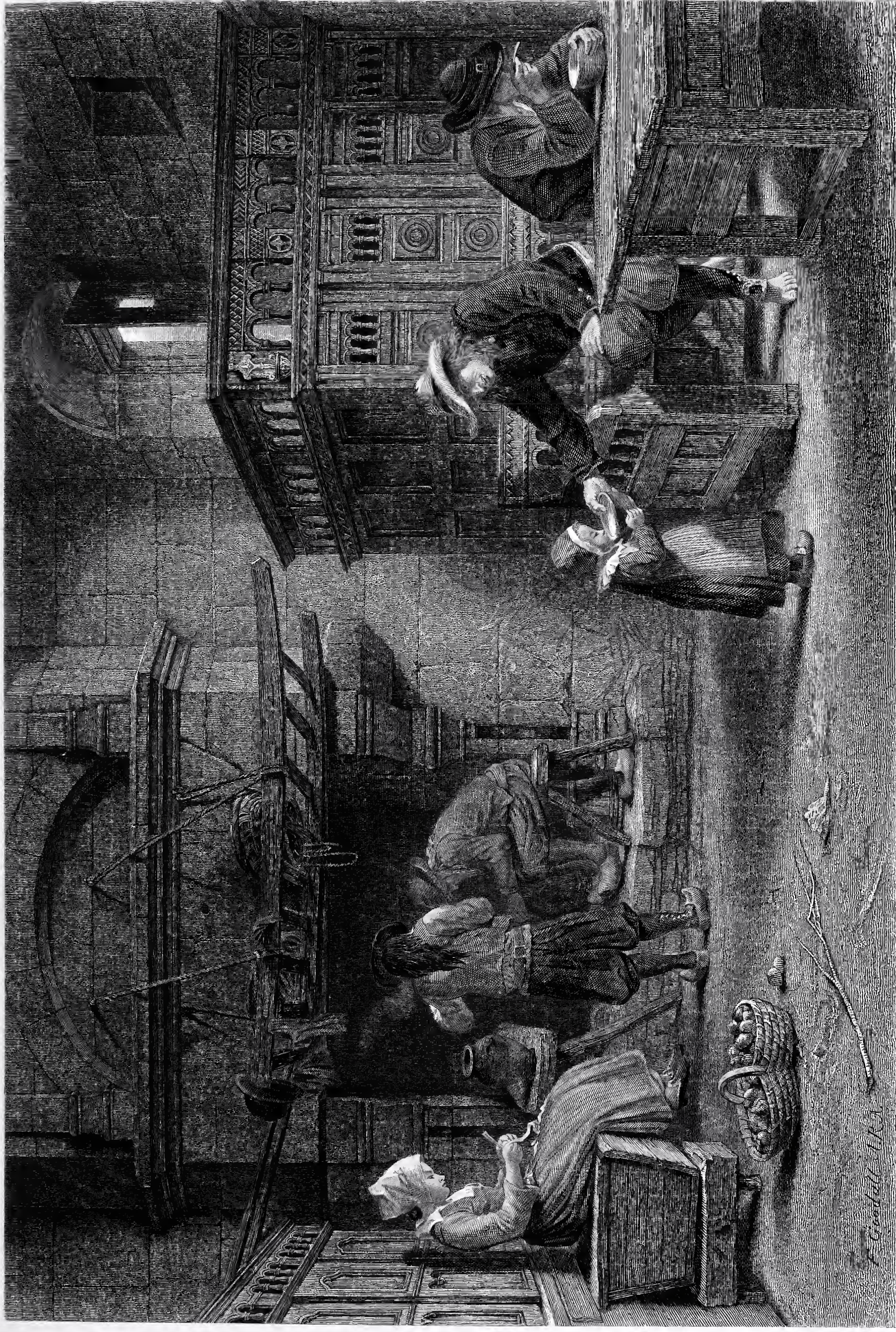
J. GODFREY, Engraver.

WE can find no record of the date of this picture, and there is no evidence, in the catalogues of the Academy and other public galleries, that it was ever exhibited; but from the artist's signature on the canvas, it must have been painted since the year 1852, when Mr. Goodall was elected an Associate of the Royal Academy. From a biographical notice of the painter, published in the *Art Journal* as far back as 1855, we learn that he visited Brittany in 1841 and 1842, and again in 1845; some of the sketches then made could not have been used till several years afterwards, for his large picture, 'The Arrest of a Peasant Royalist—Brittany, 1793,' engraved in our volume for 1865, was not exhibited till 1855; and very probably 'The Homely Meal' may have been painted about the same period.

It is not very easy to determine what kind of building it is in which these peasant folks are refreshing themselves; the apartment seems as if it once formed a portion of some noble's mansion; the walls are of stone, the projecting chimney-piece is lofty, and of massive architectural construction: but to us the most inexplicable part of the composition is the richly-carved

screen on the right, that appears to have been at one time used for ecclesiastical purposes, for at the nearest corner is a kind of pyx, formed of a small crucifix surmounting a basin for holy water. In front of this screen is a strong wooden bench with open carved work; on this two peasants of the country are seated at their homely meal, and one of them is giving to a young child some milk, as it seems, out of a basin. On the opposite side of the composition is another kind of carved screen, in front of which a woman is seated on a sort of kneading-trough: near her a peasant is lighting his pipe, and beyond is an old man on a settle by the fireplace. Admitting the difficulty of giving anything like a lucid explanation of the subject, the component parts of which do not somehow harmonise with each other—at least as we see them—its picturesqueness and characteristic life give to it an interest which few, it may fairly be assumed, would be disposed to ignore. The subject is, however, very different from those we are now accustomed to see from the pencil of Mr. Goodall, who chiefly employs it on eastern scenes, and most effectively.





J. GODFREY, SCULPT.

F. GODDALL, R.A. PINX.

THE HOMELY MEAL..BRITANNIA.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS







## EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER COLOURS.

THE society has elected, within the last few weeks, five new members, and it is with the idea of being congratulatory that we propose bestowing on their works our first attention.

R. Barnes, the first name on our list, is a master of drawing and expression. The picture representing the 'Little Confidences' of two children (29) partly shows this, and 'The Broken Hoop' (91) completes the demonstration. Two lively boys have entered a farrier's shop with a broken iron hoop to ascertain of the master, a fine man rather well-stricken in years, whether it cannot be mended. He is interested in the lads, and has lifted his glasses from his brow in order the better to contemplate them and their hoop, and to pronounce with a kindly gravity on the matter in hand. It is this characterisation wherein the strength of Mr. Barnes lies. His third contribution shows the outside of 'A Surrey Cottage' (103), with a girl washing a frock and looking up at the baby in her companion's arms.

J. Parker sends two drawings, 'Summer's a-coming in' (111) and 'A Yarn' (186). The latter is the more important of the two, and shows a sailor-boy just returned from sea, sitting by a well and telling his adventures to some young female friends of his in the village before he went away. There is a fine sense of summer pervading the picture, and the figures are all well drawn, but not quite so solidly modelled as one could wish.

Of R. Thorne Waite's three drawings 'Gleaners' (7), 'The Mid-day Rest' (66), and 'Early Morning' (201), the last is perhaps the most attractive. It represents three cowboys, two of whom are blowing their horns, and the answering cattle come lowing up the hollows of the downs. The leading characteristic of Mr. Waite is a low quiet tone of colour, and this subdued sense of power runs all through his work.

Then comes Otto Weber with two very sweet cattle pictures: the one, 'Pasturage near Seven Oaks' (209), and 'In the Meadows near Maidenhead' (280). His good qualities are splendid drawing and modelling of cattle, and capital rendering of texture. His main shortcoming lies in his lack of atmosphere, and of variety in light and shade.

The last name on our list is that of H. Moore. His contributions are two, a 'Farm on the Seine' (241) and 'Fast on a reef' (102), but it is doubtless for his rare power in rendering sea under certain aspects that he has been elected, and not for his facility in landscape. This schooner fast on a reef is worthy the painter of the 'Lifeboat' in this year's Academy. On the whole the Council has exercised its functions judiciously, and in the five new members the society has received an undoubted accession of strength.

Turning to the exhibition generally, we now propose to note here and there, among the two hundred and eighty-three drawings forming the collection, a few of those which strike us as being exceptionally praiseworthy.

The place of honour over the fireplace in the centre of the room is well filled by the President, Sir John Gilbert, A.R.A., in drawing remarkable for the appropriate quality of its tone. It illustrates most effectively the passage in Tennyson's idylls which tells us how Prince Geraint killed the three robbers. We see the three dead bandits lying in the distance, and Enid driving the three armour-laden horses through the waste, while Prince Geraint watches her.

In the far end of the room the corresponding place of distinction—the place of honour *par excellence*—is occupied by a magnificent drawing by Edward Duncan representing a 'Wreck on the Mixon Sands' (65), with several boats immediately in front, on a sea still troubled, but lighted up and glorified by the setting sun.

On one side of the drawing hangs a boldly-coloured 'Joan of Arc' (68) holding the banner under which she stands with one hand and her naked sword with the other. Sir John Gilbert shows us his idea of the maid; but he scarcely gives her, to our thinking, sufficient spirituality of face. On the other side is

Carl Haag's head of a young 'Nubian Warrior' (62) noticeable for its fine colouring and masterly modelling. In the same quarter of the gallery hang Birket Foster's 'Market at Toulon' (71), full of fruit, flowers, and broad grey umbrellas; and his English scene of a beautiful weald, and some children on a height overlooking it bothered with 'A donkey that wouldn't go' (59). We would notice also with unstinted approval Arthur Glennie's 'Autumnal Scene at Castria' (61); 'Cornfield, Bossiney, Cornwall' (67), by Charles Davidson; 'Lost in the Wood' (69), by Alfred P. Newton; the originally-treated 'Fishing-boats, Venice' (85) by Clara Montalba; and her 'Grey day at Venice' (180) showing the independent way this lady can look at a scene even in the City of the Sea.

Another lady possessing like power, although in a different walk, is Mrs. H. Allingham. Her old farm-labourer 'Past Work' (250), sitting on a tombstone and looking across to the opposite field, is charming both in tone and sentiment. Equally rich in tone is T. R. Lamont's two lovers seated in a garden observed by a passing priest, from whom possibly comes mentally the very gospel distich—

"Plaisir d'amour ne dure qu'un moment;  
Chagrin d'amour dure toute la vie."

And in warm tone and harmonious colour Edward Radford is not a whit behind Mr. Lamont in the young painter and his wife looking up at some masterpiece in a picture gallery (273), illustrative of Longfellow's beautiful line about

"Footprints in the sands of time."

H. Stacy Marks, A.R.A., among his other contributions sends a couple of decorative drawings, which for accuracy of delineation might suit the portfolio of a naturalist. One represents three birds of the vulture tribe—'Sittings in Banco' (228) the artist facetiously calls it; and the other is 'Three fishers' (237), which he represents by three storks.

George P. Boyce gives us a pleasant old 'Farmhouse at Hambledon, Surrey' (262), overgrown with lichen and greenery; but his 'Sand-hillocks near Tenby' (86), though luminous is inclined to be spotty and flat. E. A. Goodall is very happy in his 'Halt of Bedouins' (24), in the Valley of the Nile near Thebes. Walter Goodall's 'Swallow' (171), whose low flying is being watched delightedly by a little girl and her mother as they cross the water in the ferry-boat, hangs in the centre of the right wall on entering, and is one of the pleasantest pictures he has painted for a long time.

To the left of Mr. Goodall's picture hangs 'The Winter Twilight' (168) by S. P. Jackson, telling, on account of its original rendering of local and geographic fact. We look along the bare, brown, tide-washed portion of the beach, which is white on one side with snow, and on the other with wave fringes. Against a long low twilight-gleam rise the stark ruins of Whitby Abbey, and over them drives a cold north wind. This is the realism of nature in one of her suggestive and weirdly poetic moods.

Albert Goodwin is equally true to nature in 'The Siren Sea,' (170); but he gives to what he beholds a fanciful and sentimental, rather than an imaginative bias. The parti-coloured weeds in the bottom of the quiet shallow sea, with ribs of forgotten ships in the foreground, wading sea-fowl, and rocky cavernous depths behind, are all most lovingly painted; but the luminous siren sitting on the shattered mast in the further end of her sea-washed home, and as if about "to receive," was scarcely needed by the thoughtful beholder; though, doubtless, to the ordinary spectator, she will prove a wonderful consolation. We would name also with warm approval, W. M. Hale's 'Queen of the West' (174), a very original treatment of Bristol and its shipping; 'Near Callander' (178), by David Cox, Junior; 'Chapel of the High Altar,' (182), by Samuel Read; and 'View in Hallstadt,' (177), by S. P. G. Evans.

One of the best pictures which Walter Duncan has sent in is



'The Eve of St. John' (147), showing the awe and astonishment of the young lady at the expected, yet unlooked-for appearance of her phantom lover at the board she had spread for him. Near the picture we have just named will be found one of Francis Powell's magnificent drawings. It is called 'Ardtomist' (141), and shows a rocky headland under showery clouds, which in the background take the form of bright luminous mist, most beautiful.

Nor must we omit from our category the full face of 'Una Santa' (15), and the profile of a 'Capri peasant girl' (21), by W. C. T. Dobson, A.R.A.; 'A Frosty Night' (26), by J. J. Jenkins;

'Mist in the Mountains' (49), by A. P. Newton; 'The Bailiff's Daughter' (38), by E. K. Johnson, which by the way would be the better of a reviving touch or two before being sent home: the painter of this picture is one of the more distinguished members of the society, and we cannot afford to let a man like him grow careless. We would commend also Frederick Smallfield's 'Weeding-women's House,' (87), and all lovers of the idyllic will rejoice in F. W. Topham's 'Loiterers by the Sea' (28).

The exhibition is not more than an average one, but even that says much for the field of enjoyment spread out for the visitor.

## EXHIBITION OF THE INSTITUTE OF PAINTERS IN WATER COLOURS.

THE forty-second annual exhibition of this Society, with its two hundred and fifty drawings, shows that the members continue easily to hold their own; and in several kinds of subjects, indeed, it would be difficult to find their equals anywhere. Of the eight honorary members, only one, on the present occasion, puts in an appearance—Jozef Israels, a Belgian artist: his two contributions are 'Dinner Waits' (222), an old woman looking out of the small window of her humble home for the return of her husband; and 'Going Home' (235), a poor peasant mother wheeling her child in a barrow across a dreary-looking moor. Both drawings are small in size, but full of those qualities of light and shade and tone which Art lovers appreciate.

Mrs. William Duffield takes the first place in the catalogue with a drawing of 'Irises and Scarlet Geranium' (1), by which she at once asserts her own claims to hearty recognition and perpetuates the memory of her late husband. There are six flower subjects of hers in the exhibition, and all of them are of desirable quality. Miss M. Chase sends, among other works, 'Red Currants' (4); 'Raspberries' (35); and 'The Chapel of the St. Vierge, in the Cathedral of Notre Dame, Chartres' (74); while Mrs. W. Oliver takes us in imagination from the neighbourhood of Inverness to the vicinity of Brighton, and thence to various pleasant parts of the continent; but of all her contributions we prefer the view 'Near Aberarder, Inverness' (133). Mrs. Elizabeth Murray sends a couple of her bold, lively-coloured drawings, all the way from the British Consulate, Portland, Maine, U.S.A. The one was taken from life in Rome, and is called 'The best in the Market' (86), and the other 'An Eastern Jewess' (94), sitting in a brodered red jacket, and otherwise gorgeously attired, with a dish in her lap, and on the dish a fish of the shad species; she seems preparing some mystical rite connected with the scaling of the fish. Miss Fanny Corbaux sends nothing this season, and her sister, Miss Louisa, only a small drawing entitled 'We always make ourselves comfortable' (219). Helen C. Angell, besides two flower pictures, contributes a drawing of 'Apples' (250), which are modelled in a masterly way. Two of Miss Mary L. Gow's drawings are as excellent in tone and colour as they are in subject. Her figure of 'Elaine' (39), in fair hair and blue dress in a tapestried chamber, is full of antique feeling, and illustrates very prettily Tennyson's lines—

"Elaine the fair, Elaine the lovable," &c.

Her other drawing is called 'Out of Date' (228), and although the subject—a young lady taking out of a chest an old-fashioned bonnet, and looking at it curiously—is more matter-of-fact than the other, it is by no means without a touch of sentiment, and its Art merits are quite equal to those of the love-inspired Elaine.

Turning to the gentlemen of the Institute we find much that is pleasing and satisfactory, but nothing specially brilliant or startling. Louis Haghe, the President, is represented by two of his well-considered, well-balanced, interiors—well-balanced in respect both of light and shade, and of the relation of the figures to the architecture surrounding them. This is seen in the splendid interior of the 'Church of St. Anne at Bruges' (19), with its many kneeling worshippers; and in 'The Choir of the Church of Santa Maria Novella, Florence' (174), with its crowd of grey monks.

R. Beavis shows some 'Bedawins of Moab retreating over the Jordan' (46), bearing long rifles and superbly mounted. His horses and their riders are full of dash, and the drawing altogether is an important one.

Andrew C. Gow has caught much of the spirit and not a little of the manipulative nicety of the late Frederick Walker in his picture of 'On the Road to the Frontier' (68). It is war-time and a mounted traveller has arrived at the door of a roadside inn which is full of soldiers, and where, in consequence, he is not likely to find much provender for either man or beast. Edward Fahey shows a 'Beershop in Surrey' (77), with two countrymen drinking and chatting to a girl with water-pails—a drawing full of local truth and character; and Charles J. Staniland contributes an equally truthful picture of 'The Interior of a Country Church' (102), where—

"On hard and narrow free-seat,  
Sit the humble village poor."

Charles Cattermole's large drawing of 'James I. examining a Witch' (113), possesses both historic and dramatic instinct, just as H. B. Roberts's 'Fishmonger's Call' shows his real vocation to be in the familiar and realistic. C. Green admits us to 'A Country Circus' (159), where is a finely-limbed woman on a cream-coloured horse, waving her pale blue scarf in a fashion which meets the hearty plaudits of the gaping yokels.

Valentine W. Bromley gave us last year a faithful representation of the Indian life he had witnessed during his travels in the far west; but this season he brings us back to the amenities of civilisation, and depicts a handsome young cavalier on a brown charger, watching 'The Miller's Daughter' (206), as that comely lass comes tripping across the plank bridge of her father's mill stream. The drawing is admirably executed; everything takes its proper place, and we have accordingly the resultant pictorial harmony. Another highly important figure subject, whose composition and general effect place it in the first rank, is James B. Linton's two armed emissaries reporting to 'His Eminence, the Cardinal Minister' (189), within easy reach of whom stands a sentinel with his arquebus. Edward H. Corbould, whose glowing pencil has so often revealed scenes of the past, both legendary and historic, and thrown into both all the chivalry of his nature, sends this year only a small drawing which he calls 'One of the Ten' (224), from a piece of sculpture executed in Berlin, 1863, by Her Imperial and Royal Highness the Crown Princess of Germany. E. J. Gregory's 'Standard Bearer' (230) is skilfully and patiently drawn and modelled, and the result is that the figure, though a very small one, has all the effect of a work lifesize.

Edward Hargitt's 'Border Raid' (214) is an example of the judicious introduction of figures into a landscape. We see three mounted spearmen driving cattle through a wild country towards the dividing river, and the figures blend appropriately with the scene. The last figure drawing we have to notice is John Tenniel's 'Sheep in Wolf's clothing' (242), and very quaint and humorous that figure 'Guse Gibbie,' from "Old Mortality," looks. There is humour also of a grim kind in J. Wolf's wild boar enjoying 'A Moonlight Ramble' (25) all to himself in the



midst of a dreary snow plain; and we feel equal interest, although upon other grounds, in another individual that is all 'Alone' (32): this is Hugh Carter's little child in a go-cart, who amuses himself by contemplating the voyages his tiny boat makes to and fro in the watering-pan.

As to landscapes, there are in the Institute numerous desirable drawings; and of these we must be content with only mentioning a few. Here is Thomas Collier's 'Valley of the Arun' (43), with its harvest-field, its wood, its river winding into the far distance, and all under a blue sky, and produced with a full free brush. E. M. Wimperis also carries this freedom of touch almost as far as the late David Cox; and although there is not much subject in his 'Windy Corner' (50), with its clump of blown trees to the left, there is quite enough to represent the effect of one of Nature's moods. Equally true to fact are 'Peat Moss in Mull' (88), J. A. Houston, R.S.A., and H. G. Hine's 'Haymaking near Wannoch, Sussex' (65), with the light haze in the hollow, and sweet rendering of the swelling downs. We are much pleased also with J. Orrock's 'Rain passing over Scarna-Guillean' (157), and with his 'Carting Sand on Hartlebury Common' (22); we like also the fine summer haze he has thrown over the distance in his drawing 'On the Towyn Marshes' (193).

J. C. Reed works with a more laboured, or rather let us say, a more finished, pencil, as may be seen in the careful way in which he manipulates the peaty moor in the foreground of 'The Black Mount' (155). Edmund G. Warren's 'Greendale Oak, Welbeck, Sherwood' (136) is a beautiful example of his power in tree painting. J. H. Mole sends a capital drawing of 'St. Michael's Mount' (181), and of 'Gleaners Returning' (7) across a rude stone bridge 'On the Borders of Dartmoor'; and close by the last named is one of Carl Werner's architectural drawings, representing 'Porta della Carta, Doge's Palace, Venice' (2). J. Sherrin contributes 'Washington Plums' (135), which look, like all his fruit, perfectly ripe and juicy. Harry Johnson, among other works, sends a drawing of 'Stonehenge' (108); J. W. Whympere 'The Skirts of a Wood near Hindhead' (109); and Edwin Hayes several marine drawings, the most important of which, perhaps, is his 'Towing-in part of a Wreck off Minehead' (36). Nor must J. G. Philp's 'Tintagel' (110) be omitted from the list of those we have marked for approval.

William Small, whose 'Wreck' in the Royal Academy is one of the half-dozen pictures of the year, has in the Institute a very pleasing 'Surrey Landscape' (137), and a small unassuming drawing called 'Meditation' (165).

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## THE DESCHAMPS GALLERIES, BOND STREET.

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THIS, the twelfth exhibition of what used to be called the Society of French Artists, but is now known as the Deschamps Galleries, loses nothing in Art quality; on the contrary, it rather gains by the change of designation. Formerly the gallery used to be too exclusively devoted to the works of Daubigny, Dupré, Millet, and Corot; but now, these great masters come in as they ought to do, only at certain intervals, so that the eye is refreshed instead of wearied, and the exhibition is interesting from its variety, whereas in former days it was too frequently wearisome from its monotony.

In both galleries there are about a hundred and eighty works; and if, from lack of space, we are unable to overtake all these, we hope to be able to return to them at some future time. There is one noticeable feature in the present exhibition, and that is the number of excellent works of miniature size. It is surprising, for example, what a sense of space in a very few square inches E. Degas conveys in his dancing girls' 'Practising-room' (2); and A. Schreyer in his 'Outposts' (8), a couple of mounted troopers in the midst of a dreary snow landscape. Arus, in a like limited space, shows us all the bravery of troops 'On the March'; and Jules Lefebvre proves his mastery over the human figure by his drawing of Chloé, as she stands by a wooded piece of water. Boldini's 'Washing-place at Androsy' (10) is another miniature-sized work, which is sure to attract the attention of the visitor.

Coming to works of cabinet size, we have two excellent examples of Madrazo, the director of the Museo Nacional, at Madrid. The one represents a girl in pink dress and grey shawl, seated on a blue-striped chair, in the conservatory, taking her 'Siesta' (20); and the other a magnificent life-sized picture of a lovely girl in a loose white dress, who has been reading, and has for a moment lifted her large hazel eyes to look at the supposed stranger, who has caused the 'Interruption' (177). Of this bright, sparkling, Hispano-French school, created by Madrazo and his brother-in-law, the late lamented Fortuny, nothing could be more charmingly illustrative than this picture.

These remarks bring to our mind the fact that there has arisen lately in Paris another new school, neither realistic on the one hand nor idealistic on the other, and which refuses to be identified with the romantic almost as much as it repudiates all connection with the classic. The expounder of the new faith in the present

exhibition is E. Manet, and the banner under which he and his fellow disciples propose marching to glory has inscribed on it the legend "Impressionists." 'Les Canotiers' (102), a couple of very ordinary-looking lovers sitting on the gunwale of a boat, with a piece of the most intensely-blue water we ever saw, is all the exposition we have of the school at present; and, consequently, we cannot speak judicially. But, if these vulgar figures, this coarse brushwork, and this outrageously-crude colour, be the sort of "impression" left on M. Manet's mind, we would advise him to eschew impressions in future, and to sit down determinedly before concrete objective fact, and not leave it till he had mastered it. "Impressionists" leaves such a wide field for all manner of weakness and incompetence that we do not think, in the interests of Art, the school ought to be encouraged. And yet, impressionists have great men among them, and Corot himself, would, doubtless, be claimed as of the number.

Returning, however, to common sense and the solid earth, we would draw attention to Pierre Billet's four country girls, resting after the labours of 'Haymaking' (44), under some lofty trees. This artist is a pupil of Jules Breton, and has caught up much of his master's vigour of brush and realistic method of treatment. Were we hypercritical in presence of such a masterly work, we might say that the sunlight which flecks with brightness the feet and faces of the girls is not present in any other part of the picture. Dupray, one of the battle painters of France, gives us a very realistic picture of the miseries of war in his 'Dragoons and Ambulance on the March' (54), through the snow, footsore and weary, but, nevertheless, bearing themselves up as gallantly as they may.

There are several fine examples of Daubigny in the collection; but, surely, 'On the Oise' (57), scamped and raw, as it is, cannot be from the pencil of the Daubigny. Rousseau's 'Forest of Fontainebleau' (64) shows a darkling mass of foliage; and above Schreyer's Arabs watering their horses on 'Returning from a Razzia' (68), hangs a magnificent cattle picture by Van Marcke. He calls it the 'Queen of the Herd' (67), and she is represented by a beautiful white cow standing quietly in the tree-shaded water, while the rest of the herd chew the cud, lying down. In this neighbourhood will also be found choice examples of Millet, Corot, Roybet, Bellenger, Lhermitte, Pille, and especially of Munkacsy and Madame Cazin

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## THE INTERNATIONAL EXHIBITION, CONDUIT STREET.

THE 411 works which make up this collection consist of statuary, painted porcelain, water-colour drawings, and oil paintings. The interest of the visitor is thus maintained, and by the time his inspection is over he carries away with him a very fair idea of contemporaneous continental Art. England, it is true, is rather meagrely represented; but Germany, France, Belgium, Spain, and Italy have representatives in almost every branch of Art. The marble statue by the Italian sculptor, Professor Tabacchi, for instance, of the young lady in silk dress, 'Netting Butterflies' (381), is one of the most piquant examples of the Southern school of sculpture that has been seen in England for a long time. Texture was never rendered with greater fidelity, and Wille's famous 'Satin Gown' is not a greater triumph in engraving than is the silk dress of this lady in marble. In painted porcelain we have plaques by Schopin of Belgium, and plates by Ardy of Italy.

In oil painting, the bright, sparkling colouring of Spain is well represented by the 'Return from the Christening' (3) of J. Cuadras; while the lower key in which Belgian artists generally work is touched most effectively in A. R. Vernon's 'Washerwomen' (14). De Haas, whose cattle pieces are so justly admired, is seen in considerable force and variety; and Verboeckhoven,

equally noted for his delineation of sheep, is also present on the walls. The visitor is afforded an opportunity of comparing the style of the latter with Van Leemputten, whose 'Sheep Stable' (209) differs both in tone and handling from his better-known rival. Then De Haas, who, in the landscape portion of his pictures, often seeks the aid of Verheyden, may be compared with the German, Schleich, who combines with his mastery over cattle a pleasing facility in landscape. His 'Autumn,' with cattle standing in the water, and rain-clouds overhead (47), is, in this respect, a fair example of his power.

In marine subjects we could scarcely wish for a better master than Clays of Belgium; or for the delineation of child-life, as witnessed in the households of the "upper ten," than Verhas; and both are here. Hennebicq, an Italian artist, sends a very lively picture representing 'La Place Navone, Rome' (162), on a market-day; and Indierro, another Italian, charms us with his lovely greys and fine execution in 'A Lady Painting.' The French artist, Emile Breton, sends a very impressive souvenir of the war of 1870, showing 'A Battalion of Mobiles entering a Village in Picardy' (91) during a cold winter sunset. The effect is considerably heightened by the twilight gloom produced by the avenue of trees leading into the village.

## ART UNION OF LONDON.

THE fortieth annual meeting of the subscribers to this society was held this year at Willis's Rooms, on the 25th of April, Mr. George Godwin, F.R.S., one of the Vice-presidents, occupying the chair, in the unavoidable absence of the President, Lord Houghton. The report of the Council, which showed a large increase of subscribers last year, records this year a still greater advance, the amount of subscriptions reaching £20,952, as against about £18,000 subscribed in 1875; the engravings given in these respective years, 'The Meeting of Wellington and Blucher at Waterloo,' and 'The Death of Nelson,' after Maclise's famous pictures, have, no doubt, contributed greatly to the subscription list: both prints are fine as works of Art, and have an unquestionable national interest. As evidence of the wide influence of the Art Union, it is stated that no less a sum than £28,800 has been received since its foundation from Australia and New Zealand; and that the small Spanish town of Barcelona has subscribed upwards of £500 within five years.

Of the £21,000, or nearly this sum, subscribed in the current

year, about £9,000 was set apart for the purchase of prizes, the rest being absorbed in the cost of the print and other incidental expenses of every kind. The number of prizes of all descriptions is 951: the principal picture prizes—to be selected by the winners—being one of £300 in value, one of £200, two of £150, four of £100. At the drawing for prizes, the first of these fell to Mr. R. G. Thomas, of Unlay, South Australia, and the second to Mr. H. Stiles, Jun., of Wood Green.

Alluding to the progress of the society, the report says:—"Several are still members of the Council who were instrumental in laying down the first timbers of the vessel; its voyage has been an eminently prosperous one, though threatened at times with perils which required no small amount of firmness and judgment to weather; and it is not too much to claim for it the dissemination of a very large amount of appreciation of the beauties of Art amongst those to whom it was previously a thing unknown, and, we hope, a better knowledge of the principles on which the excellence of works of Art depend."

## VILLANELLA.

C. F. JALABERT, Painter.

J. LAVASSEUR, Engraver.

THIS picture is by one of those foreign painters whose works are becoming more or less familiar to us in our own country. M. Jalabert studied under Paul Delaroche, and we find him gaining honours in several successive exhibitions in Paris.

It is only right to assume that these distinctions were conferred on the artist for works which truly justified them; but the pictures we have seen have been few, and are of minor comparative importance. In the French Gallery, Pall Mall, there was, so far back as 1857, his 'Under the Shade;' in 1869 a copy by him of P. Delaroche's 'The Christian Martyr;' in 1872, a portrait of Madame Gérôme; and in the following year his 'Le Réveil.' In the catalogue of the London International

Exhibition of 1862 the name of M. Jalabert appears as the painter of a picture called 'Villanella—a Souvenir of Rome,' which at this distant date we do not remember, but presume it was the work here engraved, or a duplicate copy. 'Villanella' is the term used in Italy when speaking of a young girl, and one such is here represented engaged in knitting; she stands on a flight of steps leading probably to a shrine of some sort, for on the upright block of stone are faintly engraved the words Ave Maria. The picturesque costume of the girl, the expression of whose face is sweet though pensive, renders the figure very attractive pictorially, as it stands out in bold relief against a clear blue sky, overhanging a range of Italian buildings.





CH. JALABERT. PINXIT.

J. LEVASSEUR. SCULPTOR.

VILLANELLA.







## IMPORTATIONS FROM JAPAN.

IN May we published some remarks on this subject. It is certain that a vast quantity of "goods" is imported into England—made specially for the English market—cheap and bad; and it has become necessary to warn the public. The following passage is from the paper to which we refer:—"Complaints have, with more or less justice, been recently made as to the gradual degeneration of Japanese Art. Connoisseurs, with melancholy sighs, declare that a suddenly extreme but spasmodic demand has begotten an excessive but chronic supply, and that the market is now flooded with Japanese Art-manufactures, the quantity of which is not commensurate with the quality of former times. . . . The Satsuma, Yokohama, and Yeddo wares are as tasteful as ever, but with this reservation, that the higher class of them is necessarily limited, not *reduced* in quantity; while the large European demand obliges the producer to manufacture what may be called a *popular* class of goods. The better sorts are not in reality fewer, but the inferior are much more numerous."

The danger has been seen by more than one of the wholesale dealers in these imported wares; and the evil has been in a measure met by some of them. Our attention has been directed by Dr. Dresser to a huge establishment in the heart of London—126 and 127, London Wall—in which a mighty mass of these works may be examined, ranging in value from a penny up to four or five hundred pounds! And a very rare source of enjoyment may be at the command of our readers. They may go to see—but not to buy. The firm circulates these works not in dribbles, but by thousands; and only from the retail dealers can they be obtained. Of this gigantic firm Dr. Dresser is the Art adviser, and, to a large extent, guarantees that the goods imported, of all and every order, shall be in no case liable to the objections so strongly urged by the correspondent from whom we have quoted. To describe the numerous classes would be far to exceed the space to which we are limited, for nearly all the varied productions of Japan may be here inspected. Some of them are of materials, ornamented—so curious and so subtle as to defy imitation. A hundred experiments to detect secrets have been made in vain; we refer to the higher range, although in the very lowest there are evidences of skill that we seem unable to reach; and often the production valued at a penny is a veritable work of Art.

In wandering through the spacious warehouses of Messrs. Londos & Co., the mind is excited to wonder by the enormous variety of the works shown, inducing conviction that the artisans of Japan have attained a degree of refinement, of perfection of finish, and of knowledge of form and colour, that our British

workmen have vainly striven to reach. If we are to have supplies by millions from Satsuma, Yokohama, and Yeddo, it is above all things essential that they aid and do not impair popular taste. To Messrs. Londos it did not seem sufficient to settle, in the great factories and outlets of Japan, competent and experienced agents, but, as we have intimated, all they send into the markets of Europe (and these markets are the cities and larger towns of all nations) are submitted before they are issued to the supervision—approval or rejection—of Dr. Dresser; and in him the buyers as well as the sellers are expected to have confidence. His high character as an adviser to this and to many other firms of various kinds is at stake; and at least we have thus an indirect pledge that our shops, and thence our dwellings, shall not be inundated with articles, questionable or more than questionable, as Art-enjoyments and Art-educators. It becomes of great moment thus to guard against the danger indicated; for the small prices at which Japanese productions may be bought, even in the retail shops, will tempt many to procure them.\* They are often graceful ornaments for the drawing-room, the boudoir, and especially the toilet table; but, as we have shown, bad taste may be engendered by bad imitations or adaptations; and it is certain that some of the producers of Japan have been seduced into making and selling absurdities, or impurities, or puerilities, that not a few importers and vendors in England have thought more likely to suit English tastes than the natural products of the native genius of the Japanese; "as we may easily satisfy ourselves by looking into the shop windows, the gradual development of a debased composite, in which Oriental forms are incongruously united without their true relation to each other; while the *feeling* of the composition is purely European, and not unfrequently betrays itself by a crude attempt to improve, in some *isolated* particular, on the original model."

It is probable there are other firms as extensive as that of Messrs. Londos & Co.; at present, however, our remarks must apply solely to that with which we have become acquainted: mainly because they have had the wit and wisdom not to rely solely on their own judgment in selecting, but have called to their council a gentleman of large and practical experience, who can guard them against wrong and lead them to that which is right. There are many other branches of Art trade-production that would do well by doing likewise. The time is ripe for such useful guidance—not only as regards costly and rare pictures and drawings, but as concerns the very smallest and most insignificant needs of a household. There is nothing so common that it may not be made a teacher for evil or for good.

## THE ROYAL ACADEMY EXHIBITION.

WE propose in continuing our notes on the Academy to follow out, where necessary, the works of each artist as his name occurs in the catalogue, and of diverging occasionally to those whose names are not immediately in sequence, provided their works illustrate in any way the remarks we may be called on to make concerning those of others.

On reaching the centre of Gallery No. I., we find the place of honour on the left held by F. GOODALL, R.A., and on the right by J. C. HOOK, R.A. The former sends a large Egyptian work, representing a Nubian boy mounted on a particularly tall camel playing the unwilling or unwitting part of 'Intruder on the Bedouin's Pasture' (14). The latter worthies we see reclining amidst their goats and camels, and enjoying with

oriental calm the luxuries of their oasis. The picture is full of sound drawing and bright sunshine. Equally semi-tropical in daylight and warmth is Mr. Goodall's similarly large canvas in Gallery No. VII., representing the interesting process of 'Sheep-washing near the Pyramids of Geezeh' (585). Here the three camels in the foreground are of much pictorial use to the composition; they help greatly in bringing the picture

\* Another correspondent draws our attention to a growing anomaly in this direction—"the country sales." A very large collection, greatly varied, may, perhaps, have been obtained by an itinerant dealer for £20 or £30; it is represented as costing some hundreds, and the uninitiated may think that such is absolutely the fact; for until he or she has had some experience, it is not easy to believe that a fan, or tray, or box, or fishing-rod, for which a shilling is asked, and seems cheap at the price, has really been bought by the seller for a penny.



together, and in giving to its various parts measure and relation. But the work upon which this painter's fame will rest this year, and probably, we think, for all the years to come, is his 'Holy Mother' (182). She is life-sized, of kindly aspect and comely proportions, and sits on a simple square seat covered with some eastern fabric in the way of rug or carpet, holding in her lap gently with her hands the infant Jesus, who, with large intelligent eyes, looks out benignly from the canvas upon the spectator. Although we find in this work a slight reminiscence of similar continental themes both French and German, there is nothing either slavish or ungracious in it; and we believe the work, when engraved, will prove by far the most successful of all the artist's religious subjects.

Above this picture hangs the representation of a crowd of fisherfolk witnessing from the wave-lashed jetty the progress of 'The Wreck' (13). The excitement of the beholders and the fury of the storm are both delivered on the canvas with great confidence and vigour, and one may pretty safely predicate of the painter, W. SMALL, all manner of success in his profession. This remark is equally applicable to E. J. GREGORY'S powerful portrait of 'H. R. Robertson, Esq.' (17), the well-known delineator of the beauties of the Thames, and whose touching incident of the woman with a baby at her back wandering along a stormy beach looking for 'Driftwood' (52)—herself, perhaps, poor thing! a castaway—hangs on the opposite side of the room.

A little beyond Mr. Goodall's picture of the Bedouins hangs a large glowing landscape by B. W. LEADER. One could scarcely imagine so simple a subject as 'Barges passing a Lock on the Thames' (20) being invested with so much impressiveness and grandeur. The effect of an autumn evening is richly realised. We notice that the artist has abandoned his smooth, sweet, finished manner for a style of handling much broader and more effective. Sir R. COLLIER'S 'Austrian Tyrol' (21), in the immediate neighbourhood of the last, with its 'calvary' and pine-trees dominated by the snowy Alps, is full of pictorial effect and local truth and character. In these respects Sir Robert is always happy; but in the present instance he wished to convey the idea of morning; and in this, we think, he has fairly succeeded. Besides the one we have named Mr. Leader has two other landscapes, in which the pitch in tone and colour is different, yet equally charming. These are 'November Evening—clearing up after Rain' (202), and 'An English Hayfield' (441), a bright, lively early-summer picture, with girls raking blithely in the meadow.

J. W. OAKES, A., one of the four new Associates, has two good landscapes in Gallery No. I.; but they are by no means the best we have seen from his hand. The first, which he calls 'Fording a Tidal Creek' (6), shows a flock of sheep on the other side of a piece of well-wooded water, with a stretch of country beyond closed in by the distant sea. The whole landscape is dulled by overhanging rain-clouds, but is not on that account the less truthful. His other picture, 'Sheltered' (36), shows more elaboration and finish, and is, perhaps, altogether, with slighter materials, a happier effort. Some sea-gulls wander about on the sands of a sheltered bay, and the contrast between its quiet surface and the waves which fret themselves into whiteness against the rocks that give calm to the inner water, is what lends interest to the picture. 'The Hollow Tree' (51) of J. LINNELL, Senior, lies felled on an upland, which enables us to command a broad expanse of level country. Like Mr. Leader's 'Autumn Evening,' it helps to give importance to the purely landscape element in the gallery. G. E. HERING is another landscape artist of repute, and one of the few whose works improve as they get older. His 'Pladda, Firth of Clyde' (7), a child and dog watching from a fisher's hut the return of "father's boat," is full of observed facts as to sea and sky. Though less important in size, and less ambitious in subject, we must not omit mentioning the following, as they are essential parts in the purely landscape element in the room:—'The First Day of January' (9), graceful trees waving their leafless boughs over a green hollow, by R. G. SOMERSET; 'Confiscated' (18), an old country-house, deserted and overgrown with brushwood, by

J. L. PICKERING, who has further enhanced the sadness of the place by throwing over it a quiet evening glow; 'The Rising Moon' (40), by T. LLOYD, and 'A Sunny Morning in late Autumn' (32), by H. MOORE, whose grand seapiece of 'The Lifeboat' (455), will be found in Gallery No. V.

The place of honour on the right of the first room is filled, as we have said, by J. C. HOOK, R.A.; and this brings us to a large and important group of works in which the figures divide the interest with the landscape. When the artist is thoroughly happy in this combination, his practice is almost as profitable as that of the man who paints dogs and horses. Mr. Hook's 'Seaside Ducks' (44) is, no doubt, intended to have a double application; for, besides the quacking and eternally unsatisfied gobblers who waddle about on the sands, plying their vocation, there are several handsome fisher-girls busy at theirs. The artist has been long famous for the fidelity with which he conveys not only the colour, quality, and circumstance of the seashore, but also the exhilarating pungency of its odour, as it were. There must be wonderful local truth in every detail and ramification of a subject before the sense of seeing can be supplemented by another sense. This double faculty comes out well in the work just named; also in his picture of a fisherman mending a creel on the pleasant shore of a 'Little Blue Bay' (186); in his 'Crabbers' (234), in which the buoyant motion of the boat, as it rises to the wave, while the fisherman pulls out of the trap he has just hauled up from the bottom of the sea a splendid crab; and especially in his 'Hard Lines' (498). These consist in the little fisher-boy being compelled to hold the hank of blue worsted to his mother or elder sister, while something very interesting and in which he ought to have a hand, is going on down on the beach there.

This imparting of human interest to a landscape is further illustrated by such works as F. MORGAN'S 'Haymakers' (2), three stalwart women, one of them carrying a prattling baby, coming down the road towards us on their way home under a lovely evening sky. The very geese on the common to the right of them seem to be aware that they are a healthy, hearty, hard-working trio, just as S. E. WALLER'S geese, in his 'Way of the World' (90), in Gallery No. II., seem, by their quacking and hissing, to be perfectly aware of the fact that the broken-down cavalier who has managed to get himself fast in the stocks is a poor, helpless, ne'er-do-well. J. D. WATSON'S 'Across the Common' (37) is a similar subject to Mr. Morgan's, and has an equally healthy tone. The baby that the mother carries looks over her shoulder to the elder sister, who comes up behind clapping her hands. Equally illustrative of this class of composition is C. E. PERUGINI'S two rival sweethearts passing each other in a cornfield (25). We could scarcely imagine the two characters of these handsome girls contrasted more effectively.

Figure subjects on a comparatively large scale find in this room exponents and delineators in R. W. MACBETH and F. BERNARD. 'A Lincolnshire Gang' (46) of the former represents a party of field-labourers of both sexes, old and young, turning out of the barns and sheds where they have been lying all night, to proceed to their daily toil under the keen glance of the gang master. Among the straw in the shed to the right lies one of the gang in the shape of a poor sick boy, and the gamekeeper-looking man with the brace of greyhounds, who is making some harsh remark about the sick child as he looks towards him, has drawn on him the withering glance of the magnificent dark woman who stands in the middle of the picture with her hand on the shoulder of a little girl. It is impossible to look upon this scene of degradation and slavery without asking the questions, Can such sights be seen within the four seas at this time of day? Is this old England, merry England, the home of the free, and paragon of the world? So humiliating a representation shows what an immense field yet awaits the sickle of the scientific philanthropist. Both in tone and in painting R. W. Macbeth seems to have derived inspiration, if not direct suggestion—the central figure, for instance—from the works of the late Frederick Walker and G. J. Pinwell: but, doubtless, as he acquires confidence and gathers strength, he will go his own independent road.



F. R. BARNARD, in depicting 'Saturday Night' (62) in some crowded London neighbourhood, where flaring gas lights up the butcher's shop, or the no less luminous blaze of the naphtha lamp pours its fiery volume over the humble wares of the costermonger's barrow, or brings into startling clearness the facial lines humorous or villainous of the bawling cheap jack, chose not only a difficult but a thankless subject. If the main object of Art is to give pleasure, there cannot be much of it in looking at a gin-palace brawl on the one hand, or a cab-full of drunken sailors on the other. There is much meritorious effort, and no little technical success displayed on the canvas; but, if the artist is wise, when he feels the spirit moving him to undertake realism of this sort he ought to resist it, and that resolutely.

Coming to pictures more of a *genre* character, we would mention with special commendation J. CLARK'S 'Checkmate' (56), an old gentleman pressing his lower lip into a fold with his finger and thumb, as is the custom with certain of our seniors when they find themselves nonplused, and wish to look wise and oracular notwithstanding. Under this category also comes 'Love's Confession' (55), which is overheard by the quiet smiling priest, who sits immediately under the wooden bridge on which the two lovers stand and avow their feelings to each other: W. WEEKES has seldom been more successful than he is here. J. Clark has several other contributions in the Academy, the most amusing of which is 'A Cheap Entertainment' (66), in which is a boy leaning over the back of a chair, and with a string and a cotton-reel at the end of it interesting a cat most actively, and amusing and delighting the on-lookers. Another purely *genre* subject is that Neapolitan one by Sir HENRY THOMPSON, showing a devout girl with her back to us kneeling before a figure of the Virgin, 'Naples—for a Blessing in the Market' (59). This is, perhaps, the most ambitious subject Sir Henry has yet tried; but he has still much to acquire in the way of brush handling, and no doubt with this fact he is himself perfectly familiar.

We are doubtful whether R. S. JAMES is right in the costumes of his students 'Studying in the Gardens of the de' Medici' (33): garments of such a kind had disappeared long before the advent of Lorenzo the Magnificent, who established these gardens about 1489. VAL. C. PRINSEP shows the courtly bearing of the sexes about a century ago in his 'A bientôt' (31). The young gallant in his purple-lined green coat bows gracefully to the lady in white standing her stately height at the foot of the staircase, and touches with the most respectful delicacy her hand. The artist has bestowed much more finish on this "conversation piece" than he has on his larger and perhaps more effective canvas 'The Linen Gatherers' (411), representing several fresh comely girls descending the breezy downs with the garments they have been collecting. And yet this picture would have been much more telling, to our thinking, had the artist given a little more variety and aerial perspective to his short-cropped turf—presenting the aspect of downs, in short, instead of a crude suggestion thereof. Mr. PRINSEP'S portrait of 'Lord Lawrence' (1334), painted by order of the Secretary of State for India for the Government House, Calcutta, is a masterly performance, and we are really surprised that so capable an artist should have remained so long without official recognition from the Academy.

A similar remark is applicable to MARCUS STONE, whose two pictures of 'Rejected' (42), a young lady leaving the room and the humbled gentleman to whom she has said "No!"—and 'An Appeal for Mercy, 1793' (1326), in which we see a lovely lady in white kneeling imploringly to a Republican magistrate of the period, who turns his back on her while reading her petition, must attract the attention of every visitor to the Academy. S. LUCAS in 'Fleeced' (19) shows a ruined gambler with his brow and arms resting on the table in abject despair; although a small picture, it is remarkable for tone and dramatic intensity. His larger work in Gallery X., 'For the King and the Cause' (1333), represents a cavalier being carried wounded to, apparently, a private door in the wall of his domain, and through the small window-wicket of this side-gate peeps out a retainer while the other knocks for admittance. There is much

*vraisemblance* in the incident, and it will in all probability become a popular picture.

In animal delineations, 'Morning with the Wild Red Deer' (47), by S. CARTER, will be accepted by most people at all familiar with deerstalking as a truthful representation; and although the incident depicted in the next room, of a wounded stag, "a stag of ten," if not of twelve tines, lying helpless among the rocks, watched by a collie on behalf of his absent master, on this side the deer, and by an eagle on behalf of himself on the other, is not a very familiar one, it is nevertheless to be met with occasionally in the more remote regions of the north-western parts of the island; and the artist is quite right in making the eagle sit so grandly calm and undisturbed near 'A Noble Victim' (74), in spite of the presence of the dog. On Helvellyn, a spirited animal might from the wounded quarry "chase the hill-fox or the raven away;" but from the sick lamb or the wounded deer lying in the corrie of a Ross-shire mountain, it would be a brave dog indeed that would tackle a golden eagle. A like sympathy with animal life is shown by B. GODDARD in his 'Colt-Hunting in the New Forest' (22). A rough rider with hat held at arm's length heads back the frightened herd, and this affords the artist a fine opportunity of showing his knowledge of the animal in various attitudes. In the next room the same artist gives the portraits of two splendid bloodhounds making a pause over the gauntlet and broken sword of some slaughtered knight. 'Where he fell' (75) the artist calls it.

T. JONES BARKER, one of the favourite pupils of the late Horace Vernet, has been long known in England for his spirited rendering of battle episodes, and his 'Return through the Valley of Death' (28), will do more, we think, than maintain his well-won reputation. The moment chosen is that in which the remnant of the 11th Hussars and 4th Dragoons—about seventy in all—moved off under the leadership of Lord George Paget, "at such speed as they could command, driving," as Kinglake says, "straight towards the thicket of lances which threatened to bar their retreat." By the side of Lord George rides the trumpeter, and immediately behind him is seen the red-bearded and resolute face of Captain Alexander Low, shortly afterwards colonel of the regiment, and a few years since promoted to the rank of general; but, indeed, every trooper here is a portrait, and the artist had the advantage of painting the picture under the immediate supervision of Lord George himself, so that the work becomes historically important, and in every detail of dress and accoutrement entirely trustworthy.

There are other two battle pictures of note in the exhibition which may just as well be mentioned in this place. F. PHILIPPO-TEAUX, whose 'La Charge des Cuirassiers Français à Waterloo' will be remembered by most of those who visited the Academy last year, treats this season with equal military ardour and artistic success—for we must remember that he is the son of a battle painter—the 'Charge of the English Heavy Cavalry at the Battle of Balaclava, October 25, 1854.' The picture is numbered 1332 in the catalogue, and hangs in Gallery X. This sanguinary *mêlée* and wild-intermingling of British red-coats with Russian grey; these sundry episodes of hand-to-hand combat, and all backed by the smoke of battle and overlooked by the hills beyond, make up a picture which one requires to look at long before he leaves; and, if an inhabitant of these isles, with justifiable pride, when he thinks that his countrymen, whether Scotch, English, or Irish, when properly handled, can go at their work as effectively and whole-heartedly as any conquering race the world ever saw. And yet, masterly though both these battle pictures are, we doubt if they will carry with them the same interest that E. CROFT'S 'Morning of the Battle of Waterloo' (1253) does, for the simple reason that they have left little for the imagination to fill up. E. Croft, like the last-named artist, it will be remembered, had a picture in the Academy Exhibition of 1875 called 'Ligny,' in which we saw artillery being moved under the immediate eye of Napoleon. This year he gives us a glimpse of the same hero sitting by a cottage wall, consulting a map and listening to the answer a blue-bloused peasant or spy is making to some searching question he has



put to him. Several staff officers are near Napoleon, and a stalwart ensign of the Imperial Guard stands immediately before us. The bivouacking soldiers are waking up; for although the British camp-fires are still burning, and mark out in the distance the line the allies have taken up, far down to the right yonder, on the north-eastern horizon, the day is already dawning—the day that is to see that king-maker in the grey coat a fugitive, and to settle the affairs of Europe for half a century. The technical merits of this picture are of a high order, and from the artist's mode of treating the theme he has made it one of the most suggestive pictures in the Exhibition.

The place of honour on the left of Gallery No. II. is occupied by J. E. HODGSON'S, A., 'Temple of Diana at Zaghuan' (84); and the artist has invested the ruins with interest by the introduction of an incident which easily enough might have occurred. In the foreground we see some handsome Nubian-looking girls being startled, while washing their linen, by the appearance of an English sportsman and his dog, through the bushes which have overgrown the ruins on the farther bank. The hound already laps the water; but although the girls are evidently taken quite aback, there is no danger, if one might judge from their smiling faces, of any Egyptian sorceress among them even wishing that the handsome young hunter should meet the fate of Actæon. Mr. Hodgson has another Eastern subject, with the delineation of which his dry manner of painting well accords. 'Following the Plough' (301) he calls it, and its special interest consists in the great crane-looking birds, with red bills and legs, which follow close upon the Egyptian plough, and fulfil much the same functions that crows do in England. Above his first-named picture hangs a large Arab picture by R. BEAVIS, which would do credit to Mr. Goodall himself, who has for many years now made such subjects his special study. It represents a 'Bedaween Caravan descending the high ground at Wady Ghurundel, Desert of Sinai' (85). The blue sky, the rocky foreground, upon which the shadows of the camels are well defined, the drawing of the camels themselves, are all admirable, and the general aspect of the whole scene has an Oriental air about it which gives *vraisemblance* to the whole. His other contribution represents 'Ploughing in Lower Egypt' (484), and both works show a very marked advance on anything Mr. Beavis has yet exhibited in public.

In the vicinity of the 'Temple of Diana' hangs E. W. COOKE'S, R.A., splendid canvas, representing 'The Ruins of Kom-Ombo, on the right bank of the Nile, illumined by the western afterglow' (79).

'After the Dance' (91), by J. W. WATERHOUSE, introduces two Greek girls, gracefully draped, resting themselves in the *atrium* of the house wherein they have been dancing. The colouring is quiet, and yet not without a certain richness, the prevailing tints being yellow, green, brown, and grey. One girl lies on her back, the other sits at her side, and although they doubtless belong to the professional dancing class, there is nothing in their aspect to offend the most sensitive.

Immediately in the neighbourhood of this picture hangs a very powerful example of the Scotch landscape school by H. MACALLUM, representing 'Shearing Wraick in the Sound of Harris' (98), and a little farther on, in the place of honour, what will be considered by many the landscape of the year. We are not quite sure that we can go so far as this; but in certain passages—the foreground, for instance—we think 'Over the Hills and far away,' J. E. MILLAIS, R.A. (106), quite unrivalled. We are standing in front of a wet moorland overgrown with rushes, which give place a little farther on, where the ground is higher and drier, to heather, and among this heather we can see feeding quietly a goodly covey of grouse. Beyond them is a low hill, covered with brushwood, and on this slope rests the end of a rainbow, while beyond the corner of the hill the moorland stretches away and loses itself in the beauty of the far-reaching landscape and the lovely hills which close in the distance. The power of the painter, however, if we mistake not, has been bestowed on the rushy foreground. Mr. MILLAIS has been often accused lately of doing his work

in a slap-dash, careless sort of way; but if any one will take the trouble of examining the foreground of this picture he will soon see that the artist must have set himself down before nature, and addressed himself deliberately to the task of reproducing fibre for fibre, touch for touch. And yet these rushes are very thinly painted, but the artist evidently never laid touch upon the canvas which did not tell.

Among other landscapes in this room, we would call attention to the 'Silver Tweed' (67), by L. THOMSON; 'On the Cliffs—Mid-day' (72), by ARCHIBALD D. REID; 'The Forest,' with its heather-covered rocks (103), by A. GREY; the green corrie running down to the sea at 'Morthoe, Coast of North Devon' (108) by O. SICKERT—a name new to us, but likely to become more familiar by-and-by; and 'The Nearest Way' (112) across the meadow from the river, by A. W. MAY.

It seems strange to turn from such fresh, pleasant scenes to the close atmosphere and the squalor and vice of Newgate; but Art must have its due, whether the subject chosen be a breezy hillside or the stifling air of a gaol. Besides, on this occasion, we shall enter in the company of a ministering angel, and her presence will purify and sanctify the place for us. Mrs. E. M. WARD'S picture of 'Mrs. Fry conducting her young friend Mary Sanderson for the first time to visit the Female Prisoners in Newgate' (120), in spite of its melancholy subject, has in it, to the eye of the philanthropist, a certain reference and implication of cheerfulness and hope, for he knows that a better state of things is at hand, and that it will be impossible by-and-by for the potman of the prison to be allowed, as we see him here, to proffer a glass of gin to a handcuffed boy just brought within the precincts of the gaol for the first time; or to behold "a crowd of half-naked women," when a visitor enters, "struggling together for front situations, with the utmost vociferation." Well might Mary Sanderson say, in describing the scene, that she "felt as if she were going into a den of wild beasts." Well might the governor and chaplain, standing in the background yonder, in the door of the room, dubiously regard the philanthropic endeavours of the Quaker lady; but we, who look upon her stately form and benign face, and are familiar with the story of her life and the result of her labours, feel that she is doing her Master's work in thus visiting those that are in prison, and that she belongs to the Society of Friends in a double sense. In this way Mrs. E. M. Ward's Newgate prison comes to have a moral air about it as exhilarating as the mountain air which blows across the lofty Muir of Rannoch. All the details of prison life in 1818 have been faithfully carried out by the artist, and the shawl and cap worn by Mrs. Fry, and the crimson-bound Bible which she carries in her hand, were all painted from her own belongings. Mrs. Ward's art has not been seen to such advantage for several seasons. Her husband, the Academician, rests from his historical labours this year, and gives us instead sundry interesting bits of *genre*. His 'Year after the Battle: in Memento: Scene at Dinan, Brittany' (239), shows the interior of a church with an old soldier, and a young mother whom the late war has made a widow, and her child, devoutly kneeling at their prayers. Then there is the pretty Dinan girl at her vegetable stall 'Being Sketched' (672); and the good father buying a very tiny fish in the fish-market of Caen, it being evidently 'Jour Maigre' (689).

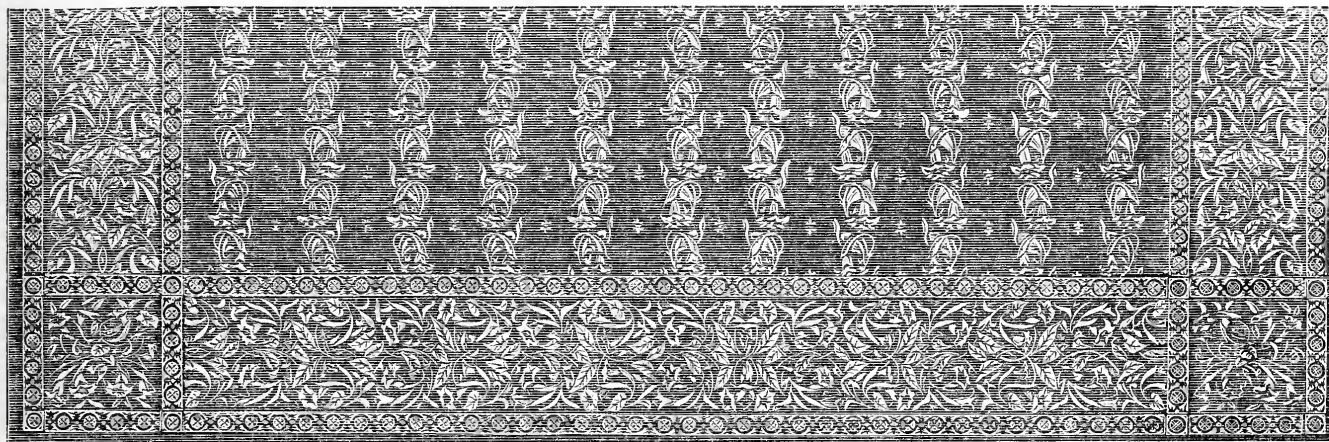
Close by Mrs. E. M. Ward's 'Newgate' hang several pictures which will attract attention, both from their Art merit and their subject. Among these are the following: 'A Dancing Lesson' (121), by G. A. STOREY, A., being given at a time when grace and stateliness characterised one's steps. The lady in white instructs, in the sweetest manner possible, the dainty little creature in blue; while the smiling cavalier in black velvet, leaning by the table there, plays the violin. Then come two love episodes, one by P. R. MORRIS, showing two young ladies wandering by a wooded lake (126), across which one of them looks and sees the *quondam* lover of herself or friend walking with another lady. The other is by H. S. MARKS, A. (127); it has no title, but represents the meeting of a cavalier and a pretty girl by a road-gate near a rush-pond.

(To be continued.)

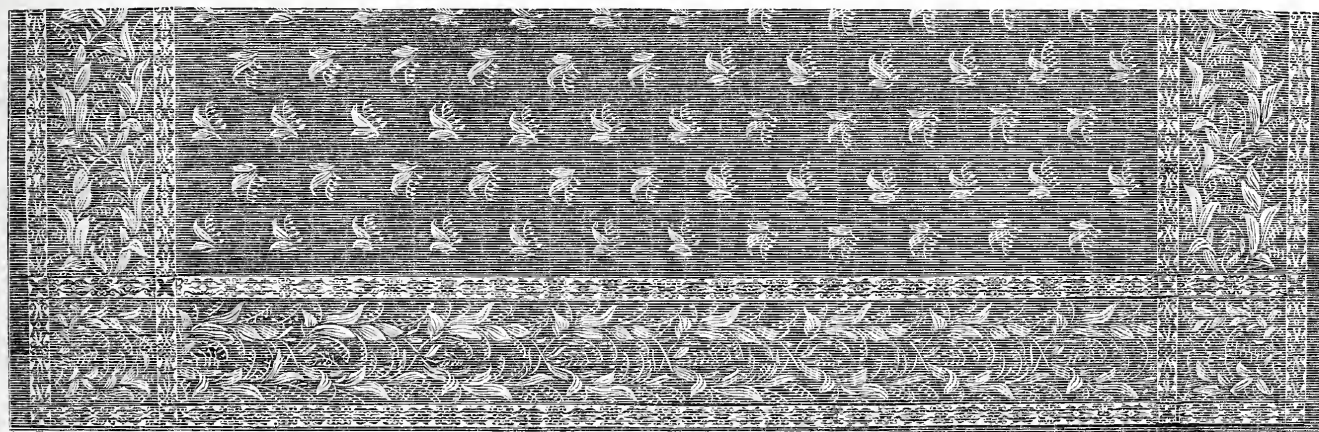


## CONTRIBUTIONS TO THE INTERNATIONAL EXHIBITION, PHILADELPHIA.

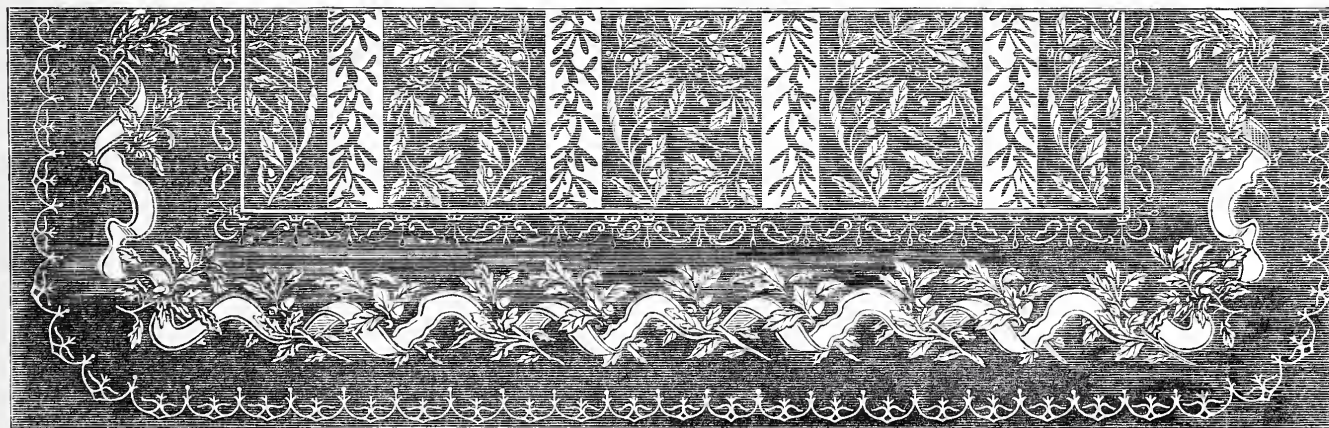
THE firm of JOHN S. BROWN & Co., of Belfast, is eminent for the production of Diapers; having, perhaps, the most extensive trade in the world for that class of linen fabric. Messrs. Brown do not, we believe, thus limit their trade, but, their attention



being especially directed to that branch of it, they aim at excellence in design as well as in material and manufacture, and thus



maintain the acknowledged supremacy of the great commercial capital of Ireland. The peculiar merit of their productions is



that the most ornamental part of the design is on the table when the cloth is in use. We engrave three of their patterns.

The British staff-quarters attract considerable attention, from their Old-World air and pleasant surroundings. These, as we have found opportunity to state elsewhere, are admirably fitted up and arranged by Messrs. Cooper and Holt, of London.

In other portions of the grounds are to be seen the German Government building, the various Halls of the several States of the Union, the pretty little "World's Ticket and Inquiry Office" of Messrs. Cook, Son, and Jenkins, with its accompanying encampment, a glass factory in full operation, photographic galleries, and innumerable restaurants.

1876.

The fact that the British pictures daily attract crowds to gaze upon the canvases of artists previously known solely by name or through the medium of engravings, is one of the strongest proofs that can be given of our common brotherhood. That Philadelphia should be proud of Benjamin West is but natural, and though we in our days can hardly be said to feel any enthusiasm for the works of the second president of the Royal Academy, still the truth of the old copy-book axiom nobly asserts itself—"Art is long." An American artist, a loyalist, is welcomed home—"time is fleeting;" the fact that he was the pet

3 K



Messrs. COOPER and HOLT, of London, contribute several admirable examples of Cabinet-work, of which we engrave one.

To this eminent firm has been confided the fitting up of the offices of the British department, and reports are warm in their



praise. Their productions are of much excellence, in design,

in workmanship, and in materials, and comparatively low in cost.

painter of our third George is forgotten. Thus her Majesty has paid a graceful compliment to the city of William Penn in contributing the well-known 'Death of General Wolfe,' and the Royal Academy merits much praise for its loan of the presentation picture of 'Christ Blessing Little Children.' It is to be regretted that Copley is not present, although the name is destined to survive more as a legal than a limning memory. As the oil paintings in the British section represent, according to insurance, a money value of upwards of £200,000, whilst our artists range alphabetically from Ansdell to Zoffany, and

but few names of note are omitted from the catalogue of two hundred pictures (less one), we have convincing proof that a representative display is furnished in the Art gallery.

For Englishmen on both sides of the Atlantic, this Centennial will be an era, it will unite us more closely than all the treaties that ever were penned or all the protocols ever written; we shall all be proud of our great men, for Penn belonged to us, and Franklin and Washington are of us. So are a thousand other "worthies of the world." A century has passed over; the feuds of the past are dead; distant as the days that produced



Messrs. BROWN - WESTHEAD & Co., of Cauldron Place, Staffordshire



Potteries, are, excepting one, the only British contributors of Porce-



lain and Earthenware, but they amply uphold the honour of the country.



Their works are numerous, including all the varieties of the art. We

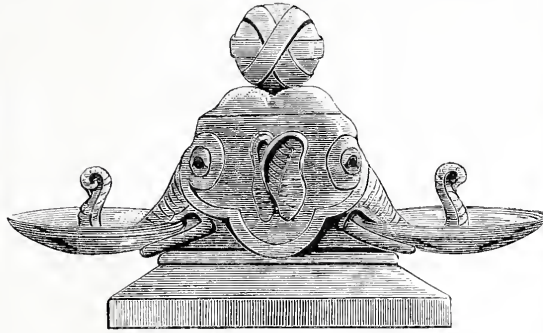


have preferred to select for engraving on this page specimens of articles

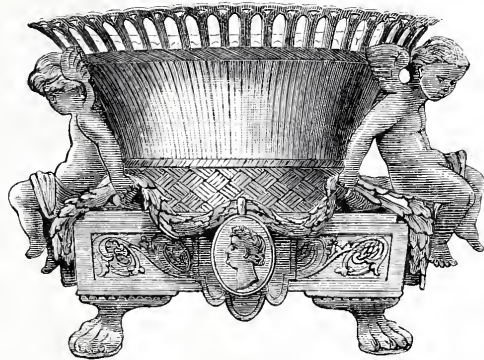
in daily use—the needs of the million—Cups and Saucers and Plates of much originality of design, of



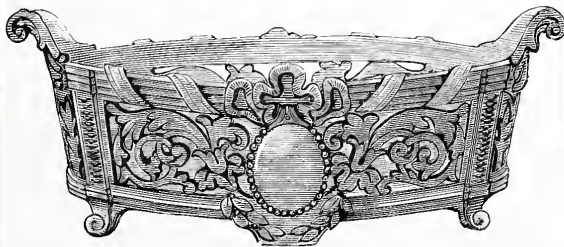
admirable finish in workmanship, and very beautifully painted. The centre column contains examples of



drawing-room and boudoir Jardinières; these are of high excellence, and will enter into successful com-



petition with any that may be sent from France—being productions of first-rate class. It is to be

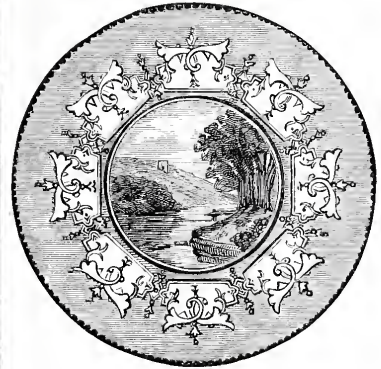


regretted that the other leading establishments of England; are not "aiding and assisting;" the

more especially as the Americans do not as yet seem to have cultivated



the art, and depend much on "the



Old Country" or on France for their



supplies. We have, therefore, spe-



cially to thank Messrs. BROWN - WESTHEAD & Co. for their support.

them; and at this hour, with all who honour bravery, honesty and virtue, no name stands higher amongst our highest, than that of the Great Father of his country—George Washington. But that is a theme that must receive further comment.

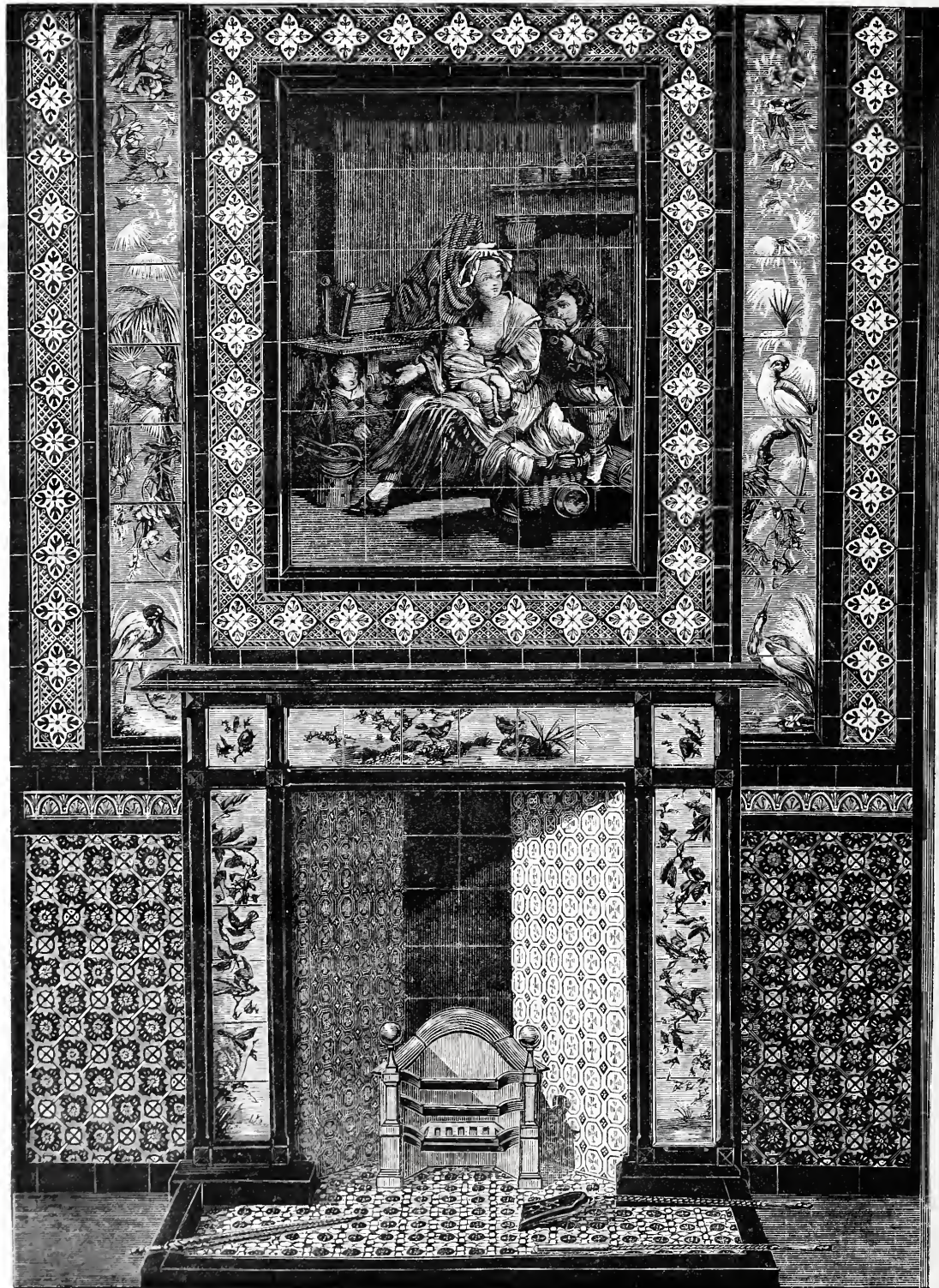
Americans in general, and, naturally, Philadelphians in particular, are very proud of their Great Exhibition; it has begun well, and is not only a big but in every sense a *great* display—and daily the Exhibition excitement seems to increase, so that, no doubt, the Exhibition of 1876 will be "a great success."

We may close this division of our subject by some reference

to a speech recently delivered by Louis Blanc. M. Louis Blanc cited some features of William Penn's youth, which led him to speak of Pennsylvania and of the splendid panorama offered by the Philadelphia Exhibition, surrounded by a double girdle of forests and rivers, of that city which "to-day invites the world to the festival of industry and the festival of liberty." He recalled the fact that at Philadelphia, in 1776, was framed the Declaration of Independence, and that there the first Congress was held. He declared that Philadelphia was the place where the universal Centenary Exhibition ought to



The Tiles of Messrs. MINTON HOLLINS, & Co., of Stock- upon-Trent, are for all the purposes to which the happily-revived



art can be applied—halls, churches, conservatories, exterior decorations—used in a score of ways in which they may have effect.

be held. "To unfurl a banner to the wind, to beat the drum, to parade guns, infantry, and cavalry, in order to frighten the peaceable citizens by this image of war—such is the fashion of celebrating great events in France; but it is not equal to the American idea, which consists in celebrating the festivals of peace by the pacific spectacle of universal industry." The Exhibition, as M. Louis Blanc had explained, is due to private enterprise. "In France," he said, "we do not know what individual action is, and we are rather fond of Government leading-strings. In America it is collective individual effort which pro-

duces great things. *Chacun pour soi, et Dieu pour tous.*" The orator entered into some details on the resources of the Exhibition, the sums voted by Congress, and he dwelt on the fraternal co-operation of all the various States. "It is the great honour of the statesmen of the United States of America to have understood that clemency alone can prevent hatred from surviving the combat, and that peace is really established only when established in men's hearts." He quoted Grant's remark to Lee, "The animosities which attended the war are dying out. We shall soon celebrate their funeral in the Centenary."



## MINOR TOPICS.

THE ROYAL ACADEMY.—Last month we announced that Mr. T. Webster had resigned his position as a member of the Academy: the example has since been followed by Mr. J. F. Lewis, and Mr. W. E. Frost; the names of these three artists will henceforth appear on the roll of "Retired Academicians." The vacancies caused by their retirement will, we expect, be filled up before this number of our Journal is published.

THE INSTITUTE OF WATER-COLOUR PAINTERS has recently added the name of Mr. E. M. Ward, R.A., to its list of Honorary Members. The compliment thus paid to this distinguished painter will, we hope, induce him to contribute occasionally to the gallery in Pall Mall some such drawings as have lately been seen elsewhere.

THE DIRECTORS OF THE AQUARIUM have awarded three prizes of £100 each, and three gold, five silver, and five bronze medals, to artists who contributed to their exhibition of paintings, water-colour drawings, and works in sculpture. The awards were made by Messrs. Millais, Marks, George Leslie, and Mr. S. C. Hall, the four gentlemen appointed by the Art committee; Mr. Weekes was named as a fifth, but he was unable to attend. The following artists received the awards:—*Oil Paintings*—Gold Medal, and £100, C. Green (20); Silver Medals, A. Johnston (90), A. Stocks (173), H. Moore (294); Bronze Medals, A. F. Grace (898), A. De Breanski. *Water Colours*—Gold Medal, and £100, J. D. Watson (727); Silver Medal, W. Hall (525); Bronze Medals, A. Hopkins (552), E. H. Corbould (593). *Sculpture*—Gold Medal, and £100, 'Shorthorn Bull,' by J. E. Boehm; Silver Medal, 'The Falconer,' by G. Simmonds; Bronze Medal, 'Fairy Tale,' by A. Bruce Joy.

AN INTERNATIONAL EXHIBITION AT PARIS, in 1878, is understood to be intended, if not arranged. The project is not universally approved, and whether it will or will not take place is uncertain, to say the least. The proposal, as now suggested, is that the space to be occupied in 1878 shall be much larger and infinitely grander than that of 1867—as much so as the Republic surpasses the Empire in splendour and stability! That is the view of one class. Another, contemplating the restoration of a sovereignty soon, desires the postponement of the scheme until that event has taken place; another, and probably the most numerous, see for manufacturers and designers but little promise of glory in so near a future, and desire to put off an exhibition for which France will not be prepared in 1878. And that, we imagine, will be the result of present discussion. We do not expect such an event to occur so early as it is announced. We question if the present generation will see another in Hyde Park. The managers of 1862, and the "little goes" that succeeded in Exhibition building, so thoroughly disgusted all orders and classes as to render the theme distasteful.

THE BRITISH GALLERY, PALL MALL, is devoted to an exhibition of select modern pictures from the Royal Academy and other exhibitions. In the centre of the gallery stands the charming life-sized 'Phryne' by F. Barzaghi, which called forth so much admiration when exhibited in the Royal Academy a couple of seasons back. Among the more important works will be found an interior by Josef Israels, called 'Domestic Happiness' (151), showing a mother feeding the baby on her knee, enthusiastically aided by the little one at her side, who holds up her spoon, while the father of this healthy couple smokes quietly by the fireside the calumet of peace, and doubtless cogitates quite as much as is good for him. The famous picture by P. H. Calderon, representing 'The Burial of John Hampden,' which our readers will remember on the walls of the Royal Academy a few years ago, is in this collection; so also the well-known picture of 'The Bather,' by Etty, besides smaller, but no less exquisite, examples of the same master. Another Academy picture is F. Barnard's 'Crowd before the Guards' Band,

St. James's Park,' which was so justly lauded last year by the London press. Turner, Old Crome, David Roberts, Richard Wilson, Sir Edwin Landseer, and several other lately deceased British masters, are fairly represented; while current Art is vouched for by Colin Hunter, A. H. Burr, J. Archer, Elmore, Poole, and E. M. Ward.

TO THE FINE ARTS SOCIETY'S GALLERY, now made famous by Miss E. Thompson's Balaclava picture, there have been added lately a few new works of conspicuous merit. One is a large canvas representing Robin Hood and his merry men assembled round the famous oak in Sherwood Forest—an oak which, we believe, is still standing, and through a rent of which, it is said, a coach and four was driven so far back as the close of last century! Beyond this oak we catch a wide gladelike expanse of the forest, and what ought to pass for an excellent idea of the lives led by the merry outlaws. Mr. Edmund E. Warren has always shown a remarkable aptitude for his faithful portraiture of trees and foliage, but we have never seen so ambitious a work as this, or one in which landscape and figures blend so appropriately. Two other works are by Alfred W. Hunt, and represent Whitby town and its noble abbey ruin under two aspects, 'Morning' and 'Evening.' The silvery-grey of the one and the golden glow of the other, were never more charmingly contrasted, or realism more fittingly allied with the poetical and the idealistic. Gradation of tone and tint have been scrupulously watched and reproduced by the artist; and it is simply a recording of fact when we say that these works are the finest as well as the most important he ever produced. In the same gallery will be found a nude marble figure of 'Hesitation,' a young girl seated on a rock, and showing just a touch of hesitation before entering the water. The artist is the young rising sculptor, C. B. Lawes, and if he continues to progress as he has been doing lately, he will achieve a double good, and do honour to the memory of Foley, his master, and delight at the same time every true Art lover.

MR. ARTHUR TOOTH'S collection of pictures and drawings in the Haymarket consists of works from such men as Thomas Faed, H. W. B. Davis, George Cole, Vicat Cole, Marcus Stone, David Cox, and Birket Foster. We were particularly struck with a large landscape by George Cole, the father of the Associate, and with a horse picture by Douglas, who seems to have mastered the texture secret of Sir Edwin, and who certainly, like the great master whom he follows, puts himself in thorough sympathy with the animal he would depict.

INDIA "SPECIAL," BY WILLIAM SIMPSON, F.R.G.S.—This is an exhibition of the sketches taken during the tour in India of H.R.H. the Prince of Wales, by that prince of pictorial correspondents, William Simpson. If ever a man, from his travelled experience, keen observation, linguistic acquirements and ready pencil, was fitted for the arduous duties of a "special," that man is certainly Mr. Simpson. These sketches—mostly in sepia, in rare instances slightly washed with colour—number over two hundred, and represent all manner of subjects, from the most imposing state ceremonials, with all the bravery of war-steeds and gorgeously-caparisoned elephants, to the simplest sketch of a native's head. Interiors, whether representing Christmas observances in the Cathedral of Calcutta, or a ball in the private hall of the emperors of Delhi, come equally ready to the pencil of the artist; and whether it is tiger shooting, or elephant hunting, or the holding of a Grand Chapter of the most Excellent Order of the Star of India, he is equally at home. The architectural, as well as the natural, features of the various lands through which the prince passed so joyously are reproduced with a marvellous fidelity; and Mr. Simpson has given a literary value to the catalogue by the masterly exposition attached to every scene and incident of importance. This exhibition must become highly popular.



FRANCESCO GUARDI.—Two very large pictures by this painter are being exhibited at the gallery, No. 11, Haymarket. They are the property of Mr. Martin H. Colnaghi, who bought them, as we understand, at Marseilles about twenty years ago, but until now has never shown them to the public. They represent views of Venice; one taken from a point in which the Dogana forms a conspicuous object; the other from a point nearly opposite the Rialto. Both canvases are crowded with materials, the latter too much so, perhaps; but everything in both is painted in a most masterly style, and the general effect is really fine, though the Rialto picture is somewhat heavy. In boldness of handling, and richness of colour, Guardi in these works certainly shows himself superior to Canaletto, under whom he studied his art.

MR. NOEL HUMPHREYS has recently executed a series of drawings in water colours of the very rarest Alpine flowers, from specimens grown in England during the past year: the plants selected are as beautiful as the artist's representations of them are remarkable for truthfulness and delicacy of touch: flower painting of such a kind could scarcely, if at all, be excelled. The drawings are on view, for a very short time, at the office of *The Garden*. They were made, so we heard, to illustrate a work on Alpine plants which Mr. W. Robinson, the editor of that publication, is preparing for press, and they are to be engraved as woodcuts. This seems a pity; of course it would greatly increase the cost of the book to have the drawings reproduced in chromolithography, but they are quite worthy of it, while the value of the volume would thereby be augmented almost beyond computation.

M. PLON has made his name famous, not only in Paris, where he is the leading publisher of illustrated books, but in all parts of the world—old and new. Any announcement from his establishment, therefore, carries with it a letter of recommendation; it receives the welcome beforehand to which it is sure to be entitled. He is about to issue a work of comprehensive magnitude, "A General Inventory of the Art Riches of France," to be published in parts and volumes, for the huge undertaking must be the yield of many years. It cannot but be of great value to artists of all classes and orders, but especially to Art manufacturers; there is, indeed, no branch of Art that may not derive aid from the labours of M. Plon and his experienced and accomplished staff. It must at present suffice to extract the following passage from the prospectus:—"Embrassant notre Ecole dans l'universalité de ses œuvres conservées sur le territoire français, *l'Inventaire général des Richesses d'Art* comprend les toiles, fresques, tapisseries, statues, bas-reliefs, émaux, miniatures, camées, gravures, médailles, dessins, etc., exposés dans les monuments civils ou religieux."

THE LION'S BRIDE, by Professor Gabriel Max.—This magnificent illustration of Adalbert von Chamisso's famous ballad is now on view at Mr. Tooth's Gallery, Pall Mall. The keeper's daughter has just told the lion the misery of her wedded life, and at one fell blow he has struck her dead.

"Then feels the mighty brute his love again,  
Beside her corse in grief he lays him down,  
Nor heeds the shouts and angry clamour loud—  
There lies until a bullet ends his pain."

AIDS TO WOOD DRAUGHTSMEN.—Under the title of "lignotint and atrotint," Mr. Binfield claims to have invented an ink, a drawing on paper executed by which may be transferred to a wood block, and at once be ready for engraving by the wood engraver. We have always received with grave doubts suggestions for abridging Art labour; the results have very rarely been satisfactory. This invention has, however, we confess, startled us; we believe it will go a long way to supply a great need. Artists generally object to make drawings directly on the wood; with a few exceptions, such as John Gilbert, Birket Foster, and John Tenniel, the material is distasteful to them. To illustrate books they draw on paper, which other, and usually far weaker hands, copy on to the wood block. The artist, therefore, encounters two perils—first, from his copyist, and then from the engraver. It is not surprising that he often complains of much loss of spirit, feeling, and meaning in the transfer, and that the

best artists will not incur risks when the odds are so much against them. This evil is entirely avoided by the invention we notice; there is something in the ink that sets off on the wood block, without impairing the original drawing; an exact facsimile is obtained, and the draughtsman has only one dread, that of the engraver. We have seen specimens which convince us that such is clearly the fact. Immense good may hence arise; if the artist is assured that he will lose little or nothing by giving his thoughts to millions instead of a few, he will naturally adopt a mode by which fame is augmented and knowledge disseminated; tourists and travellers will draw, as well as write, their experiences, and a prodigious increase of Art force *must* be the consequence. All the aid required is a small bottle of ink, with the pen and pencil, that cost very little, and may be carried in the waistcoat pocket. Beyond question this is far the most simple, rational, and effective of all the aids that have been proffered to wood engravers; it is in no way a substitute; it merely removes the medium between the conception and the execution, and to the profession will be a valuable boon; while to publishers it is of large worth, as not only greatly lessening the cost of wood engravings as illustrations, but assuring accuracy. Our readers who are interested in this issue will do well to try the material: the agents are Messrs. J. E. Richard & Co., 80, St. Martin's Lane; Roberson, 99, Long Acre; and C. Wells, 24, Bouverie Street, Fleet Street.

'THE LAST MUSTER,' by Hubert Herkomer, has been on view at the gallery of Messrs. Pilgeram and Lefèvre, King Street, St. James's, and is being engraved by Arthur Turrell, an artist who will justify in this plate, we have no doubt, the high opinion formed of him by the late Daniel Maclise. Of the painting itself we spoke in the highest terms when it hung in the Academy last year; our opinion of its merits is but confirmed now we have had an opportunity of examining it more leisurely.

MRS. SALIS SCHWABE'S MODEL SCHOOLS AT NAPLES.—There has been, in Old Bond Street, an exhibition of pictures and works of Art, the contributions of friends of Italy both in and out of England. The proceeds of this exhibition will be devoted to the permanent establishment of those schools to which Mrs. Schwabe has given so much of her time and energy. In the spring of 1873 M. Scialoja, the Italian Minister of Public Instruction, conceded to her for a long term of years a large building with extensive gardens, at Naples, with a grant of 24,000 francs. Since then she has received 3,000 francs from the Minister of Commerce, and another 3,000 from the Minister of Public Instruction; and all for the establishment of Kindergarten and elementary schools on the system of Dr. Fröbel. The necessity for maintaining such schools as Mrs. Salis Schwabe contemplates, and has in a great measure already established, arises from the fact that the population of Naples is at this time passing through a crisis of the gravest character, consequent on the suppression of the convents and charitable institutions which maintained legions of paupers totally unaccustomed to labour; and the only hope of meeting this alarming social problem is the establishment of industrial schools, which will transform vagrant and pauper children into intelligent workmen. Among the committee will be found the names of Lord Arthur Russell, M.P., Sir Rutherford Alcock, K.C.B., Baron Heath, Mr. P. Cunliffe Owen, C.B., M. Ernest de Bunsen, Dr. Max Schlesinger, Mr. J. W. Probyn, and Mr. Tom Taylor.

DURING the season there will be held, in the Art Pottery Galleries of Messrs. Howell and James, Regent Street, an exhibition of painted china plates and plaques, of strictly original design. To the successful competitors—whether artists or only amateurs—will be awarded money prizes and medals, and Messrs. E. W. Cooke, R.A., and E. J. Poynter, A.R.A., have consented to act as judges.

THE KING STREET GALLERIES in Covent Garden are devoted to modern British and foreign pictures. A prominent master in this collection is the Hungarian artist Munkacsy, whose strong lights and shades, and no less potent naturalism, remind us of the Tenebrosi who flourished so vigorously at Naples in the



beginning of the seventeenth century. In the choice of subject, too, Munkacsy reminds us of that murderous trio who made Naples too hot for such men as Domenichino, Annibale Carracci, and Guido Reni. 'Le Héros du Village' (50) shows a quarrel in a village wineshop, in which we see a repulsive boor rolling up his shirt sleeves in order to fight with an equally objectionable strolling gymnast. This and the two 'Hungarians' (27) seated in a low public-house, and the other picture entitled 'On the road to the Pawnshop' (37), are all wonderfully realistic; but it is the realism and repulsiveness of Ribera, surnamed Spagnoletto, and no one of gentle nature would ever live in the same house with such brutally forbidding-looking people. There is no denying the artistic fervour of Munkacsy: all we desire to say is, that he gives himself up too much for our individual taste to themes in themselves vulgar and repulsive. But we have the gentle Corot here, and the lively De Nittis, the idyllic Pinwell, and the golden Vicat Cole. There are two of the silvery landscapes also of B. W. Leader, and the famous 'Fallow-Field' (68) leading down to the still lake, which adorned the walls of the Academy last year, and helped its author, J. W. Oakes, more towards his Associateship than any picture he ever painted. Another masterpiece is the group of cattle by H. W. B. Davis, consisting, among other cattle, of two gloriously-painted cream-coloured cows and a calf standing in a marshy meadow on 'A Summer Afternoon' (35). Another deservedly popular artist is L. Fildes, represented here by two rustic lovers in a punt (4). J. Tissot, who, we hope, is satisfied with the success he has encountered since he settled in England, sends

a very interesting picture of the Ex-Empress and the Prince Imperial, in his English Artillery uniform, standing under one of the beech-trees at Camden House, Chiselhurst (20). The likenesses are good, but why place them among the falling leaves of autumn? Winter, we should have thought, to a loyal man like Tissot, would have been more appropriate, inasmuch as it is immediately followed by hopeful spring. There are also pictures here by such highly-approved good masters as Mac Whirter, Colin Hunter, Otto Weber, J. Israels, Dupré, Long, Ruiperez, Webb, and Bertrand.

MR. G. WALTER THORNBURY.—With very much regret we heard of the death, on the 11th of last month, of this gentleman, so well known in the literary world, and an occasional contributor to our columns. Several years ago we published a series of most graphic sketches from his pen, having reference to the life and works of some of our old painters—then deceased; and now the series of papers he has written for us this year, "The Costume of English Women," is suddenly cut short by his untimely death, for Mr. Thornbury was a comparatively young man, not forty-eight, when he died. He originally intended to enter the church, but a literary taste, combined with an ardent love of Art, induced him to turn his attention to writing, and he became a zealous contributor to very many periodicals, besides being the author of several distinct works, of which his "Life of Turner" is perhaps the most conspicuous among his contributions to Art literature. We may find more to say, probably, at a future time about our lamented ally, for we only heard of his decease on the day when this sheet was being prepared for press.

## ART-PUBLICATIONS.

THE student of Architecture—and yet, perhaps, still more, the non-professional amateur desirous of knowing something of an art which he admires—will welcome a book that, originally written in German, now appears in an English dress,\* edited by Mr. T. Roger Smith, a gentleman of considerable practice in the profession here. His introductory remarks explain the nature and scope of the volume, which, he says, is "well known and appreciated in Germany, and deserves the attention of those many English readers for whom the study of architecture possesses attractions. Its claims rest partly on the comprehensive range which the author has taken, and the large amount of information which he has been able to condense into small compass; but chiefly in the fact that a familiar subject is here looked at from what, at least to the English readers, may now be called an almost new point of view." This has reference to the point from which the author has regarded his subject; he has looked at it, and treated it, as one trained in classic traditions and believing in them, and consequently on a different basis from "such writings as those of Street or Scott, Violet le Duc, and Ruskin." Yet, on examining the contents of the volume, we fail to discover that greater prominence is given to Greek, Etruscan, and Roman architecture, than to that of any later period. We notice, however, a division of styles that seems to us somewhat novel. M. Rosengarten classifies his subject under three heads:—Ancient Architecture, which includes Indian, Egyptian, West Asiatic, Chinese, Greek, Roman, &c.; down to the period of the introduction of Romanesque, which forms the subject of the second division, and embraces Byzantine, Mahometan, Turkish, Arabian, the variety of Romanesque as shown in the different European countries; and, lastly, the "Pointed Style (called also the Gothic, or German)." The third division treats of "Modern Styles of Architecture," that had their birth in the Renaissance, which has developed itself in a variety of ways, as one sees in the buildings erected

from about the early part of the fifteenth century down to the present time. We can do nothing more than point out the leading features of this "Handbook," which is certainly one of the most lucid and free from unnecessary technicalities we have ever met with on the subject. The hundreds of engravings are sufficiently good for their purpose, but are rather heavily printed, as if from casts not carefully taken.

'THE SICK MONKEY' is one of the most popular of the many engravings after Sir Edwin Landseer, and one of the most successful of the numerous publications issued by Messrs. Henry Graves & Co. It has been well engraved by Mr. W. H. Simmons. There is a touching story in the composition; the great artist often made the lower animal teach a lesson to man: no so-called human mother could express deeper love and anxiety than does she who in this picture caresses her sick child. The sire looks coolly on, as if the affair in no way concerned him, but the dam has the maternal instinct as warm and as strong as any lady could have for her nursing in long clothes trimmed with lace. The expression is very human, if that be a compliment to the loving sitter for the portrait; the features tell a tale of deep and anxious fear, mingled with hope. The engraving is one that will interest all Art lovers, and all who honour the affection that arises from the "touch of nature" in man or brute.

FOR many years it has been our annual privilege to notice the chromolithographs of Messrs. Rowney & Co.; they have obtained the highest places among Art works, and if there are better, we have not seen better. They always select interesting subjects, that cannot fail to please all Art lovers; such as are desirable acquisitions in homes where works really excellent are coveted, but in which costly originals are not attainable. And as means of intellectual enjoyment the accurate copies are quite as good. It is evident that no expense is spared to render them perfect, sometimes as many as thirty distinct printings being necessary to produce the effect. The issues during the past year are not numerous, but we have two (cows

\* "A Handbook of Architectural Styles." Translated from the German of A. Rosengarten, by W. Collett-Sandars. With 639 Illustrations. Published by Chapman and Hall.



in meadows of course) after Sydney Cooper, and two after Birket Foster; the latter small, but of exceeding delicacy and beauty. There are also others by G. S. Knox and L. J. Wood, but they are not important. The chief feature of the year is a series of studies, in two crayons, after various artists; these are of much interest, and very attractive, either as pictures to adorn a room, or as lessons to the student. It is rare, indeed, to find a collection so instructive. The variety is great: fair maidens, children, and noble animals portrayed to the life, and generally from the life.

It was a kindly act on the part of Mr. Eliot Stock, publisher, to issue, in 1875, a facsimile copy of dear old Isaak's "Compleat Angler," printed in 1653.\* It has been for more than two centuries the "contemplative man's recreation"—the book as well as the sport, the one as delightful as the other: we envy him who, now the summer is with us, can enjoy both. The paper and type in this edition must have been made on purpose; they are exact copies of the old; and in reading it we seem going back a long, long way, to be happy again by the sweet side of some fertile river when the May-fly is about, or—humbler, but perhaps happier—in a punt on the placid bosom of the "old Father."

THERE are not many of Landseer's pictures which manifest humour broadened into fun; the print issued by Messrs. Agnew, entitled 'Little Strollers,' is capital in that way. A pair of dogs gone astray have picked up some odd dresses, and are going about on what used to be called a spree. One of them is a vulgar fellow with a pipe in his mouth; evidently he has beguiled into wrong doing the little petted spaniel, whose sheepish looks contrast with the dare-devil of his associate. The composition is very pleasant. It is not mere portraiture of dogs; the hero and heroine of the picture are more than half human in character, and of the many prints after Sir Edwin there are few better than this to excite the pleasurable sensations derived from Art. It has been multiplied by the *burin* of Mr. T. O. Barlow, A.R.A., one of the heads of the profession.

MR. HUTCHINSON is a member of many learned societies; half his life has been spent in far-off lands and among strange peoples. Of the Brazils, Peru, Buenos Ayres, the Argentine Republic, and Western Africa—having been Consul in all these countries—he has given us in printed volumes a vast amount of useful information; adding largely to our knowledge, while delighting us by the results of close inquiry, much careful search and direct study, enlivened by pleasant characteristic anecdote mingled with serviceable gleanings from history. It was a fortunate appointment, for us, at any rate, that which caused his residence in so many important foreign states. He has now retired from active service, but has not resigned his power to convey instruction. His later work has been done nearer home. It is a strong contrast—that which he writes of Brittany, where his "Summer Holidays" in 1875 were spent.† On this to him new topic he has much to say that is to us new, and very much that is pleasant. Few tourists have done so well in so small a compass. His writing is kindly, genial, graceful, and instructive; and if the subject is trite, no traveller has treated it better, and few so well.

THE science of anatomy is a knowledge indispensable to the designer, the painter, and the sculptor; it is not sufficient to make good outlines, but the framework, muscles, and mechanical movements of the body must also be thoroughly understood. Dr. Morel, who has been for many years attached as Professor to the Academy of Fine Arts, and as Professor of Artistic Anatomy to the Industrial School of Ghent, has sought to produce an elementary work for the students of the plastic art, which was much wanted.‡ In Germany there is the excellent treatise of Dr. Haslip, but no elementary work. In France

there is the artistic anatomy of Dr. Fau, which is not, however, sufficiently didactic. In England we have the beautiful coloured plates of Dr. Owen, the professor charged with the instruction in artistic anatomy. But there is a want of some popular manual for quiet study, and it is much to be regretted that Dr. Morel's book, with its numerous and excellent illustrations, is published in the Dutch language, which is so little understood, or that it could not be brought out in an English edition.

A VERY interesting story, and exceedingly well written, has been contributed by Mr. Scarlett Potter to the series issued by Messrs. Marcus Ward & Co., and merits popularity,\* although its principal worth is derived from the illustrations. These are printed in gold and colours, and are of great excellence in design and execution. The scene is laid a century or so back, so that the artist is restrained by no fetters of modern costume and character. His drawings are very charming, tasteful, graceful, and full of feeling, and give great value to one of the prettiest books of the year.

MR. R. BENTLEY, to whose photographic views of picturesque scenery in Derbyshire we have more than once directed attention, has published a series of pictures of Chatsworth, exterior and interior, with several of the famous sculpture gallery—the grandest and best gallery in England. The photographs are of the highest merit, the productions of an artist who thoroughly comprehends his work, selecting with sound judgment, and manipulating with profound skill. "Lordly Chatsworth" thus receives ample justice. The most romantic, and perhaps the most beautiful of our English counties, is fortunate in having a resident photographer of great ability; and the visitors to Matlock and Buxton may be congratulated in having brought within their reach pictures of places that must live long in memory.

DR. DRESSER'S "Studies in Design," published by Messrs. Cassell, Petter, and Galpin, is drawing to a close, eighteen numbers having been published out of twenty, the prescribed limit. We noticed the work last year, while it was progressing, and need not now say more than what we then in substance stated—that while those for whose benefit it is more especially intended, house decorators, designers, manufacturers, &c., will surely meet with subjects of no little novelty in the way of design, there are also many which, if rather less unfamiliar, are equally striking and characterised by a knowledge of what is required in the way of ornament.

MORE than twenty years have elapsed since the appearance of the first edition, and five years since that of the second edition, of the catalogue of specimens in the Jermyn Street Museum of Geology, illustrating the composition and manufacture of British pottery. Some idea of the interest taken in the subject may be formed from the fact that whilst nearly sixteen years were occupied in exhausting the first edition, the second has run out in about one-third of the time, or even less, for it is stated that the latter has long been out of print; hence the demand for a new edition, which has recently been published:‡ it has been entirely prepared by Mr. Rudler, Assistant Curator of the Museum. The only novelty noticeable in this last edition, are some remarks on Bristol Pottery and Porcelain, and also on Brislington Lustre Ware. The collection in Jermyn Street has a special value in the estimation of all admirers of the ceramic art since the destruction, three or four years ago, of the fine collection in the Alexandra Palace when that building was burnt down.

"MISS HITCHCOCK" wears her "wedding dress" in art and in story, and very well it becomes her;‡ the art is good and the story excellent, full of life, animation, and bustle of the best kind; losing none of its value by suggesting difficulties amounting almost to impossibilities. It is, however, healthfully exciting, and the reader perpetually guesses how it will all end.

\* "Melcomb Manor, a Family Chronicle." By F. Scarlett Potter. Published by Marcus Ward & Co.

† "Catalogue of Specimens in the Museum of Practical Geology, illustrative of the Composition and Manufacture of British Pottery and Porcelain, from the Occupation of Britain by the Romans to the Present Time." By the late Sir Henry De la Beche, C.B., Director, and Trenham Kecks Curator. Printed by Eyre and Spottiswoode, London.

‡ "Miss Hitchcock's Wedding Dress." By the Author of "Mrs. Jerningham's Journal," &c. Published by Marcus Ward & Co.

\* "The Complete Angler; or, the Contemplative Man's Recreation." By Isaak Walton. Being a facsimile reprint of the first edition, published in 1653. Published by Eliot Stock.

† "Summer Holidays in Brittany." By Thomas J. Hutchinson. Published by Sampson Low & Co.

‡ "Handboek der Ontleedkunde, ten behoefte van kunstenaars." Par le Docteur Jul. Morel. Published by E. Rodt, Ghent.





STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.

THERE seems to have been a short period in Landseer's career when the works of Francis Snyders attracted his notice. This old Antwerp animal painter, on whose pictures

Rubens and Jordaens would sometimes work conjointly with him, was famous for representing animals in violent action, either in hunting or in fighting; a few pictures which Landseer painted



*Bull attacked by Dogs (1821).—Lent by John Knight, Esq.*

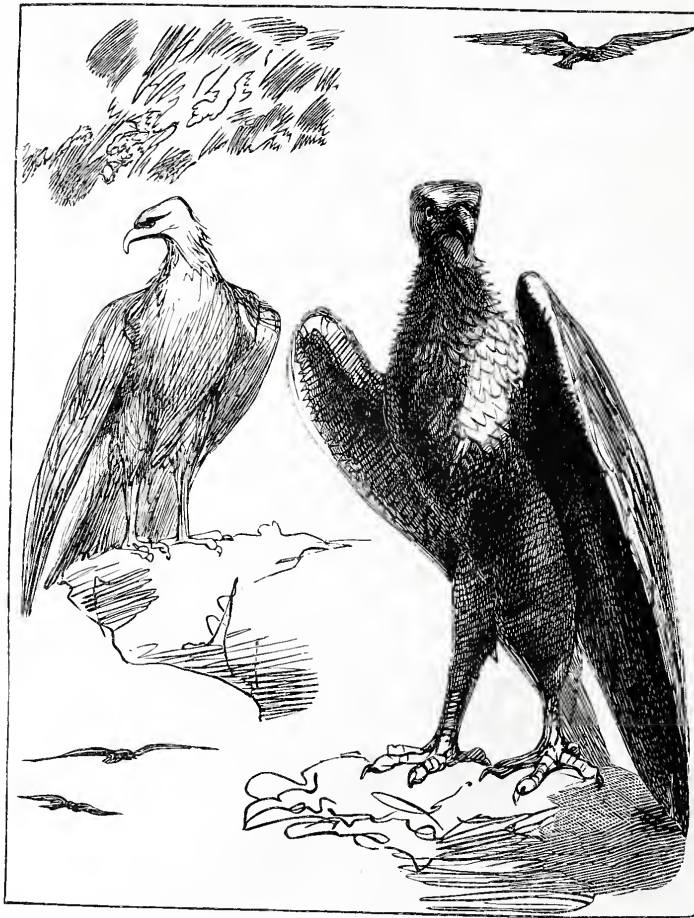
about 1820-21, called by connoisseurs his "Snyders-time," are of this kind: as examples may be pointed out 'A Lion disturbed

at his Repast,' and 'Two Wolves' (1820); and 'Seizure of a Boar' (1821), in the collection of the Marquis of Lansdowne.

August, 1876.



'The Bull,' though, so far as we can ascertain, never carried | beyond the sketch here engraved, undoubtedly belongs to this



*Denizens of the Rocks (1820).*

period. The design is, of course, imaginary, for such a scene | the artist could scarcely have seen in England, and there are



*Dogs setting a Hare (1824).*

some peculiarities about it which are opposed to the presump- | tion of a sketch from nature: for instance, the cow standing



quietly near by, and the unfortunate dog in the air, from whose neck streams a broad ribbon, or something of the kind. Notwithstanding these and other incongruities, the design is very spirited.

The next engraving, 'Denizens of the Rocks,' is from a draw-

ing in pencil, probably of about the same date as the preceding, for the only instance we can find among his recorded works in which vultures are named, is one of the date 1820, called 'The Vultures' Prey,' showing a dead horse, with these ill-favoured birds hovering about the carcass. Landseer, who was then



*The Mountain Stream (1829-30).—Lent by Messrs. Agnew, Waterloo Place.*

only eighteen years of age, had evidently made but little progress in ornithological studies, or he must have looked at the nearer wing of the foremost vulture, in the print here introduced, very indefinitely to have given it so great solidity and

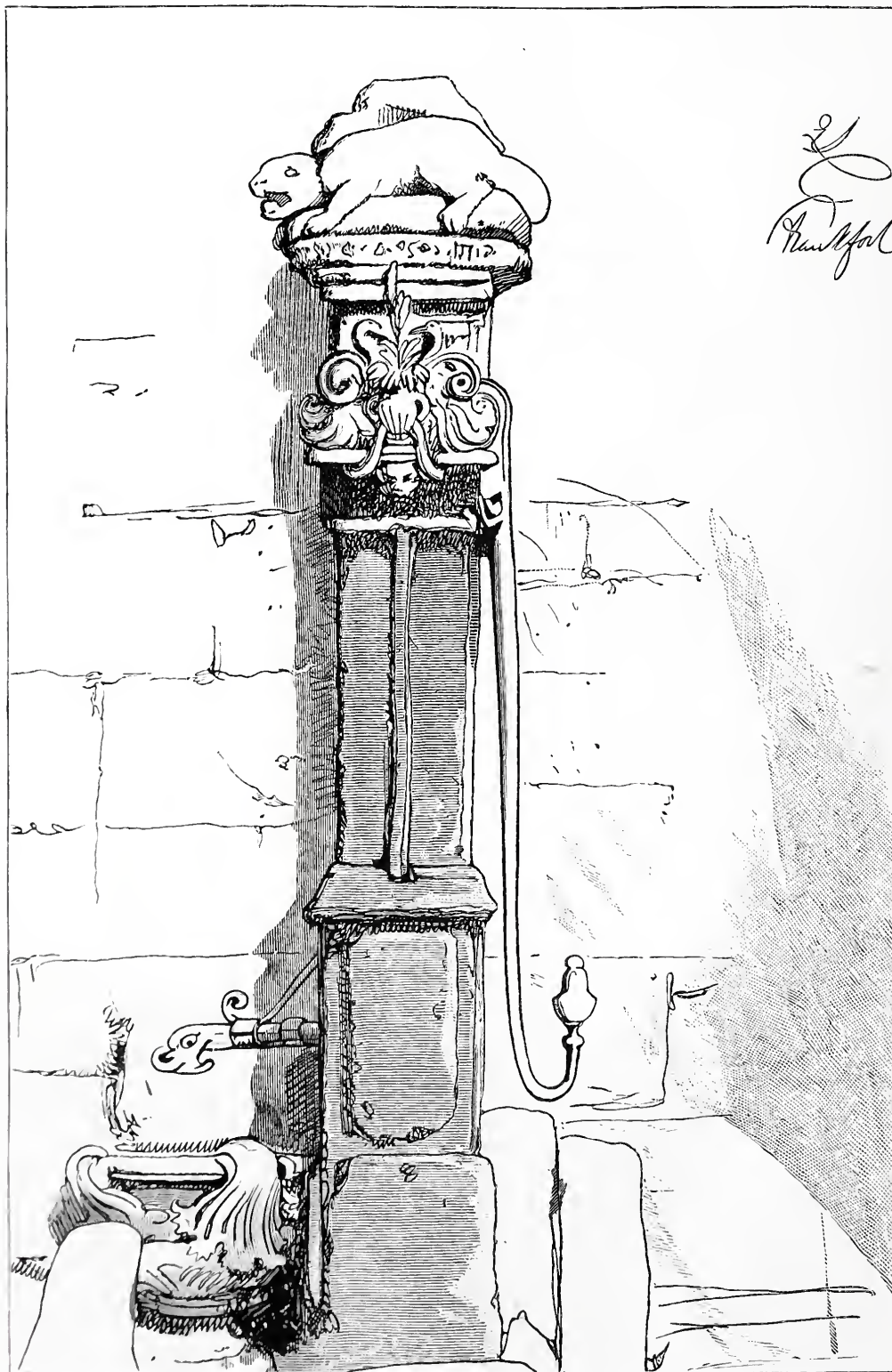
such a form, almost like that of a complete circle perspective shown. The more distant bird is thoroughly lifelike.

When quite a young man, he was accustomed to make many drawings of animals for different illustrated publications, espe-



cially for sporting magazines: in 1824 he produced six drawings of this kind for the *Annals of Sporting*, one of the six being that from which our engraving, 'Dogs Setting a Hare,' is copied: under a clump of broad-leaved turnips the head of the hare is just visible; but her doom is fixed, for the pair of dogs, a pointer and a setter, have scented her whereabouts.

'The Mountain Stream' is from a beautiful and well-finished oil sketch; but, like almost every other similar subject introduced into this series, we have no clue to the locality, though the view is reported to suggest some portions of the mountains surrounding Glencoe. Yet, wherever the place, the scene represents vividly the mountainous landscape of the Scottish High-



*Frankfort*

*A Pump at Frankfort (1840).—Lent by F. Piercy, Esq., Pall Mall, East.*

lands, while the original picture—a small one—is a rich bit of colour. Except that something is required in the foreground to make the background objects keep their places, one could well have dispensed with the formal bare tree-stumps reared up in the

front: certainly more graceful forms might have been given to them. The picturesque old 'Pump at Frankfort' is far less a reminder of Landseer's work in the sketchbook than it is of our worthy friend of long years ago, Samuel Prout.

J. D.



## THE ROYAL ACADEMY EXHIBITION.

## SECOND NOTICE.



R. P. R. MORRIS, one of whose pictures was referred to in our former notice, sends also 'The Sailor's Wedding' (280), and treats it with considerable originality. The procession has taken the nearest way to the church by the beach and along the wave-washed sands; the couples advance arm-in-arm in the most gleeful manner possible, in spite of the half-gale of wind that comes from the sea, and looks from its effects as if it would blow the whole procession "over the hills and far away." But P. R. Morris is joyous and hearty this season, and he must needs follow his humour. Our readers will not be astonished, then, when they hear that his third picture is 'Breezy June' (611). He began, in the catalogue, with a little philosophic lecturing on the inconstancy of man in his relation to woman; next he gives us an hilarious marriage procession in the midst of a hurricane, and now he ends with two lovers smothering each other with hay on breezy June.

The natural tendencies of the mind show themselves as readily on the canvas as they do on the printed page. H. S. Marks, A., as we have seen, has already permitted us to be present at the meeting of two lovers, and he himself delights in delineating the joyous side of life as much as any one; but every now and then—such is his humour—he sinks the artist in the professor, and—as we seem to picture him—with almost platonic dignity of aspect announces to a gaping world the discovery of some profound philosophic truth, and then says when he sees that he has secured their confidence and faith, "But, brethren and friends, I perceive that ye believe these things—now, don't." What we are saying is not a fact about his pictures, but a fact in our mind when regarding them; and a man with our artist's mental habit was as sure, sooner or later, to paint Shakespeare's 'Apothecary' (156), as he was to do any of the inevitable things in life. The passage beginning—

"I do remember an apothecary,  
And bereabouts be dwells,"

down to the closing lines—

"An' if a man did need a poison now  
Whose sale is present death in Mantua,  
Here lives a catiff wretch would sell it him"—

must have haunted Mr. Marks for years; and now that he has got rid of it by throwing the whole thing bodily upon the canvas, he will, no doubt, derive a certain grim satisfaction from knowing that whoever looks upon the passage as he has glossed it will remember it for a lifetime.

J. C. DOLLMAN, one of our coming animal painters, shows us 'The Princess' (80) at her studies, with a couple of remarkably well-painted leopards at her side. W. F. YEAMES, A., is very happy in his 'La Contadinella' (102), the handsome girl we see washing her hands at what does duty for a Spanish pump. The painting here is of the frankest kind, and we look upon the picture as one of the nice things of the exhibition. The artist, in his 'Campo dei SS. Apostoli, Venice' (380), attempts another kind of subject, but not with equal felicity.

W. P. FRITH, R.A., in 132, presents very dramatically a 'Scene from Molière's *L'Amour Médecin*.' But before either this, or his 'Scene from the *Vicar of Wakefield*' (250), illustrative of the passage, "The intervals between conversation were employed in teaching my daughters picquet, or sometimes in setting my two little ones to box, to make them sharp as he called it," we prefer 'Below the Doge's Palace, Venice, 1460,' numbered 350 in Gallery IV. We see a girl whispering eagerly to a monk—probably confessing—through the prison-bars, and we like the picture for that earnestness and truth to human nature which first earned for Mr. Frith a name among living masters for these essential qualities of Art-excellence.

EYRE CROWE'S, A., 'Darning-day, Red Maids' School, Bristol' (146), a row of twenty girls in red dresses and white pinafores seated along the wall of a great room, will be thoroughly appreciated by everybody for the truth and *naïveté* with which the artist distinguishes the character of one girl from that of another. There is, certainly, humour also in the new Associate's 'Rehearsal' (10); but to the general visitor this picture, with its Euelpides, Pisthetairus, and the Chorus of Birds, will prove both literally and metaphorically Greek.

G. CLAUSEN'S 'High Mass at a Fishing Village on the Zuyder Zee' (141), shows a long *queue* of most devout worshippers, beginning with the elderly folks inside the church and gradually descending in the scale of years till we come to the tiny mites of children who kneel with equal reverence outside the door of the sanctuary. There is no reason, however, why this devout assemblage should prevent us smiling at the troubles of the good countrywoman in the cart, whose gallant grey has pricked his ears at the sound of the huntsman's tally-ho, and is now dashing off with evidently every intention of being well in at the death. We are not at all apprehensive for the good woman, because we can see that she understands horses, and that as soon as she has got over her first surprise, she will manage to guide her mettlesome old grey safely down the road. More idyllic in its nature is D. W. WYNFIELD'S 'Market Morning' (138), in which are seen a mother and little girl crossing a small stream on the rough flat stones that serve for bridge, and each carrying a basket—the mother hers on her head, the little girl hers on her arm—with flowers and other home products which they intend disposing of at the neighbouring market.

'Crusaders' (139) by Sir JOHN GILBERT, A., would have delighted the heart of Sir Walter Scott, so full is it of all the fire and warlike pomp of chivalry. We could scarcely imagine a finer illustration to the stanza in "Orlando Furioso," which the English translator has spiritedly rendered thus:—

"They rein their steeds, they strike, they ward by turns,  
Their fury kindles as the combat burns;  
When best their force can plate or joint invade,  
They speed the thrust, or whirl the beamy blade."

Quieter in tone from the very nature of the subject, and, of course, much more suggestive, is Sir John's 'Richard II. resigning the crown to Bolingbroke' (165). We rather wonder at his choosing the following lines for illustration, simply because we think of him more in action than in repose; but on reading them again the wonder ceases, for they are of themselves marvellously pictorial and beautiful. King Richard speaks:—

"Give me the crown. Here, cousin, seize the crown;  
Here, on this side, my hand; on that side, thine.  
Now is this golden crown like a deep well  
That owes two buckets filling one another;  
The emptier ever dancing in the air,  
The other down, unseen, and full of water:  
That bucket down and full of tears am I,  
Drinking my griefs, whilst you mount up on high."

We are reminded, on looking at the full-length portrait of H.R.H. the Duke of Edinburgh in naval uniform, which hangs above Mr. Millais' noble picture, that, as yet, we have given no consideration to this most important, and, to thoughtful people, most interesting and instructive branch of Art. There is no aid to history when moot points arise as to the motives or character of a man comparable to that which we derive from the contemplation of his portrait, always provided the limner has been a capable man. Holbein's portrait of Henry VIII. enables us to form a far more correct idea of the character of that potentate than do the pages of Froude; and although G. KÖBERWEIN'S 'Duke of Edinburgh' (105) is not a masterpiece, after the



manner either of Titian or Velasquez, it is sufficiently honest and accurate as to likeness and general conformation of head, to enable us, as it will enable those of the future who are curious in the personal appearance of royal and imperial personages, to say precisely what manner of man this royal sailor of the Victorian age really was. Near this portrait is one of a seated girl in green-blue dress, with a yellow-frocked doll in her lap (107), by W. Q. ORCHARDSON, A. It is a little ragged, certainly, and by no means so clearly painted as the 'Duke,' hanging above it; but so far as Art force goes there is no comparison.

To the left of the 'Duke' hangs the portrait of a silvery-bearded man, by S. HODGES. It is that of the much-esteemed 'G. R. Ward, Esq.' (110), a man whose family is identified with the history of Art in England more than, perhaps, any other single name we could mention. He is the son of the late James Ward, the Academician, whose vigorous animal-painting so much inspired the early pencil of Sir Edwin Landseer. He is the nephew too, by marriage, of George Morland, another of our English worthies so far as his painting power went, and also the father of the present Mrs. E. M. Ward; his greatest family honour being thus his latest.

In the corner of this Gallery, in the neighbourhood of JAMES TISSOT'S ably-realistic picture of 'The Thames' (113), showing a gentleman and two ladies lounging back comfortably in the stern of what we suppose is a steam yacht—for the rest of the craft is out of the picture—cutting rapidly through the crowded and smoky river below bridge, and above the pretty little cabinet pictures of 'Industry' (115), by A. O'KELLY, and 'Far Away' (116), by FRED MORGAN, hangs one of the prettiest and most sparkling full-faced portraits of a little girl in the whole exhibition; 'Miss Mischief' (118) she is called; her black dress is most tastefully trimmed with lace, and although she may be Miss Mischief at this moment, plucking the apple-blossom, a face so sweet and open could have only one name really, and that would be Miss Trueheart. We will not associate Miss M. BROOKS'S charming *protégé* with the 'Alderman Sir B. S. Phillips' (119), hanging near, to whose portrait B. S. MARKS has done ample justice; we prefer going a few steps farther and linking this ideal of ours—this 'Miss Mischief'—with a name that is noble and heroic, and this we find in 'Captain Burton' (128); F. LEIGHTON, R.A., has exerted all his power to call up from the canvas the scar-furrowed countenance of this wonderful man, swordsman and shot, linguist and traveller, politician, administrator, and philosopher. To the keenness of his glance, to the intense individuality of his face, Mr. Leighton has, we think, done ample justice; but in fixing these the artist has, in some measure, sacrificed the intellectual character of the hero's head by not modelling it in its entirety. Not the face only, but the head as a whole—especially a head of this character—ought to have stood out from the canvas all round. Notwithstanding this, however, Mr. Leighton has produced a portrait which would be remarkable anywhere, and under any circumstances of time or place.

In spite of a slight tendency to hardness, C. E. HALLÉ has been fairly successful with his portrait of 'Sir Charles Stirling, Bart.' (134), and MISS E. MONTALBA altogether so with the comely lady (142), whose lace and grey hair are so well matched and arranged in such perfect taste. The charm of youth comes well out on the canvas under the well-practised pencil of H. WEIGALL, in his portrait of 'John, son of the Earl of Mexborough' (145), and MRS. L. JOPLING has imparted a melancholy grace to the countenance of her mourning 'Alsace' (149).

For strength of the virile kind we go to the portraits by W. W. OULESS. Those we have already passed in the catalogue are 'The Right Hon. Edward Pleydell Bouverie' (77), 'The Right Rev. the Lord Bishop of London' (43); and in Gallery No. V. will be found 'The Hon. Sir R. P. Amphlett, Baron of Exchequer' (425), in his robes, 'The late Earl Stanhope' (430), and 'Admiral Sir Alexander Milne, G.C.B.' (445), in naval uniform. All these are vigorous in treatment, admirable in likeness, and well entitle the painter to the high place we awarded him last year.

For power coupled with spontaneity, for absolute freedom joined to perfect ease, we turn to 'The Right Rev. William Bernard Ullathorne, D.D., O.S.B., Bishop of Birmingham' (15), as depicted in his robes by J. PETTIE, R.A. In his absolute mastery over brush and pigment this artist stands almost alone, and, as a *tour de force* in this respect, his mailed warrior, entitled 'The Threat' (259), in Gallery No. III., is the most startling canvas in the whole exhibition; and one could scarcely imagine that the same painter could have produced the little girl in pale blue, dancing 'A Step' (433) before the gentle dame, her grandmother, so full is the picture of daintiness, and grace, and sweet consent. Without possessing the force of Mr. Pettie, J. ARCHER has much of the Academician's suavity, while retaining all his own individuality as an artist. His illustration to—

"Little Bo-peep has lost her sheep,"

(3), Gallery I., shows a sweetly piquant young thing in her teens, in a blue dress over a striped petticoat—prettily "kilted," as the artist's countrymen would say—with a crook in her hand, standing on a pleasant height overlooking the sea, very sympathetically conceived and carried out; and the remark holds equally good of his 'Spring Flowers: Norah and Hilda, twin daughters of the late David Reid, Esq.' (41). The quaintly sweet little creatures wear mop-caps and white dresses trimmed with blue, and at the feet of one lies a basket of spring flowers. One can scarcely look at this canvas without thinking of Sir Joshua, so suggestive of him and his time are the children, their dresses, and their pose; but it is in more than these that Mr. Archer reminds us of the first President—it is in the perfect manner with which he identifies himself with child-life. He may lack the rich and generous mode in which Sir Joshua displayed his pigments, but he retains all the great man's love and reverence for children. See also Mr. Archer's 'Kitty, the daughter of the Rev. Lancelot Sanderson, in Wonderland' (173); and, for his skill in lady portraiture, 'Mrs. Antrobus' (191), and 'Mrs. Singleton' (210).

Nor must we neglect mentioning, with all due respect, so able an artist as H. T. WELLS, R.A. His 'Lady Rosamond Wallop, daughter of the Earl and Countess of Portsmouth' (27); his 'Mrs. Coleridge Kennard' (157), and 'The Lady Wenlock' (279), show how easily he is at home with patrician beauty; while 'Isaac Crawhall, Esq.' (83), and 'Robert Jardine, Esq.' (235), prove that Mr. Wells can be as manly as ever when occasion requires it. This quality is, in spite of his tendency to dryness, peculiarly applicable to L. DICKINSON'S work, as the visitor will see on reference to his portraits of the 'Rev. Dr. Cookson, Master of Peterhouse' (49), painted for St. Peter's College, Cambridge; 'The Right Hon. Lord Cairns, Lord High Chancellor of Great Britain' (229), painted for Trinity College, Dublin; and of 'Edmund Law Lushington, Esq' (392), late Greek professor in the University of Glasgow. Nor ought we by any means to pass over the portraits of 'Mr. and Mrs. Edwin Edwards' (86), by H. FANTIN, the famous French flower-painter. We have seen portraits by this artist before, but not on the walls of the Royal Academy; and we hope he will give us credit for the catholicity of our hospitality if not of our faith. The fault of his picture lies in the slatiness of its colour; its excellence in the superbly-artistic nature of its modelling.

G. F. WATTS, R.A., one of the greatest of our English portrait painters, gives but two examples of his brilliant powers this season. The one is a full-faced likeness of 'C. Macnamara, Esq., Surgeon to the Westminster Hospital' (1275), intended to be placed in the Native Hospital, Calcutta; the other 'The Right Rev. Edward Harold Browne, Lord Bishop of Ely' (181), presented by the clergy and laity of the Diocese of Ely upon his translation to the See of Winchester. A third picture by this artist is one of a lovely, sweet-mouthed, brown-eyed little girl in round hat, called 'By the Sea: a Study' (164). The notable thing about these portraits, as regards the practice of the artist, is the fact that he has abandoned his low murky tone, and, in respect of colour and general light and shade, leads off now in a higher and livelier key. The change is decidedly for the better; and for one who has been lauded so much for what his



admirers would call his mellowness of tone, but what we have always maintained was an attempt to give artificially that which time alone can satisfactorily impart, to come back thus to nature presupposes an amount of moral courage worthy the masters of the golden age.

Among other notable portraits of the year we would call attention to 'The Rt. Hon. Lord Lytton, Viceroy of India' (240), by J. E. MILLAIS, R.A., and to its pendant, on the other side of the 'Daphnephoria,' 'Mrs. Sebastian Schlesinger' (248). Then in Gallery No. IV. we have 'Her Grace the Duchess of Westminster' (329), one of the most magnificent canvases Mr. Millais ever filled. In the same neighbourhood, immediately above PERCY MACQUOID'S 'Not for You!' (331)—a girl in a tapestried hall, holding aloft a bowl of which sundry dogs, various in breed and size, show a desire to partake; a picture in which he displays in the most pleasing manner his thorough knowledge of dog-nature,—hangs R. LEHMANN'S delightful portrait of 'Mrs. Samuel Carter' (332), and in the same room his no less characteristic likeness of 'The Viscountess Enfield' (312).

Also among portraits of the notable category must be reckoned 'The Countess Beauchamp' (261), by the Hon. H. GRAVES; 'My Lady Belle' (265), by G. A. STOREY, A.; 'Boyce, fourth son of R. H. Combe, Esq.' (268), by C. BAUERLE—a fair-haired boy in profile, scratching figures on the wall. 'Mrs. Prickett' (293), by C. LANDSEER, R.A.; H. VON ANGELI'S 'Prince of Wales' (285). His Royal Highness, when quite a young man, took exception to John Phillip's 'Marriage of the Princess Royal,' because he thought the distinguished Academician had painted him too soft-looking and boyish. M. von Angeli has certainly not erred by going to the other extreme. Then we have 'The Princess Louise' (395), by R. A. MÜLLER; 'The late Lord Lyttelton' (438), a vigorously painted head, by J. H. WALKER; and a very sympathetic rendering of the fair, startling face of 'Miss Ellen Terry' (457), by J. FORBES-ROBERTSON.

'The Viscountess Hood' (617), by L. DESANGES; 'The Rev. John Eyre Yonge, M.A.' (456), by F. G. COTMAN; 'The Lady Auckland' (421), standing in her riding-habit by a tree-shaded terrace, by A. STUART WORTLEY; R. HERDMAN'S 'Thomas Carlyle' (529)—if anything too soft and florid—and Miss M. STUART WORTLEY'S 'Hon. Mrs. J. Stuart Wortley' (536), are all sound examples of the art of portrait painting, and would command attention anywhere. By the way, if Miss Stuart Wortley means the arms blazoned on the wall, in the manner of old painters, to represent those of her gentle sitter, the form of the shield is quite wrong, as the simplest of heraldic manuals will show her.

The frame, however, which encloses most interest in the way of portraiture belongs to C. W. COPE'S picture of 'Selecting Pictures for the Royal Academy Exhibition' (160). We readily recognise Thomas Faed, Frederick Leighton, Philip Calderon, E. M. Ward, Sir Francis Grant, and, in short, the whole of the council assembled. This is an odd present, as it strikes us now, for Mr. G. Moore to make to the Academy; but a century hence it will be an authentic piece of history, and confidently referred to by the student interested in English Art.

The worthy successor of Sir George Harvey in the presidential chair of the Royal Academy of Scotland, DANIEL MACNEE, sends this year three portraits to the English Academy: and they are 'Mrs. David Jeffray' (215); 'Job Anthony Rucker, Esq.' (364); and 'Mrs. Daniel McFarlane' (469); all of them well up to the artist's high mark, and in every way worthy the place the Scottish school has now for several generations taken in the art of portraiture.

Our own esteemed President, Sir FRANCIS GRANT, shows no abatement of vigour, no symptom that his right hand has forgot its cunning; and if he is not exactly renewing his youth, he is at all events, in 'The Muckle Hart' (1341), a noble specimen of a stag and his doe lying behind some grey rocks, bringing back the memory thereof. His portraits are 'The Earl of Milltown' (162), standing in front of his own lake, ensconced in stout leather leggings, holding his hat in his right hand, and a double-barrelled rifle across his left arm—a healthy, hearty, and stalwart man; 'Winter' (185), a lady in muff and furred velvet,

fully prepared for the glorious pastime, not of "rinking," but of skating, reminding us of that splendid portrait he painted years ago of the lady—his own daughter, we believe—walking towards the spectator in scarlet petticoat. The companion portrait of 'Winter' is 'Summer' (194), a sweet lady in white-spotted black dress, a white rose in her black hat, and carrying a plum-coloured parasol. Sir Francis' fifth contribution is a portrait of 'Robert Rodger, Esq., of Hadlow Castle, Kent' (340), standing on his own domain, with his castle for a background, the very picture of—

"A fine old English gentleman,  
One of the olden time."

Resuming our notice of the subject and landscape pictures, we find in Gallery No. III. one of the most robust works, as to handling, E. NICOL, A., ever painted. He calls it 'A Storm at Sea' (152), and makes it all the more impressive by allowing the imagination to do its work, and by showing us its effects on the countenances of the two old salts, one of whom looks through a spyglass, and the hale old woman who peers eagerly through the small square window of their fisher-home. D. MURRAY'S upright picture of 'Rocks and Sea' (155)—a noble, impressive work, where we do see something of the tempest—is fittingly hung near the dramatically-conceived trio in Mr. Nicol's interior.

A picture to which we would draw special attention is C. G. LAWSON'S 'Hop Gardens of England' (161), hanging in the place of honour over the Academy Council picture, by C. W. COPE. We look over miles of lovely hop country, the red-tiled farmhouses on the hillside foreground being almost embowered in the yellow greenery of the abounding plant. The treatment is at once original and truthful, and the Council last year showed how wonderfully human they are by rejecting it.

H. W. B. DAVIS, A., has given himself up more to landscape this year than usual, and one of the finest apologies that possibly could be offered for his so turning aside will be found in his 'Early Summer' (168), cattle and crows in the foreground of a level country, richly wooded and far-reaching. The artist's thorough sympathy with nature is further shown in his ploughing in 'A Spring Morning' (506), and in 'The Rustling Leaves' (550), in a magnificent glade, golden and green. For positive play of sunlight, however, on a positive surface, and that surface the cream-coloured coat of a Picardy mare, nothing could exceed his large work entitled 'Mares and Foals' (557) in the place of honour in Gallery No. VII. The pasturage where this beautiful group of mares and foals disport themselves is close to the coast, and a lovely summer sea forms the horizon of the picture. In a picture so large, and into which the realistic element enters considerably, there was, doubtless, legitimate occasion for the heavy application of pigment, yet we do not remember ever having seen impasto more judiciously employed. This picture is so telling in its treatment, that we shall, doubtless, next year have from other hands several attempts at repeating the effect, if not the theme. E. DOUGLAS'S 'Alderneys' (183), a dun-coloured cow and calf, show that he is a master of animal texture; as 'Home Ties' (435), a bitch looking wistfully after the hounds, but preferring to stay at home with her pups, demonstrates his familiarity with animal habits and instincts. If Mr. Douglas is still in his prime, there is a long and lucrative career before him.

The suggestive quality of P. F. POOLE'S, R.A., colour, as well as the poetic habit of his mind, makes peculiarly grateful to his pencil such subjects as 'The Meeting of Oberon and Titania' (175). Nothing can be more pleasing and enjoyable than the grace of the lovers, the rhythmic movement of the fays, the moon looking over the hills into the quiet lake, all seen by us, through a glamour of tawny light, and touched by the cunning of the artist into mystical issues. Another illustrator of Shakespeare we have in J. R. HERBERT, R.A., who has reproduced in oil his fresco in St. Stephen's of 'King Lear disinheriting Cordelia' (189). It hangs opposite the 'Daphnephoria,' which shows in what high estimation the Council hold their brother-academician.

The 'Mid-day Meal: Cairo' (187), by J. F. LEWIS, R.A., consists of abundance of fruit spread upon a round table. There



are many figures, both of masters and slaves, where the meal is spread, and in the courtyard below, which is as familiarly the resort of pigeons as of people. All the subtle detail of Oriental architecture and tracery played on by Oriental light is as palpably visible in this picture as when, years ago, Mr. Lewis first wakened into delight the frequenters of the Academy. The same qualities, only with more power of colour and greater breadth, come out in his 'Cairo Bazaar' (222), in which we see a *dellâl*, or broker, holding up a shawl of splendid red colour for sale. Near this last hangs a large and interesting view of 'A Zuyder Zee Fishing Haven' (223), by E. W. COOKE, R.A., remarkable for variety of interest and silvery quality of tone. His 'Port on the Zuyder Zee' (573), is also worthy of his pencil, and is as geographically characteristic as either of the two fine Oriental pictures with which he delights us this year. H. JOHNSON'S 'Stonehenge' (221), and J. C. LAWRENCE'S 'Mournful Moments' (220), are small pictures, but by no means the less artistic on that account. Miss F. TIDDEMAN'S sick child sitting up in bed with a glowing red geranium at her side, and an expression of much sweetness on her face, is well-painted, and she has managed to give a pleasant interest to what in other hands might have proved painful. 'Between two Worlds' (225), the artist has named it.

T. FAED, R.A., has always been alive to what there is of sentiment and poetry in familiar life; indeed, he may be said to have created the school, which, for the present, has found its highest exponent in L. Fildes; but for several years back he has confined himself to simple figures, or episodes of limited extent and interest. This year, for instance, there are only two simple figure pictures—of small size, it is true, but delightfully fresh in conception and masterly in execution. The one represents a pensive-looking girl—a Highland girl possibly, for the tendency to melancholy is noticeably characteristic of the Celtic race—sitting on a heather bank: 'She never told her Love' (219); and although these opening words of the beautiful passage so familiar to us all have times without number been the text of artists, it never received so familiar and so direct a gloss as in the figure before us. While thus sensitive to all that is gentle, and pensive, and touching—whether from "puirtit cauld or restless love"—he is no less awake to the fact that the general work of the world must be carried on, and that to do it health and strength, and ready-handedness, are needed qualities, which bow to sorrow but for a moment and laugh at sentiment. With some conviction of this kind he has painted 'Morning'

(213), a buxom, lively lass standing barefooted on the floor, fastening her dress of the most homely and lovely greys and greens, preparatory to her going downstairs, and addressing herself—as we know she will—with renewed vigour to the household duties of the day. This, to our thinking, is one of the sweetest bits of work as to light, tone, and colour which Mr. Faed ever produced.

A. ELMORE'S, R.A., imagination, for the most part vigorous and healthy, has a tendency every now and then to wander off into the regions of the forbidding and the unearthly. His 'Eugene Aram' (201), is painful to confront even for a few minutes, because of its grim reality. Before his famous "tramp, tramp" picture, we could stand for any length of time, because, however terrible the demon rider and his steed, we knew the whole thing to be a fabrication of the poet's brain, and that it never could have happened. But the picture of this "melancholy man" is the picture of a reality. We know he was arrested for murder one night, and the artist shows us its murky and cheerless character, and his precise aspect and bearing when taken.

"That very night, while gentle sleep  
The urchin eyelids kiss'd,  
Two stern-faced men set out from Lynn,  
Through the cold and heavy mist,  
And Eugene Aram walked between,  
With gyves upon his wrist."

Mr. Elmore has been but too successful for the comfort of the onlooker; and after an intense gaze of fully a minute's duration one turns with relief to such pictures as Miss H. MONTALBA'S 'Early Spring;' the two 'Daughters of Carl Siemens, Esq.' by J. SANT, R.A. (197), with their fresh innocent faces, white dresses and pale lilac trimmings; to J. AUMONIER'S honest 'Toilers of the Field' (207), wending their way by a calm riverside after a hard day's haymaking; to W. C. T. DOBSON'S, R.A., Eastern girl going to the temple, with a pair of ring-doves as an offering (227), or to J. C. HORSLEY'S, R.A., family party of the olden time 'Coming down to Dinner' (209).

W. F. YEAMES, A., whom we have already noticed with commendation, shows in 'The Last Bit of Scandal' (233) how carefully he has studied the period. Two sedan-chairs have met each other, and being set down and their tops lifted up by the bearers, their occupants, a lady and gentleman, show their heads above, and presently in their chat get deeply into "the last bit of scandal." The spirit as well as the body and pressure of the time has been humorously seized by the artist.

(To be continued.)

## OXEN AT THE TANK: GENEVA.

FROM THE DRAWING IN THE POSSESSION OF H. W. F. BOLCKOW, ESQ., M.P.

Sir E. LANDSEER, R.A., Del.

C. COUSEN, Engraver.

AMONG the numerous drawings sold, with other contents of Landseer's studio, after his death, there were few more eagerly coveted than this, to judge from the price—upwards of three hundred guineas—at which it was knocked down. It is not, moreover, a drawing highly finished in colours, but is executed simply with pen and ink, and is slightly tinted, and in size is not much larger than our engraving. We must look for its value then in something beyond that element, colour, which usually goes so far to make a picture of almost any kind attractive, and this is to be found in the truthfulness of the artist's representation and in the consummate skill with which the group is composed. Just study those two heads for a few moments, and mark how different are their expressions, though to an ordinary eye observing the animals as they move along the street, or even when standing at the tank, little or no variation would be apparent. Note, too, how different in form are the horns of the two animals; a small matter in itself, probably some may think, but not so, undoubtedly, from a pictorial point of view. The fact is that the interest of the drawing

centres in these two heads, which are instinct with animal life—though the *life* is just now of a dozy, dreamy kind—and beautiful in artistic arrangement, while most effective in the management of light and shade. The oxen are yoked together, and have most probably been at work in the streets; their owner, or driver, the woman with the huge spreading hat, which serves the purpose of an umbrella in the rain and of a sunshade in the heat, has now brought them to the tank for water; they have evidently satisfied themselves, or they would not stand with such apparent indifference before the water; the woman, with her hand on the back of the animal nearest to her, watches both patiently, to ascertain whether she may now venture to lead them away. Mr. Bolckow, to whom we are indebted for the loan of this drawing, has nothing finer among the many in his possession.

Landseer made a tour on the Continent in 1840; Geneva was one of the places he then visited, and there he found many subjects of a somewhat similar kind to this: several of them have appeared among the woodcuts from his sketches published in our Journal during the last and present years.





SIR E. LANDSEER, R.A. DELT.

C. COUSIN, SCULPT.

OXEN AT THE TANK: GENEVA.

FROM THE DRAWING IN THE POSSESSION OF H. W. F. BOLCKOW, ESQ., M.P.







## THE STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

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

BY S. C. HALL, F.S.A., AND LLEWELLYNN JEWITT, F.S.A.

## RABY CASTLE, DURHAM.



THE family of Vane, of which the Duke of Cleveland is the head, is of very high antiquity, and, unlike many of our noted families, has been continued in unbroken succession from at least the time of the Norman Conquest down to the present hour. The first of whom we have any authentic record—although doubtless the family might be traced much further back still—is Howell ap Vane, who was living in Monmouthshire antecedently to the Conquest; his son, Griffith ap Howell Vane, married Lettyce, daughter of Bledwyn ap Kynvyn, Lord of Powys, who was founder of three noble tribes of Wales, and by usurpation sovereign of North and South Wales. Their son was Enyon, or Ivon, "the Fair," who married a daughter of Owen ap Edwyn Meredith. Passing on through the three next generations, we come to Sir Henry Vane, knighted at the battle of Poitiers, in 1356, where he claimed to have assisted in taking

prisoner John, King of France, who, in token of his captivity, took off his dexter gauntlet and gave it to Vane; from that moment he adopted it as his cognizance, and it has been continued both as a crest and as a charge on the shield of arms. He married Grace, daughter of Sir Stephen de la Leke, and was succeeded by his son, John Vane, whose great grandson, Henry Vane (his elder brother having died without issue), married Isabella, daughter of Henry Persall, or Peshall, by whom he had a family of eight sons and two daughters, and in default of issue of the eldest two, was succeeded by his third son, John Vane (whose younger brother, Sir Ralph Vane, married Elizabeth, known as "the good Lady Vane," and was knighted at the siege of Bulleyn in 1544; he afterwards purchased Penshurst, was attainted 4th Edward VI., executed on Tower Hill, and his estates were forfeited). John Vane, who was of Hilden, in Kent, assumed the name of Fane in lieu of Vane, and married Isabella, daughter of John Darknoll, or Darrell, and was succeeded by

*Raby Castle, West Side.*

their second son, Richard Fane, of Tudeley; at whose death, in 1540, he was succeeded by his only son, George Fane, of Bad-sall, who married Joan, daughter of William Waller, of Groom-bridge, from whom the present Earl of Westmorland is descended. The fourth son of John Vane, or Fane, of Hilden, was John Fane, who was in possession of Hadlow when his uncle, Sir Ralph, was executed. He married Joan, daughter and co-heiress of Sir Edward Hawte, of Tonbridge, by whom, with others, he had a son, his successor, Henry Fane, of Hadlow,

who took part in Wyatt's insurrection, was committed to the Tower, but afterwards pardoned and released.

His grandson, Sir Henry Fane, resumed the ancient patronymic of his family, Vane, in lieu of Fane, and this has continued to the present time. This Henry Fane, or Vane, was knighted in 1611, and was constituted one of the regents of the kingdom for the safe keeping of the Queen, Prince Charles, and the rest of the royal children. In 1616, on the disgrace of Robert Carr of Fernhurst, Earl of Somerset, Sir Henry Vane received a lease from the trustees for support of the household of Charles, Prince of Wales, for the remainder of the term granted to

\* Continued from page 207.



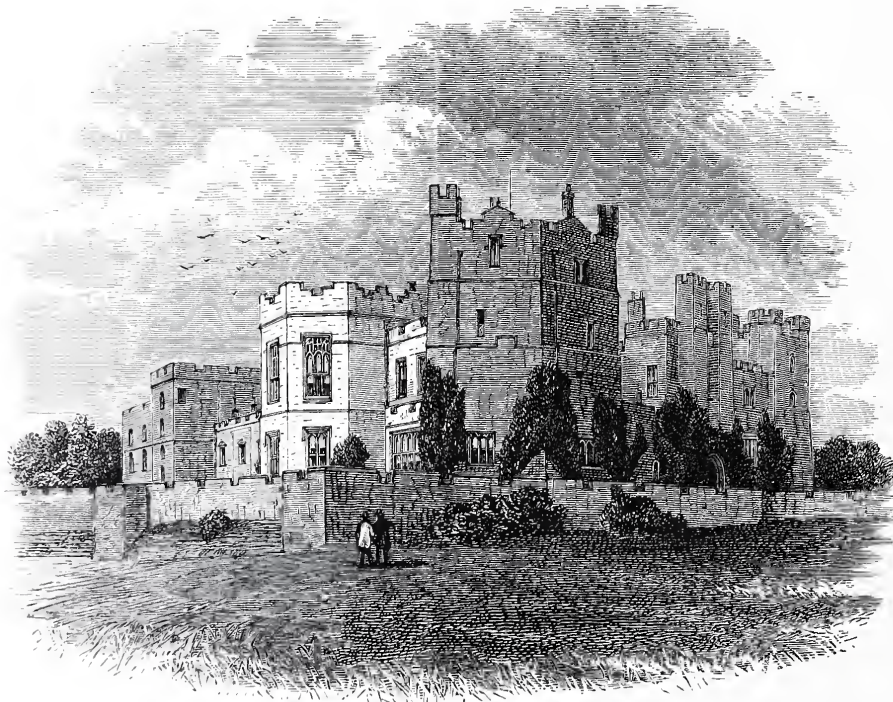
Carr. He was principal Secretary of State to James I., and Cofferer of the Household to Charles I. In 1626 he purchased the castle and manor of Raby, and in 1632 was sent as ambassador to Sweden to expostulate with Gustavus Adolphus in favour of the Elector Palatine. In the following year he nobly entertained the King at Raby, on his journey to and from Scotland, on the occasion of his coronation. He married Frances, daughter of Thomas Darcy, of Tolleshunt Darcy, and died at Raby Castle in 1654. By this union he had seven sons—viz. Thomas and John, who died in infancy; Sir Henry Vane, who succeeded him; and Sir George Vane, from whom the Marquess of Londonderry, who sits as Earl Vane, is descended; Sir Walter Vane, Charles Vane, and William Vane—and eight daughters, among them were Margaret, married to Sir Thomas Pelham, from whom are descended the Duke of Newcastle and the Earl of Chichester; and Frances, wife of Sir Robert Honeywood.

Sir Henry Vane (third son), who succeeded his father in the estates of Raby, Fairlawn, Shipborne, &c., in 1654, had a very chequered but historical life. He was educated at Westminster and Oxford, proceeded to Geneva, and afterwards to America,

where he was elected Governor of Massachusetts. He was also M.P. for Hull and other places, and was knighted in 1640. He is characterised as "one of the most turbulent enthusiasts produced by the rebellion, and an inflexible Republican" by some; but by Milton as—

"Vane, young in years, but in sage counsel old."

In 1659 he was, in Pepys's own words, "this day voted out of the House, and to sit no more there; and that he would retire himself to his house at Raby." And again, a month later, "This day, by an order of the House, Sir H. Vane was sent out of town to his house in Lincolnshire." In 1661 he, with Lambert and others, was sent prisoner to Scilly. He had in former years been joined with Sir William Russell in the office of Treasurer of the Navy, which yielded an annual income of £30,000; but although, as survivor of Russell, the whole of this was his by patent for life, he voluntarily and disinterestedly gave it up to Parliament, reserving only a salary of £2,000 a year for an agent. A series of charges having been drawn up against Vane—principally arising out of his just indignation having been aroused at the title of Raby having been given to the Earl



*Raby Castle, South and East Sides.*

of Strafford—he was, on the 6th of June, 1662, found guilty of high treason, and, on the 14th of the same month, beheaded on Tower Hill. Of this execution it is needless to give any particulars beyond those written, the same day, by Pepys. He says: "Up by four o'clock in the morning, and upon business at my office. Then we sat down to business, and about eleven o'clock, having a room got ready for us, we all went out to the Tower Hill; and there over against the scaffold, made on purpose this day, saw Sir Henry Vane brought. A very great press of people. He made a long speech, many times interrupted by the sheriffe and others there; and they would have taken his paper out of his hand, but he would not let it go. But they caused all the books of those that writ after him to be given the sheriffe; and the trumpets were brought under the scaffold that he might not be heard. Then he prayed and so fitted himself, and received the blow; but the scaffold was so crowded that we could not see it done. But Boreman, who had been upon the scaffold, came to us and told us, that first he began to speak of the irregular proceeding against him; that he was against Magna Charta denied to have his exceptions against the indictment allowed: and that there he was stopped

by the sheriffe. Then he drew out his paper of notes, and began to tell them first his life; that he was born a gentleman, that he was bred up and had quality of a gentleman, and to make him in the opinion of the world more a gentleman, he had been till he was seventeen years old a good fellow, but then it pleased God to lay a foundation of grace in his heart by which he was persuaded, against his worldly interest, to leave all preferment and go abroad, where he might serve God with more freedom. Then he was called home and made a member of the Long Parliament, where he never did to this day anything against his conscience, but all for the glory of God. Here he would have given them an account of the proceedings of the Long Parliament, but they so often interrupted him that at last he was forced to give over, and so fell into prayer for England in generall, then for the churches in England, and then for the City of London: and so fitted himself for the block, and received the blow. He had a blister, or issue, upon his neck, which he desired them not hurt: he changed not his colour or speech to the last, but died justifying himself and the cause he had stood for; and spake very confidently of his being presently at the right hand of Christ; and in all things appeared the most



resolved man that ever died in that manner, and showed more of heate than cowardice, but yet with all humility and gravity. He answered, 'Nay,' says he, 'you shall see I can pray for the King: I pray God bless him!' The King had given his body to his friends, and, therefore, he told them that he hoped they would be civil to his body when dead; and desired they would let him die like a gentleman and a Christian, and not crowded and pressed as he was."

This unfortunate but gifted member of the family of Vane had married, in 1639, Frances, daughter of Sir Christopher Wray, Bart., of Ashby and Glentworth, in Lincolnshire, by whom he had issue seven sons, five of whom died young. The fifth son was Sir Christopher Vane, who was knighted 1688, made a Privy Councillor, and in July, 1699, created Baron Barnard of Barnard Castle, county of Durham. He married Elizabeth, eldest daughter of Gilbert Holles, third Earl of Clare, and sister of John Holles, Duke of Newcastle. By her Baron Barnard had issue, with others, a son, Gilbert Vane, who succeeded him; and another son, William Vane, who was created Viscount Vane and Baron Duncannon. This Viscount Vane married

Lucy, daughter of William Jolliffe, Esq., of Caverswall, in Staffordshire, and was father, by her, of William Holles Vane, second Viscount, whose wife (Frances, daughter of Francis Hawes, of Purley Hall, and widow of Lord William Hamilton) was the notorious Lady Vane, whose intrigues and disreputable course of life form the subject of the "Memoirs of a Lady of Quality" in "Peregrine Pickle," which were "written by herself, which she coolly told her lord to read."

Gilbert Vane, second Baron Barnard, who succeeded his father, the first Baron, in 1723, and died in 1753, married Mary, daughter and heiress of Morgan Randyll, of Chilworth, by whom he had six sons and three daughters. His eldest son and successor was Henry, third Baron Barnard, a Lord of the Treasury, who, in 1754, was advanced to the dignity of Viscount Barnard and Earl of Darlington. This nobleman, of whom Lord Orford wrote, "He never said a false thing nor did a bad one," married, in 1725, the Lady Grace, daughter of Charles Fitzroy, first Duke of Cleveland, by whom he had issue three sons and three daughters. The eldest son was Lord Henry Vane, who succeeded his father as second Earl of Darlington and fourth



*Raby Castle, South Side.*

Baron Barnard; he married Margaret, sister of the first Earl of Lonsdale, and dying in 1792, was succeeded by their eldest son, William Henry, as fifth Baron and third Earl.

This nobleman, who held many important appointments, was born in 1766; in 1827 he was advanced to the dignity of Marquess of Cleveland, and in 1833 was again advanced to the title of Duke of Cleveland, and had the Barony of Raby conferred upon him. He died in 1842, having been married twice: first, in 1787, to the Lady Katharine Margareta Powlett, daughter and co-heiress of the sixth and last Duke of Bolton, and a co-heiress of the Barony of St. John of Basing; and secondly, in 1813, to Elizabeth Russell, of Newton House, Yorkshire. By his first marriage the Duke had issue three sons (who have each in succession become Dukes of Cleveland) and five daughters, one of whom, Lady Louisa Catherine Barbara, married a brother of the first Lord Forester, and the Lady Arabella, who married the third Lord Alvanley. The Duke was succeeded at his death, in 1842, by his eldest son, Henry Vane.

Henry Vane, second Duke and Marquess, third Earl and Viscount, and sixth Baron, was born in 1788 and died, with-

out issue, in 1864, having married, in 1809, Lady Sophia, daughter of the fourth Earl Powlett. He was succeeded by his brother, William John Frederick Vane, as third Duke and Marquess, fourth Earl and Viscount, and seventh Baron, who assumed the surname of Powlett in lieu of that of Vane, but in 1864 re-assumed his original patronymic of Vane. His grace married, in 1815, Caroline, fourth daughter of the first Earl of Lonsdale, but died without issue in 1864, when he was in turn succeeded in his titles and estates by his brother, the present Duke of Cleveland.

The present noble head of this grand old family, whose genealogy we have thus briefly traced, is Harry George Powlett (late Vane), Duke of Cleveland, Marquess of Cleveland, Earl of Darlington, Viscount Barnard of Barnard Castle, Baron Barnard, and Baron Raby, a Knight of the Garter, &c. His grace is, as has been shown, a son of the first Duke of Cleveland, and brother of the second and third Dukes. He was born in 1803, and succeeded to the titles and estates in 1864, when, by royal licence, he assumed the surname and arms of Powlett in lieu of those of Vane. His grace, who was educated at Eton and at



Oriel College, Oxford, was attached to the embassy at Paris in 1829, and was appointed Secretary of Legation at Stockholm in 1839. In 1854 he married Lady Catherine Lucy Wilhelmina Stanhope, daughter of the late Earl Stanhope (President of the Society of Antiquaries), and widow of Lord Dalmeny, son of the Earl of Rosebery, by whom, however, he has no issue, so that at his decease—his brothers, the second and third Dukes, having also died without issue—the titles, with the exception of that of Baron Barnard, will become extinct. The heir to the Barony of Barnard is Morgan Vane, Esq. (only son of the late Rev. Robert Morgan Vane), great grandson of the Hon. Morgan Vane, brother of Henry, third Baron Barnard, who, as we have shown, was created Viscount Barnard and Earl of Darlington. This Hon. Robert Morgan Vane married, as his first wife, Margaretta, daughter of Robert Knight, and ultimately heiress to Robert, Earl of Catherlough, from which marriage the present heir-presumptive is descended.

The arms of Vane are (as already explained, from the circumstance of one of the family taking the French King prisoner at the battle of Poitiers) *azure*, three dexter gauntlets, *or*. These were borne by the Duke of Cleveland quarterly with those of Fitzroy, being the royal arms of King Charles II., viz. one and four France and England quarterly, two Ireland, three Scotland; the whole debriused by a baton sinister, compond of six pieces, *ermine* and *azure*, the supporters being dexter, a lion guardant, *or*, ducally crowned with a ducal coronet, *azure*,

gorged with a collar, counter compond, *ermine* and *azure*; sinister, a greyhound, *argent*, gorged with a collar, counter compond, *ermine* and *azure*, being the supporters of Fitzroy, Duke of Cleveland, granted to Vane on being advanced to the Marquisate in 1827. Crests: Vane, a dexter arm in a gauntlet grasping a dagger; Fitzroy, on a chapeau, *gules*, turned up, *ermine*, a lion passant-guardant, *or*, crowned with a ducal coronet, *argent*, and gorged with a collar, counter-compond, *ermine* and *azure*. Motto, "Nec temere, nec timide." On the assumption of the name and arms of Powlett, the arms, as now borne by the Duke of Cleveland, are, *sable*, three swords in pile, points downwards, *proper*, pomels and hilts, *or*. Crest, on a wreath, a falcon rising, *or*, belled of the last, and ducally crowned, *gules*. Supporters and motto as before. The arms of the Earl of Catherlough, which the heir-presumptive is entitled to quarter with his own of Vane, are, *argent*, three bendlets, *gules*; on a canton, *azure*, a spur with the rowel downwards, strapped, *or*. Crest, on a wreath, *argent* and *gules*, a spur, *or*, between two wings erect, *gules*. Motto, "Te digna sequere."

The Duke of Cleveland is patron of twenty-four livings, thirteen of which are in Shropshire, one in Northamptonshire, two in Durham, two in Somersetshire, one in Yorkshire, two in Devonshire, two in Dorset, and one in Cornwall. His principal seats are Raby Castle, Durham, and Battle Abbey, Sussex.

(To be continued.)

## OBITUARY.

### THOMAS EARLE.

THERE is a sad and affecting story recorded in connection with the death of this sculptor, which occurred at his residence in Vincent Street, Ovington Square, on the 28th of April. A correspondent of the *Times* wrote thus a few days after Mr. Earle's decease:—"For above thirty years he exhibited, whenever he had a chance, most artistic works, notably, 'Sin Triumphant,' 'L'Allegro,' 'Hyacinthus,' 'Ophelia,' 'Titania,' 'Miranda,' while his bust of her Majesty, now in his gallery, shows how powerful he was in portrait busts. Yet his works were frequently rejected by the Royal Academy, and he lay down quietly to die, and did die without a murmur or a pain, on finding that his last work, on which he had been employed three years, 'Alexander the Great,' was rejected by the Royal Academy this year." A melancholy termination to the career of an artist who, for nearly forty years, had been before the public, and most creditably.

While a student in the Academy Mr. Earle gained, in 1839, the gold medal and another prize for the best historical group, the subject being 'Hercules delivering Hesione from the Sea-

monster.' For a period of twelve or fourteen years subsequently he worked in the studio of Sir Francis Chantrey as designer and modeller, and under this sculptor he executed the equestrian statue of George IV. in Trafalgar Square. The first work he exhibited at the Academy was in 1834, 'The Age of Innocence, a Group;' the last, 'A Flower-girl of Capri,' in 1873. He died at the age of sixty-five.

### E. LANDSHEER.

Far more melancholy even than the above story is that of the death of Mr. E. Landsheer, also a sculptor, who died by his own hand, on the 21st of May, at the age of forty-two. We know nothing of his history, but remember seeing his works occasionally in the Royal Academy; for example, 'Mother's Love,' and 'Young Equestrian,' in 1864; a 'Student of Christ's Hospital,' and 'Sheherazade,' in the next year; 'The First Pocket,' in 1867; 'The Close of Day,' and 'Bust of J. Durham, Esq., A.R.A.,' in 1868; 'Guess my Name,' in 1869. These works suffice to show that the unhappy sculptor was not without talent.

## THE SYREN.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

C. L. MÜLLER, Painter.

H. BOURNE, Engraver.

THE name of Müller is one so familiar in the annals of painting, both ancient and modern, that without a tolerably accurate acquaintance with the works of the several artists, particularly those of our own time, it is not very easy to distinguish between them. In the case of the picture here engraved there is, however, no difficulty in ascribing it to Charles Lewis Müller, the famous French painter, commonly known as "Müller of Paris," by way of recognition or distinction. He was a pupil of Cogniet and of Gros, and has obtained high repute in his native country by several large historical pictures, especially such as 'The Martyrdom of St. Bartholomew,' 'Diogenes

and his Lantern,' 'Satan leading Christ up into the Mountain,' 'Massacre of the Innocents,' 'The Roll Call of the Victims of the Days of Terror,' now in the gallery of the Luxembourg, 'Arrival of the Queen of England at St. Cloud.' Among his single figures may be pointed out 'Spring,' 'Lady Macbeth,' 'Haidée,' and 'The Syren;' for this latter picture the painter evidently selected an eastern model. The face expresses a kind of dreamy indolence, but the whole composition suggests little more than a richly-attired female, of a peculiar national type, seated listlessly in a luxuriously-furnished apartment. As an example of brilliant colour the picture is conspicuous.





THE SYREN.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.







## THE COSTUME OF ENGLISH WOMEN

FROM THE HEPTARCHY TO THE PRESENT DAY.

By WALTER THORNBURY.

## CHAPTER IV.



HE female dress of the reign of James I. very much resembled that of Elizabeth, but if anything, the farthingale was more exuberant and extravagant. Bulwer, in his "Pedigree of the English Gallant," tells a story of a "vardingale," which shows what astonishment they produced in countries where they were seldom seen.

When James I. sent Sir Peter Wyat as his ambassador to the Grand Seignior at Constantinople, the sultanness expressed a great desire to see Lady Wyat. A state visit was accordingly paid, Lady Wyat and all her gentlewomen being dressed in their great and redundant vardingales. The sultanness received them most politely, but could not conceal her surprise at the deformity of English ladies, and Lady Wyat was at last obliged to explain the whole mystery of the absurd dress. And here it may be remarked, that with all their vices and follies, Eastern women have always preserved a simple and pure ideal of dress, and have never wandered into the follies and distortions of the European ladies who despise them.

The ruffs and bands of ladies in this corrupt reign were generally stiffened with yellow starch, which, however, went out of fashion when Mrs. Anne Turner, a milliner of Paternoster Row, was hung at Tyburn in a yellow ruff for her complicity with the wicked Countess of Somerset in the murder of Sir Thomas Overbury. In the old play called *Lingua, or the Combat of the Tongue and the Five Senses for Superiority*, c. 1607, the vanities of this age of Shakspeare's women is loudly rated. The author says that he set a dozen maids to attire a boy (boys acted all female parts at this time), and there was much to do with their looking-glasses, painting of blue veins and red cheeks, pinning and unpinning, setting and unsetting, forming and unforming. "Such a stir," says the indignant writer, "with combs, cascanets, dressing purls, fall squares, busks, bodices, scarfs, necklaces, carcanets, sabatoes, borders, tires, fans, palisadoes, puffs, ruffs, cuffs, muffs, pushes, partlets, friglets, bandlets, corslets, pendulets, armllets, annulets, bracelets . . . . and now there is such calling for fardingales, kirtles, busk points, shoe ties, and the like, that seven pedlar's shops, nay, all Stourbridge Fair, will scarcely furnish her. A ship is sooner rigged by far than a gentlewoman made ready."

The ladies' ruffs in James I.'s time, though generally yellow, were often coloured with white, red, blue, purple, and "goose green" (Ben Jonson) starch. A print of the time, representing those great leaders of society, the Earl and Countess of Somerset, is given by Fairholt and Wright, and shows the fullest dress of this period extremely minutely. The proud syren—so beautiful and so wicked—wears a Mary Stuart lace cap, low on the forehead and arched at the sides; she has two necklaces; her large-pattern ruff stands up stiffened round her neck. The countess's waist is very tight, and her farthingale very enormous. A jewel from her cap hangs over her forehead. Her dress has long pendant sleeves outside the tight inner ones, and she wears lace cuffs. Well might witty Heywood, in his interlude of the *Four P's*, say—

"Forsooth women have many lets,  
And they be masked in many nets,  
As frontlets, fillets, partlets, and bracelets,  
And then their bonnets and their poyntettes;  
By these lets and nets the let (hindrance) is such,  
That speed is small when haste is much."

A kneeling figure, from a tomb in Swarkestone Church, Derbyshire, is selected by Mr. Fairholt as an excellent specimen of the ordinary young English country lady in this reign—the bride

1875.

or the Rosalind of the period. The date is 1622. The lady wears a tight bodice with a long pointed waist, a small plain ruff, and wide sleeves, with pendant ones attached. Her hair is combed into a roll over her forehead, and she wears a small hood, or coif, turned over the head. These frontlets ceased to be worn soon after this date.

For the dress of the highest rank we must turn to Anne of Denmark. There is a portrait of her in one of the bedrooms of Hampton Court. She is a dark-eyed girl in a white dress, with strange head-dress, shoulder ruff, and immense French farthingale. In Le Pollet, near Dicppe, there is another picture of Anne. The dress is slashed in the Spanish style, and ornamented with knots of yellow ribbon. This picture, which came from the castle of Arques, was one sent to Henry IV. of France. At the coronation of this queen she wore a robe of purple velvet lined with white Spanish taffeta and covered with gold.

Several portraits of Anne of Denmark by Van Somers, her favourite artist, still exist at Hampton Court. In one of these



Elizabeth Woodville.

she is dressed for hunting (a sport to which her awkward husband was prone), in a monstrous farthingale of dark green velvet, made with a long, tight-waisted bodice, an odd shovel hat of grey beaver, banded with gold and adorned with crimson plumes. Her hair is piled up and elaborately curled and frizzed. She rides a quiet punchy sorrel steed, with a long cream-coloured mane. The corsage of the queen's gown is cut very low, but the bosom is covered with a transparent chemisette and a Brussels lace collar. On her hands are buff leather gloves, with gauntlet tops edged with deep lace. Her dogs, dwarf greyhounds, wear ornamented collars, with her initials embossed in gold. She holds two of them by a long crimson leash. Her negro groom leads her fat hunter, which is accoutred with a high-pommelled side-saddle covered with crimson velvet, and her rich red housings are fringed with gold. This queen usually wore a velvet mask when riding in public, and took it off occasionally when the people cheered. Mary de Medicis on one occasion sent Queen Anne a box of artificial flowers, and the



Queen of Spain on another a gown of murrey-coloured satin, ornamented with gilt cut leather.

With Henrietta Maria much of the old English fashion passed away, especially the abominable farthingale and slashed sleeves. This beautiful woman, at her nominal marriage in Nôtre Dame



Countess of Surrey, after Holbein.

with Charles's representative, wore a bridal robe of cloth of gold and silver, passmented with the lilies of France, and enriched with diamonds and other jewels. A portrait of her, in the Vandyke Room at Windsor Castle, represents her in a white satin dress, with high tight bodice, and a large falling collar trimmed with point-lace. The bodice is closed in the front with bows of cherry-coloured ribbons, and is finished from the waist with richly-embroidered tabs. The very full sleeves descend to the elbows, where they are confined by ruffles. On one arm is a narrow black bracelet; on the other are costly gems. She wears a string of pear-shaped pearls round her neck, and a red ribbon twisted among her chestnut hair on the back of her head.

In another of Vandyke's court-pictures Queen Henrietta is introduced with her royal husband and her two eldest sons, Charles and James. The Queen wears a dress of rich brown brocade, with very full lace ruffles, and her small cape falls over the bodice, which is finished round the bosom and the waist with a purple band.

During the Civil War, when Henrietta, playing an Amazonian part, which recalled her descent from Henry IV., quitted Sir William Strickland's seat, Boynton Hall, near Burlington, where she had been staying, much to the vexation of that Parliamentary general, her Majesty took with her "as a loan" all the family plate, and left as a pledge of return a beautiful portrait of herself. The artist has painted her in a plain white gown, with open sleeves, drawn up with broad green ribbons. The bodice is laced across the stomacher with gold chains, and ornamented with rows of pendant pearls. Her hair behind is adorned with flowers, and is arranged in short, thick, frizzled curls, according to the fashion called at the French Court, *fête de mouton*.

Hollar, in his "Ornatus Muliebris Anglicanus" (1645), gives a very graceful figure of the young English gentlewoman of Charles I.'s time. Her hair is combed over her forehead, and gathered in close rolls behind, while at the sides (as in Molière's character) it flows down in ringlets—a beautiful fashion, when the hair is abundant. Hollar's lady has a long pointed bodice laced tight in front. Her white satin petticoat flows to the ground, and her dark grey gown is gathered up to the waist. Her sleeves are wide and short, with deep white lawn cuffs turned back to the elbow, and she wears long white leather gloves, and carries a fan. Her collar is white and plain.

The violent Prynne, in his "Tyrants and Protectors set forth in their colours" (1654), refers bitterly to the vanity and display of

the ladies of the bygone Court: "Their painting and patching, their caps and feathers, the cocking of their beavers, their stilettoes, their man-like apparel, their slashed sleeves, their jetting, their strutting, their leg making (bowing), with the rest of their antique apparel and postures."

Mr. Fairholt, in the second edition of his admirable book on English costume, points out with excellent discrimination the great fluctuations in dress in this reign, between 1631 and 1641. The first figure (an old lady) he gives is from Westminster Abbey. The effigy has a round ruff, a gown open down the front, and ornamented the whole length with a row of buttons and clasps; "the ridged sleeve is of great size, and tied to the elbow. She has a close French hood, from which descends over her back a long coverchief, pinned up on each shoulder.

The second figure, the young wife of a knight, Dorothy Strutt, in Whalley Church, Essex, is dressed with extreme plainness, and was probably a Puritan. She also wears a long coverchief, but her hair falls loose on her shoulders; she has no ruff. Her bosom is covered with a kerchief. She wears an apron with a slight border. The sleeves of the gown are full at the shoulder and tight at the wrist, and finish with a lace cuff.

About 1630 the dress grew more French and extravagant. The men took to ribboned lovelocks, bunches of ribbons, and lace fringes to their boots; while the ladies studded their foolish faces with black patches of all shapes—lozenges, stars, circles, and crescents, to heighten their complexion, and in some cases, by very daring leaders of fashion, black coaches, with four black horses, were stuck on their foreheads, which drove a Puritan writer to say that the spots were plague spots, and the horses were harnessed ready to whirl the wearers to Acheron.

The countrywomen in the early part of the troublous reign of Charles I. still retained the high-crowned hat, the wheel ruff, and the plain French hood, the muffler and the clumsy vardingale of the previous reign, buff gowns and green aprons. The ladies had also taken to French ways of dressing the hair, and the graceful falling collar edged with lace.

During Cromwell's rule female dress became very plain, and saintly vanity abstained from all colour and ornament; shoes grew pointed, the broad-brimmed hat, the kerchief, and the



Anna Boleyn.

simple gown with plain cuffs were universally worn as a mark of party. The bosom strictly covered from the lover's eye by stiff kerchiefs and capes, plain aprons, and coverchiefs that tied under the chin, were the inexorable fashion of Grace and Ruth. An effigy from a Sacheverell tomb in Morley Church, Derbyshire,



given by Mr. Fairholt, shows us the severest austerity of dress in 1657: a plain cape tied with two bows, wide sleeves and cuffs, and a plain dress with one over it opening from the waist.

Catharine of Braganza, whom we respect because she introduced tea-drinking into England, adopted the graceful French



*Servant of the time of Henry VIII., after Holbein.*

fashions which ruled among the courtesans of that heartless and shameless profligate her husband. The portrait of this ill-used lady, by Lely, at Hampton Court, shows the dress so familiar to us on the French stage. In a portrait of this queen, formerly in the Strawberry Hill collection, she appears as a glowing brunette, with large dark eyes and profuse chestnut curls, her hair descends on each side of her face in a wavy pyramid, while one large topknot is combed slanting across her forehead. This was supposed to be the original picture sent to Charles II. when Spain had offended him by its arrogance. Catharine arrived in England dressed in the English costume, white cloth trimmed with silver lace. A bridal portrait of this unhappy queen is in the historical gallery at Versailles—her rich ringlets fall from a simple knot; she is dressed in black velvet and point-lace, the sleeves are full, and looped up with black ribbons, to show the delicate ruffled cambric sleeves of her chemise; she has black velvet bracelets clasped with pearls, and holds a bunch of orange blossoms in her hand.

Pepys, the all-observant gossip of court and city, describes seeing the queen riding with her husband hand-in-hand in the park. She looked "mighty pretty" in a white-laced waistcoat and a short crimson petticoat—hair *négligé*. Lady Castlemaine that day wore a yellow plume, and Mrs. Stuart (afterwards Duchess of Richmond) a hat cocked and a red plume.

Catharine, on her arrival, used the large green Portuguese fan, but she afterwards adopted the smaller and lighter fan of India. In the latter part of the reign English ladies began to wear periwigs. The queen having small feet tried, but in vain, to introduce short dresses.

The paintings of Lely show us the Charles the Second dress to perfection: the dress was as loose and careless as the morals of the ladies who wore it. A figure on the needleworked frame of a looking-glass, supposed to have once belonged to that pretty wanton, Nell Gwynne, shows a lady in blue petticoat and red gown, the sleeves turned up with white and fastened with a bow; she wears a plain collar, and has pink bows in her hair. About 1670, false curls, set on wires, were worn at the side of the head. In the most graceful of Lely's portraits the ladies wear only a rose, a string of pearls, or a bow of ribbon on the head; towards the end of the reign hoods became fashionable, and

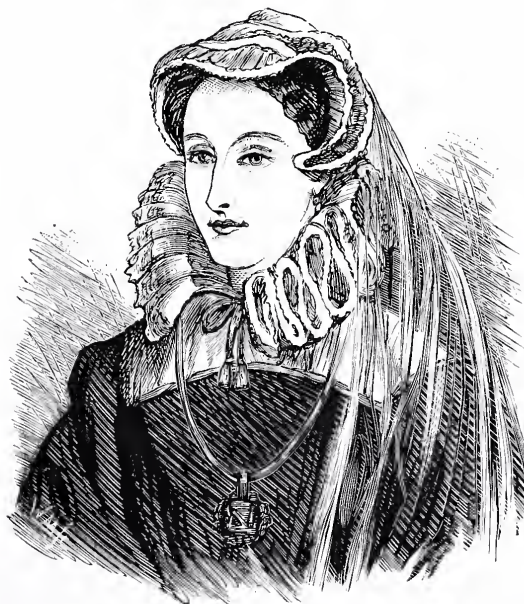
Pepys crows on the Whitsunday upon which his handsome and buxom wife dons her new yellow birdseye hood at church.

A curious tailor's bill for a man's suit, made for the Duchess of Portsmouth (quoted by Mr. Fairholt) for a Whitehall masque in 1672, shows that she wore a dove-coloured silk and brocade coat with scarlet buttons, and a black beaver hat trimmed with scarlet and silver.

The reign of James II. was too short to modify English dress to any great extent, but William and Mary brought in Dutch fashions, and no more reserve and modesty than was wanted. The herb strewers at the coronation wore hoods, deep-pointed bodices, with open robes looped back to show rich petticoats. They had long gloves with very deep ruffles, that fell from the elbow nearly to the wrist.

William of Orange brought in larger periwigs, and now with his wife, Mary, came in the commode or high head-dress, which the French called the Fontanges, the name of the beauty who introduced it into Louis XIV.'s court. The commode was a pyramid of lace sometimes three storeys high. It was sometimes a mere fan of lace arching over the forehead, with the hair arranged in short close curls at the side; a hood was fastened to the top of the hair and thence spread over the shoulder. Stiff formal stays of a V-shape pinched in the body, the gowns streamed out behind, and in front opened to show the little apron deeply fringed with lace, and the rich petticoat. Bows of ribbon studded the sides of some of the commodes, as we see in the best portraits of Queen Mary, and lace falls from it passed over the shoulders. When she landed in England she wore an orange cloak, and dressed her hair with lofty cornettes of orange ribbon and aigraffes of pearls. Her robe was purple velvet, and her petticoat orange, and orange banners were borne before her.

A portrait of Queen Mary, 1688, represents her with an extraordinary head-dress. It is a cornette of three tiers made of guipure points piled on the top of the hair, which is combed up in a sort of haycock; below the lace are curls. Broad and full lace lappets, which surround her cheeks, and fall as low as her elbows, are ornamented with bows of striped ribbon. These lappets were, it is supposed, used to shade the sun from her face. Her brocade robe is stiff-bodied, and very high; her sleeves are narrow at the shoulders, where they fasten with bows of ribbon; the sleeves widen as they descend, and turn up with cuffs from the elbows to show the sleeves of the chemise, which



*Mary Stuart: from the Morton Portrait.*

have rich ruffles of guipure points meeting stiff long gloves of leather. The bosom is shaded by the chemise, and the tucker heavily trimmed with guipure. A magnificent cluster of diamonds adorns her chest, and round her throat is a necklace of enormous pearls. This seems to have been her state dress.



It is said that Queen Mary wished to restrict the use of the cornette and the Fontanges to the higher class, and to introduce for the lower rank the high-crowned hat of the Dutch women of that day, but no such edict was ever passed, nor would it probably have been obeyed. The wax effigy of Queen Mary at Westminster Abbey, as described by Miss Strickland, is clothed in purple velvet. The bodice is formed with a triangular stomacher of white miniver, which is studded with three oval clusters of diamonds; the under dress is of shaded lutestring, the groundwork white, but enriched with shades and brocadings of every possible colour. The bosom is surrounded with guipure, and large double ruffles of parchment lace depend from the straight sleeves towards the hands. The purple velvet skirt is trimmed with bands of broad gold lace finely worked. The throat necklace is à la Sévigné, and the ear-rings are large pear pearls.

Ladies of rank in Queen Anne's time sometimes wore a gay male dress, and a portrait at Ham House, of a Countess of Dysart, represents her in a small, three-cornered cocked hat bound with gold lace, the point stuck full in front over a long white powdered flowing wig, a Mechlin cravat like a man, a long white coat, a flapped waistcoat, and a habit petticoat.

Queen Anne liked quiet dress, and the costume of her time was precise and formal. She was strict in enforcing a proper decorum in the dress of her household, and would complain of a slovenly periwig or too bright a lining for a coat. She was very indignant once when Lord Bolingbroke, sent for in haste, came in a Ramilies, or tie wig, instead of a full bottom.

"I suppose," she exclaimed petulantly, "his lordship will come to court the next time in his nightcap."

The ladies of Queen Anne's time wore low ribboned coiffures with falling lappets; the bodice was stiff, and laced down the front; small laced aprons were placed over flounced petticoats, to display which the gown was gathered in folds behind. Country girls wore low caps, with the frill turned up over the forehead to imitate a commode; the short and loose-sleeved gown was tucked up round the waist and fastened behind, and the apron reached to the ground. Long-quartered, high-heeled shoes completed the modest and dull dress.

The allusions to dress in the *Spectator* carry the reader, as Mr. Fairholt justly observes, completely through the reign of Anne. There are satirical allusions to little muffs and silver garters. Swift alludes to the Babel head-dress, which made the Duchess of Grafton resemble a madwoman. D'Urfey writes of water camlet gowns, gowns with golden flowers, spotted petticoats fringed with knotted thread, lace shoes and silk hose. Clothes were still often perfumed. Sir Roger de Coverley, in 1711, mentions the hoop petticoat as reviving; hoods of various colours were worn at the Opera; and in 1712 cherry colour was the prevailing fashion. Fashionable belles favoured scarlet stockings, and in many cases took snuff. Black silk mantuas were fashionable, and riding suits of blue camlet trimmed with silver. Malcolm, in his anecdotes, gives an advertisement of losses, which convey an odd notion of female dress in this reign. There are cherry-coloured stays trimmed with blue and silver; a red and dove-coloured damask gown; a yellow satin apron, trimmed with white Persian silk; a black silk petticoat, with a red and white calico border; a black silk furbelowed scarf, &c.

Dress grew simple in the reign of George I., and there being no queen few changes took place. The low coiffures with falling lappets, the stiff bodices, the small laced aprons, still continued, and people dressed pretty well as they liked. In 1732 the *London* describes the following ladies at a party. One wore a *robe de chambre*; the next a close habit resembling a *weed*. A widow in her first year had on a sarsnet hood and a loose round gown. On her left sat a widow in a riding-hood, and another in a short cloak and apron. Next her was a pretty young creature in a hat such as old women wear in the north, while this lady's companion had on a velvet cap, with a black flap let down to her shoulders like a Newcastle carrier. "Before we broke up," says the writer, "there arrived two ladies in a hack, who had just been airing; the first had her hair tucked up under a laced beaver and feather, and the second had an upright plume, with her hair dangling to her waist; and in

short, the several head-dresses, with the peaks, lappets, and roundings, and the several habits, with the sleeves, robings, lacings, embroideries, and other ornaments, were so various in the cut and shape, that my niece (a country girl) imagined that she was in an assembly of the wives and daughters of the foreign ministers then resident in town, and when their language undeceived her, as readily concluded her aunt had appointed a solemn masquerade, with a general reception to all visitors."

In this reign, thanks to the growth of sentiment and absurd sham pastoral poetry, the ladies began to affect extreme simplicity of dress. They tried to look like milkmaids, and wore high-crowned hats and long aprons, or low straw hats lined with green, and with broad brims. In 1739 old ladies wore plain silk gowns with double borders, black hoods and scarfs, with tassels at the end. The younger had laced stomachers and fringed white aprons.

In 1744 (George II.) young and fashionable ladies dressed in the same airy milkmaid manner, with small round hats, plain gowns opened low in front, long white muslin aprons, and an improved sort of hoop. The satirists were outrageous against the hoop, and there are frequent drawings of its absurd exaggerations in Hogarth's works. About 1740 a pretty novelty was introduced from France, the *sacque*, a gown which hung free of the body from the shoulders to the train, and was most graceful and changeable in its folds. The wide loose gown was open in front. The hair was now trimmed in curls close round the face, one or two falling behind, and the cap worn was the Mary Stuart shape.

The train of the *sacque* in walking was thrown on the arm, or tossed negligently over the hoop. Those two clever artists of the present day, Messrs. Leslie and Storey, have shown the grace of the *sacque* in many of their charming pictures.

About 1752 (George II.) the capuchin, or black silk hood, was introduced from France, and was not ungraceful. A satire of the time shows us what a strange medley of dress prevailed during Hogarth's career. The writer rails at the small bugle caps adorned with a pompoon; the grey powder on the hair braided like the tail of a colt for sale; the stomacher bits ornamented with silver and ribbon; the naked neck and shoulders surrounded by lace; the *sacques* blue, yellow, and green, and the sixteen ruffles on the elbow, the flounced lawn aprons, hoops eight yards wide, high-heeled shoes ornamented with gold lace.

In drawings of this time the close upturned hair of the ladies gives an air of meanness to the heads when compared with the outrageous swelling hoops. The small black hoods were frequently worn with short fringed capes. Chip hats now became fashionable. The beautiful Miss Gunnings adopted them, and a rival of these ladies used to declare "that she wanted nothing but an elegant chip hat, with a large rose on the left side, and tied under the chin with cherry-coloured ribbons, to make her appear as charming as either of the lovely sisters." Ladies wore political colours, and white roses denoted an adherent of the Stuarts.

The dress of the early years of George III.'s reign was very simple. The Court with the young King and Queen set a good example. The most fashionable ladies thought it good taste to wear a small gipsy hat, a long-waisted gown laced over the stomacher, short sleeves, and the elbow with very full ruffles. This formed the costume. But for the rich tradeswomen, or vulgar persons, there were plenty of gaudy colours. We hear of brocaded lutestring *sacques*, with ruby-coloured ground and stripes; black satin *sacques*, with red and white flowers, trimmed with white floss, garnet-coloured lutestring, night-gowns with stripes of green and white, trimmed with floss of the same colour, and lined with straw-coloured lutestring.

In 1767 the hair was displayed in head-dresses of enormous size. Just before this it was fashionable to bind the hair tight and trim. "Now," says a satirist of the period, "our fine ladies remind me of an apple stuck on the point of a small skewer." Wool was used to create an appearance of abundant locks, great quantities of pomatum were employed to plaster them down, and grey was the fashionable colour for powder, as one can see by Reynolds's portraits.



## THE GOUPIL GALLERY, BEDFORD STREET, STRAND.

THIS collection consists of a hundred and seventy pictures, by modern Continental artists of the highest renown. Before glancing at these works we may as well call attention to a statuette, some six or eight inches in height, carved in ivory, mounted with gold and silver, and set with precious stones, upon a plinth of onyx marble. It is by Moreau-Vauthier, and represents a wonderfully-graceful Cupid in the act of throwing a dart. His wings are of silver, so also is the slight scarf which twines lightly round his otherwise nude figure. The cincture round his waist is of gold, set with precious stones, and his lovely feet are sandalled. The up-stretched arm in the act of throwing calls forth muscular action of a kind to tax the art and knowledge of the sculptor, and never have we seen the nude handled with more mastery. This work alone would warrant any one who cares for Art making a long journey to see it.

But besides this and two charming marble busts, by Aizelin, there are all the pictures, and these, as we have said, are of the very highest quality. Cortazzo, the Spanish artist, gives a splendid interior with servants going to and fro, and a young peasant being accused by an old woman before the judge of having done some wrong, of which he is now evidently ashamed. Another member of this school is P. Michetti, a young Italian of only twenty-three years of age, and one of the most promising of all Fortuny's pupils. His contributions are: 'Good Friday at Chicto' (86), and 'A Wedding Feast in the Abruzzo' (94). These are full of the life, sparkle, and intensity, which have all along characterised the school, and if the visitor would form an approximately just idea of what such intensity means in the hands of the master, let him examine Fortuny's slight sketch of the figure 'Sharpening a Sword' (36). See also the 'Pretty Fortune Teller' (164), 'A Courtyard in Spain' (147), and 'The Pigeons' (3), by R. Madrazo, the co-founder of the School.

De Nittis, who has much in common with the Fortuny-Madrazo school, sends one of his remarkable street scenes; only in this case it is much larger than any thing of his we have been accustomed to in England. It represents 'A May-day on the Thames Embankment' (59). In the foreground among the rest of the pedestrians walks a grenadier with the conventional nursemaid and perambulator at his side. The scene is a very lively one, and being a bright day, we see clearly of what the background is composed. A distance, dominated by St. Paul's, and led up to by such an architectural façade as that of Somerset House, can easily be imagined as imparting dignity, and a kind of Continental grandeur to a Thames embankment foreground. And this is precisely what De Nittis does, and we have to thank him for showing us that our own "waterside" is capable of classic as well as of romantic treatment.

E. Detaille is a pupil of Meissonier, and is one of the most promising—if he is not already the best—of modern battle painters. In number 83 he shows us how the French could defend a military position. We are in a large farm-shed, in the centre of which stand two pack saddle horses, and all round the walls, in which loopholes have been extemporised, are stationed soldiers shooting. Although the composition is necessarily scattered, there is an episodial interest encircling the building, which gives a kind of unity to the whole. Here some of the soldiers are engaged, pickaxe in hand, making fresh loopholes; there, at one already opened, a poor fellow has received his deathwound, while, a little farther on, we can see by the satisfaction on the countenance, and the general coolness of the performer, that, so far as he at least is concerned, every bullet finds its billet. This M. Detaille is a patriot, and deserves well of his country. His other contribution, entitled '1870-1871,' and numbered 162 in the catalogue, is one of the most severe comments upon the "requisitioning" actions of the Germans, in the campaigns of those years, which has ever appeared either on canvas or on paper. The snow covers the ground, and there comes winding along between us and Paris—the dome of the Hôtel des Invalides lifting itself above the wintry grey of the distance—an endless line of waggons laden with "requisitioned" furniture of all sorts, and guarded by German soldiers.

Meissonier, the master of this artist, sends an interesting composition of four figures in a humble wineshop, three of whom are seated. The 'Lost Game' (134) he calls it, and whatever of forcible modelling, enhanced by judicious use of light and shade, or of dramatic action, appropriately costumed, characterises the work of Meissonier, will be found here. Equally eloquent of Gérôme is his 'Field of Rest by the Mosque at Brousse' (132), with countless dogs basking in the sun, and some ladies seated on carpets; his veiled 'Woman of Constantinople' (157); and his man in yellow striped dress and white turban holding up his hands in 'Prayer in the Mosque' (128).

Jules Dupré is another great French master, and his 'Dark-blue Ocean' (166) is one of the brightest specimens of his we have seen for some time. A. Wahlberg's very impressive 'Night in the Woods' (17) belongs to the same school, but so far as impressiveness goes in its landscape aspect, 'An approaching Storm' (137) is the most powerful canvas in the exhibition. Besides these we have lovely examples of Daubigny and Corot, Maris, Van Marke and Breton, Cermak and Palmaroli, De Neuville, Doré, and Ribera. A finer collection of Continental works has not been seen for some time, and our regret is that lack of space prevents our going into more detailed criticism.

## THE PARIS SALON OF 1876.

THE pressing claims of our home circle of Fine Art reviews have been so exacting on our space that they have necessarily retarded our notice of the doings of our Parisian neighbours in their grand annual effort. Condensation must still be our rule in regard to them. In the first place, then, the collection in the *Palais de l'Industrie* presents, in its painting department, a muster of 2,095 canvases. Last year the figure was 2,019, or 76 less. In sculpture, drawings, and engravings, we have now to add 1,938, giving a total of 4,033. So many gushings from the springs of intellectual inspiration! As compared with past exhibitions, we have here certain obvious redundancies, and, as assuredly, certain unexpected *desiderata*. Thus three important elements are in arrear, viz. landscape in its most

select form, marine subject, and, strangest of all, the great military type.

On the other hand, large canvases devoted to religious compositions, to high historic flights, and, more especially, to portraiture, are strikingly intrusive. The general space for cabinet contributions and the vague family of *genre* is most copiously and commendably filled up. In religious subjects the name of Doré, and the works of Doré's hand, command attention. The latter presents probably the most singular treatment ever risked of the theme 'Christ's Entry into Jerusalem.' It occupies a prodigious canvas, nearly monopolising the whole of one of the widest walls of the palace. The scene is of most brilliant sunshine, and every object is in gleam or glitter. The proces-



sion advances straight down the scene, the Redeemer in the middle distance, with enthusiasts in glowing action around him; but the entire front of the picture presents the backs of what would seem a mob of Jewish gentry, all habited in robes of richest and most vari-coloured brocade. It might easily be converted into the presentation of a grand horticultural *fête*, or the season show of such establishments as the Louvre, the Printemps, or the Belle Jardinière. It might be a colossal pattern for Berlin wool production; as it stands, in this *quasi* Jerusalem, it is simply sure to puzzle and amuse. In purer style several canvases might be selected from the many here of a high class, such as Leconte de Nouy's 'St. Vincent de Paul;' Wencker's 'Stoning of St. Stephen;' Cool's 'Mater Dolorosa,' in which something of Carlo Dolce's pathos breathes; Bouguereau's 'Pieta;' and 'Lot and his Daughters' by Zier, in which delicacy of touch and force of effect do credit to the pencil of Gérôme's pupil. M. Bonnat's 'Wrestling of Jacob with the Angel' is a very masterly work for drawing and strength of colour; but why convert the angelic antagonist into a coarsely-developed athlete?

The chief historic work in this copious concurrence is that of M. Sylvestre, viz. 'Locusta proving to Nero, on the person of a victim slave, the potency of the poison prepared by her for Britannicus.' There is great power in this most ungenial work; we wish to see the artist's pencil better employed. Thirion's 'Joan d'Arc in a Vision,' is one of the least objectionable of the many pictorial troubles to which the heroine is subjected; it is a little hard in its aspect, but masterly. De Vriendt's 'Justice of Bandonin-à-la-hache' must be noticed. De Cernac and Aublet come distinguished into the historic class, which will prove in detail very copious.

Portraiture seems just now to have taken a bound forward, and in the full-length. It presents much subject for admiration. Among the names who lead in this ardent *en avant* may be ranged those of Cabanel, Bouguereau, Duran, who gives a living 'Emile de Girardin;' Benjamin Constant, to whom we are indebted for a most characteristic 'Emmanuel Arago;' Baudry, Perignon, and Wauters.

Robert-Fleury sustains his reputation well by his picture of 'Dr. Pinel commencing the Reform from Cruelty to Patience with the insane tenants of the Salpêtrière.'

The only military picture of special note to which we have alluded is by Detaille, and represents what is named a 'Reconnaissance.' It is singularly felicitous in its perfect simplicity and truth, and has always a crowd around it; the scene seems actually present. It is in the late war, the long street of a small town; the Prussians must have been just then there; they have left one of their lancers, a Uhlan, and his horse dead; forward

advances, in characteristic action, a small force of the *éclaireurs*—an advanced guard; their young officer is fully on the *qui vive*. At the further end of the town his regiment is seen advancing, evidently at double quick. The intervening space is vacant; the people have fled from their houses, except a few peasants, who explain how things lie. It is plain that friend and foe must presently meet. No picture throughout the whole range of the galleries so wins, so holds its spectators.

Among the legion of cabinet and *genre* subjects which weary the eye in this collection, the 'Reconnaissance' has one unequivocal rival, conceived in a mood, too, quite contrasted with war and its entrancing horrors, and that is M. Firmin Girard's 'Quai aux Fleurs;' in other words, a view of a certain favourite flower-market in Paris. Here, in the foreground, a profusion of the most brilliant blossoms are piled, or strewn, to delight the eye and the olfactories. With these every object around is made to harmonise in brilliance, and

"A blue sky hangs over all."

The whole effect of this work is so felicitous in colour, scene, and *dramatis personæ*, that the trooping crowds as they approach it pause in most embarrassing obstructions. Something like fascination is here unquestionably illustrated.

Something of the same homage is rendered to a fine picture by Suchodolski (Roman by birth), named 'Les Funérailles d'un Moine.' The scene here is a valley, grandly sombre, and girt in by loftiest cliffs, over and adown which the setting sun sheds a pervading richness, revealing the sublime religion of nature. A long winding procession of monks, in light-coloured cowls and robes, convey to his final seclusion from their association a departed brother. In every way this thoroughly poetic conception is realised by a most accomplished artist.

Such detailed notice of the cabinet rarities which must arrest the scrutiniser of this exhibition would, for any useful purpose, require too great a sacrifice of space. We must, therefore, only commend them generally in association with some such names as those of Gérôme, Passini, Vandenbosch, Thirion, Dupain, Grandchamp, Fontana, Chartran, Chaplin, and Cherot.

It is impossible to overlook in this instance the accustomed enormity of the nude female models—always pictures of the full-length size. No excuse can shield the Fine Art Department from severest reprehension for permitting among these the glare of exceptional displays of gross indelicacy.

Upon the whole, it may be affirmed that in average merit this exhibition may hold ground with its precursors. If it have defects, to which we have alluded, it, on the other hand, gives ample evidence of ambition to enter more familiarly into the higher regions of historic and religious themes.

## THE LINOLEUM COMPETITION.

THERE has been a great outcry for some years past as to the low level of decorative taste in this country, an outcry which has long outlived the time when it was in any large sense true. No doubt that outcry, like most of the grumblings of our British lion, has had a considerable influence in removing the defects to which it bore witness. But we trust it may now be allowed to die away, for it would be difficult to name any period of our history in which domestic decorative art was in a more promising condition than it is to-day. We must not be understood to include in this statement the architectural accomplishments of our time, but simply its achievements in the way of domestic furniture and utensils.

One of our contemporaries, in venturing to combat the assertion of Mr. Horsley, R.A., at a recent charitable artistic dinner, that Art in this country owed everything to the Royal Academy, drew attention to the share which such princely manufacturers as the Elkingtons, Mintons, and Doultons had borne in the

advancement of decorative art in England. From our own knowledge we are able to testify that those eminent firms have carried out their intention to obtain the finest workmanship, at great cost to themselves, and frequently with very little appreciation by the public.

It is always pleasant to those who are interested in Art to find that trade need not be altogether at enmity with taste or the æsthetic faculty. It should assuredly be most encouraging to find artistic matters considered, and even raised into importance, by a limited liability company—that quite original creation of recent times, which has over and over again been declared to have no soul, but only a vast pocket. These remarks are suggested by the public-spirited action of the Linoleum Manufacturing Company, Limited, of Fell Street, Wood Street, in the City, in offering prizes to the amount of £300 for the best designs for Linoleum floorcloth, the competition being open to all comers, save that three of the prizes were reserved—very



wisely and generously—for students of schools of Art. The company were able to secure as judges in the competition Sir M. Digby Wyatt, Mr. Redgrave, R.A., and Mr. Poynter, A.R.A., who is now Director for Art at the South Kensington Museum. It was unfortunate that Sir M. Digby Wyatt's serious illness prevented him from performing his share of the duty; but he found a very able substitute in Mr. J. Hungerford Pollen. About three thousand designs were sent in for the competition, which rendered the work of the judges an arduous and lengthy one. The prizes were awarded as follows:—1st (£100), Mr. W. P. Collins, 212, Regent Street, W.; 2nd (£70), Mr. T. W. Sharp, 38, Beaufort Street, Chelsea; 3rd (£35), Mr. James Egan, 3, Laura Terrace, Forest Hill; 4th (£25), Mr. Thomas Atkins, 27, Sydney Road, Stockwell Green; 5th (£20), Mr. John Liddell, 28, Bedford Street, Covent Garden.

The three prizes competed for by students of schools of Art were won as follows:—1st (£25), Miss Mary Capes, Lambeth School of Art; 2nd (£15), Mr. Joseph Harrison, Nottingham School of Art; 3rd (£10), Mr. Christopher Gill, Lancaster School of Art. It is remarkable that of thirteen sets of designs placed by the judges as next in merit to the five which won the international prizes, ten were sent in by schools of Art students; and it is perhaps equally remarkable that neither of the winners of the international prizes is described as a school of Art student.

We have had the pleasure of inspecting the successful designs, and some fifty in addition, which were of such excellence that the Linoleum Company exercised their optional right of purchasing them. It was a very pleasant surprise for us to find from these seventy or eighty designs that so much beauty and

variety could be obtained with such limited means as the exigencies of a somewhat difficult manufacture will allow. The designs of Mr. Collins, the winner of the £100 prize, were quite unique in character, and showed an almost Japanese faculty for quaint and unexpected combinations of form and colour. Viewed from a purely artistic standpoint, they were certainly well worthy of the first place; but it is doubtful if a dealer with a wide knowledge of the public taste would select many yards of them for his stock. That may not be saying much, perhaps, for public taste, and yet we have evidence on all sides that that taste is improving. The designs of Mr. Sharp (the £70 prize winner) were remarkable for this, that two out of the three were as weak and ineffective as could well be imagined, whilst the third was as striking and original as any sent in for competition. Mr. Liddell's designs, which won him the fifth prize, seemed, in our opinion, to meet the requirements of sound Art and the public taste most happily, and we were sorry to learn that the most beautiful of them, through some technical oversight, is impossible of manufacture by the Linoleum machinery at present in use. This shows how necessary technical as well as artistic knowledge is to a designer of Linoleum patterns.

We had no means of identifying the many elegant designs selected from competitors outside the body of prize-winners, and certainly we have not yet reached the day when we can speak of a floorcloth by (say) Collins in the way we speak of a wallpaper by Morris. There is no reason to suppose, however, that such a time need be far off, and the surest way to hasten its approach, and, as we trust, to enhance their own prosperity, is that adopted so liberally by the Linoleum Company.

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## LIVERPOOL EXHIBITION OF WATER-COLOUR PICTURES.

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THE Exhibition of the Liverpool Water-colour Society was opened on Saturday, May 27th, in the galleries of the Royal Institution, Liverpool, which we understand were lent to the society for the purpose, their rooms having been appropriated to other than Art purposes.

The pictures, numbering 287, are contributed by 86 artists connected with the society. The exhibition is rather a retrogression from previous ones instead of an advance. This may be due to the change of locality, to the alteration of the date of holding the exhibition owing to this change, and to the consequent uncertainty attending the arrangements. It would have been pleasant to have found that an exhibition of water colours, now held for five years, had so gained the confidence of the artists and the public as to secure a really fine exhibition. This season's collection certainly does not show this.

The exhibition is very largely composed of the contributions of local artists; at least one hundred works are of this class coming from their easels. Some of them are good, and deserve much commendation. A large drawing by F. W. Hayes, 'The Rivals, Carnarvon Bay' (227), is really clever, full of most careful work, with a keen perception of atmospheric effects well realised in the scene depicted. We are not able to give equal praise to a very ambitious work by the same artist, 'Under the Maëlstrom' (174), in which great imaginative power is necessary to convey the poet's idea of his quotation anent the sights seen in a "thousand fearful wrecks." R. Dobson shows two really good bits of work, 'On the Conway' (29), and 'On the Lledr' (107). J. W. Walker shows evident signs of progress, and some indications of a better style in his work. He is a large contributor of small but clever sketches. Mrs. Pauline Walker has produced no finer piece of colouring than in 'From Park, Moor and Pleasaunce' (55), while the drawing is simply exquisite. J. Pedder exhibits but one important work, which is not at all equal to his ability. W. H. Sullivan has three drawings, all showing much improvement in colour, but scarcely in composition. In his principal contribution, 'A suspicious

Toast, 1745' (145), is a flatness and a want of space, that conspicuously interferes with an otherwise successful work: for there is much vigour in the principal figure, and a graceful ease in the languid air of the younger one, that give evidence of artistic skill. A frame of small pen-and-ink sketches (238) displays considerable cleverness. Wm. Eden is a favourite contributor, and his works exhibit considerable artistic feeling and taste; in 'Tenbury, Worcestershire' (119) he is especially successful. One of the most able of the local exhibitors is Thomas Huson, all of whose works display great technical skill, the broadest possible style, and a deep insight into nature and her effects: in 'Erridge Park' (111), and 'At the Pool' (117) he is especially successful. These are two of the best works exhibited. T. H. Jones, in his figure pictures, enters a new line, and successfully so: 'Thinking of Old Times' (38), and 'Mending the Pannier' (110), are both carefully painted. C. H. Cox contributes six works, all of them exhibiting his usual careful study of nature and his artistic skill in manipulation. In marine subjects he excels; his 'A Calm Afternoon off Fair Head, Antrim' (56), shows considerable ability in this style. A young artist, Cuthbert Rigby, whose drawings in the Royal Academy have been favourably noticed, exhibits two drawings (253 and 266), in which bright colouring and charming daylight are well represented.

Of the honorary members but few exhibit. H. Dawson sends three small sketches, Mr. Redgrave, R.A., two, 'The Golden Harvest' (188), and 'Flowing through the Woods' (130); Sir John Gilbert, A.R.A., Messrs. J. Sherrin, F. Smallfield, Clarke Stanton, and W. H. Paton are also exhibitors.

J. Charlton is to the fore with several pictures of animals, 'Autumn' (185) being the principal one. W. R. Beverly has one of his pretty works, Basil Bradley two, 'Tommy' (243) being a clever and bold portrait of a favourite cat. W. P. Burton's landscapes are admirable, and C. J. Lewis's in many respects good. George Sheffield, C. S. Lidderdale, W. J. Mückley, and some others, aid in producing a fair, but by no means important, exhibition.



## ART-NOTES FROM THE CONTINENT.

**BOMBAY.**—It is stated that Mr. Boehm has received a commission to execute a statue of the Prince of Wales, to be erected in this city, at the expense of Sir Albert Sassoon. The estimated cost is set down at £5,000.

**FLORENCE.**—The Academy of the Fine Arts in this city has recently conferred the distinction of Honorary Member on Mr. J. E. Boehm, Mr. F. Leighton, R.A., Mr. B. Amiconi, an Italian painter now resident in London, and on Miss E. Thompson.

**PARIS.**—In a notice which appeared in the *Art Journal* September number of last year of a collection of paintings exhibited by the municipality of Paris, as the result of its special patronage, there were two large canvases of the religious class, illustrating incidents in the life of Saint Augustin. They seemed to indicate an unequivocal originality and vigour of thought, and a refined artistic style of execution. They were from the pencil of M. Lenepvue, the Director of the French Academy at Rome, and, in their touching sincerity of feeling, indicate a worthy successor to the departed Flandrin. The estimate of M. Lenepvue then intimated by us would seem to have had recently, at Rome, a vivid confirmation. He has—so say the accounts from thence—caused an extraordinary excitement amongst the crowded artists and amateurs by whom he is encircled, by the production of two other religious canvases, upon which he has been labouring for three years, and which he has now completed. These also are for Paris, and for the embellishment of the church of St. Ambroise. St. Ambroise supplies the themes for both. In the first, he is represented as disposing of the rich sacred vessels of the church, in order to obtain sustenance for the starving poor. In the second, he figures in a different attitude, launching an interdict to entering the church of Milan against the Emperor Theodosian, as a retribution for his massacres in Thessaly. Both these works have an extreme fervour of admiration for their thorough fineness of conception and treatment. They promise to draw many a pilgrim of Art to the church of St. Ambroise.—The society of the *Union Centrale* of Paris aim at a very high purpose in their retrospective review of the present year. In tapestry it will unfold the gradual development of the great Art manufacture which is still sustained, and in which France has not yet a rival. Treasures of this kind, which the state has succeeded in preserving in unviolated magazines, and which are but little known to the

public, will, on this occasion, be revealed, and present a genuinely-curious and a gorgeous grandeur of display. Besides these marvels of Gobelins, Beauvais, and Persian *savonnerie*, it is intended to unfold such specimens of the tapestries of Italy and Flanders as may be attainable.

**ROME.**—We learn from the *Voce della Verita* that the exploratory diggings at Corneto-Tarquina are carried on with much activity; so much so, that it is hoped to trace out the whole line of the old Tarquin city. The operations have been commenced at the base of the hill. Ruins of quadrangular structure—of the Etruscan epoch and of sandstone material—have already been brought to light. So also have been several Etruscan chambers, of which the stuccoed and highly-varnished walls present an aspect of brilliant colouring. In these apartments have been found the following objects:—a statuette in bronze of a female figure, a palm in height, and well preserved; two wheels of a chariot, the body of which has disappeared, and upon which it seems probable that the statuette was borne; an armillary golden bracelet of very delicate elaboration; a silver vase, some dozen inches in height, and of simple elegance of design; two fragments of carved ivory; the remains of a casket; and two fragments of a cup, tinted in green enamel, so often found in Etruscan tombs, and familiar to the embellishment of vaults.—Later reports than the above, which have reached us, state that every day discoveries of more or less interest result from the researches carried on at the Monte della Giustizia and the Esquiline. On the latter locality have been found terra-cotta vases, arms, and utensils, which have belonged to an epoch anterior to the foundation of Rome. Conspicuous amongst these is a vase fashioned by hand, from the very clay of the Esquiline, upon the bottom of which three archaic letters have been noted of extremely antiquated form. This probably is the most ancient written record as yet discovered in Latium. On the other hand, they have unearthed from the Monte della Giustizia bronzes of the Imperial period, and medallions bearing casts of Faustina and other members of the family of the Antonines.

**SYDNEY.**—The *Sydney Athenæum* has printed at full length the excellent address on Art culture delivered by Mr. J. H. Thomas, C.E., to the students of the New South Wales Academy of Art. It contains much sound advice. We are glad to find the new institution has such safe and good counsellors.

## THE RIGHT HON. WILLIAM E. GLADSTONE, M.P.

J. ADAMS-ACTON, Sculptor.

W. ROFFE, Engraver.

THE practice of raising statues in honour of our "men of the time" has become of late years quite a fashion, so much so that if all which have been erected within the last quarter of a century, or somewhat longer, were gathered together under one roof, instead of being scattered over the whole United Kingdom as they are, England would be able to fill a moderate-sized Glyptotheca. Of course a statesman of Mr. Gladstone's high position would be represented in the illustrious assembly, and such a statue as that here engraved may be accepted as in every way typical of the man. It was executed in the sculptor's studio when he resided in Rome, and there Mr. Gladstone gave him several sittings, and also in England when both had returned home: it now stands on the east side of St. George's Hall, Liverpool, near that of the late Earl of Derby, and was presented to the corporation of Liverpool by a number of gentlemen, of all shades of political opinion, desirous of doing honour to their distinguished fellow townsman. Mr. Gladstone, it must be remembered, is a native of the place; his father, the late Sir John Gladstone, Bart., was a wealthy merchant there.

Habited in the richly-ornamented costume of a Chancellor of the Exchequer—an office which the right honourable gentleman then filled—he is represented standing firmly on the right leg, the left being slightly advanced; and on the latter rests the corresponding hand holding a scroll: the right arm is thrown easily across the chest, the forefinger of the hand pressed against a fold of the robe, while the thumb is inserted within the vest. The sculptor has given an expression to the face less severe and more composed, mentally as it were, than artists generally portray Mr. Gladstone's countenance, and, indeed, as it ordinarily shows itself to all who meet with him personally: there are the lines which result naturally from a long life of political turmoil and much-varied deep thought, but all are softened down into comparative repose and gentleness. The statue is certainly the most pleasing portrait of the eminent statesman and author we remember to have seen: it was exhibited at the Royal Academy in 1869, the year before it was erected in Liverpool. Both in design and execution it is a work most creditable to the sculptor—Mr. Adams-Acton.





THE RT HON. W. E. GLADSTONE, M. P. D. C. L. & Co

ENGRAVED BY W. ROFFE, FROM THE STATUE BY J. ADAMS-ACTON.





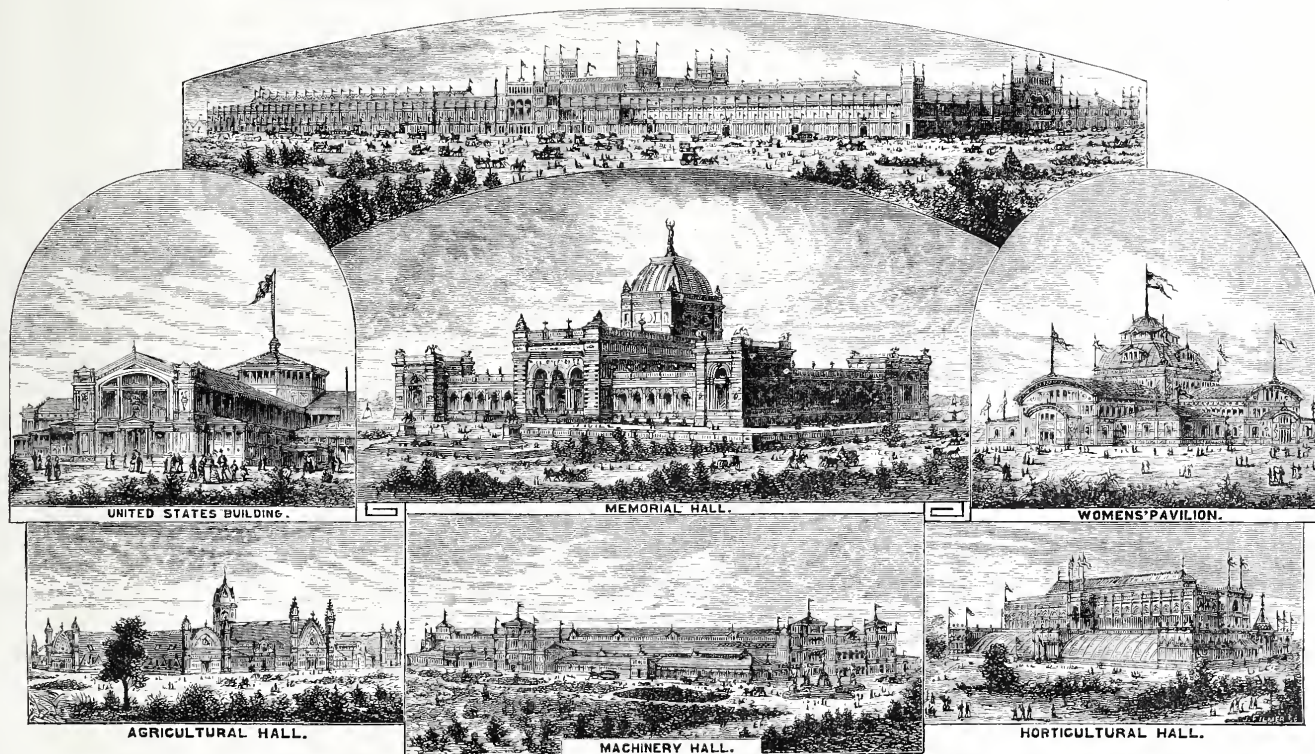


## CONTRIBUTIONS TO THE INTERNATIONAL EXHIBITION, PHILADELPHIA.

THE Exhibition was opened on the 10th of May, of this present year 1876, with but little ceremony—as perhaps became a Republic. The newspapers have recorded the auspicious event: so fully have details been given, that to occupy space with them in our pages is unnecessary. We could but tell our readers what all who are interested in the subject very well know. It has been a new glory for the New World, and cannot but lead to beneficial results. The United States have celebrated their Centenary—the hundredth year of their existence as a Nation. And perhaps there are some yet living who were born dependents of the British crown, when Independence was but an idea. There is not now a single subject of the Queen

who grudges its people the emancipation they bravely fought for and gloriously won; and probably ninety-nine out of every hundred inhabitants of the parent country would give as honest and as liberal a cheer over the graves on Bunker's Hill—with as fervent a blessing to the memory of those who died there fighting against England—as the most enthusiastic of all the native-born Americans, whose cheer as they hailed the President at The "Opening" was, after all, but the copy of a British "hurra!"

It has been well said by some one, that we were never beaten except by ourselves; we do not grudge Americans the victories they have registered against us from a time previous to the year 1776; we shall as cordially aid any conquest they may achieve



over us in the memorable year 1876, and be as ready to make record of the one as we are of the other—

“Peace hath her victories no less than war!”

At present theirs is but the eve of a grand future; it would be a safe prophecy—that which foretold their supremacy in all the arts that are as yet but in their infancy in the great country. But their progress in Art has been, as in science and all the elements that constitute life, in one word—marvellous. Hitherto they have depended mainly upon imported wealth; but the American motto “first be sure you are right, and then go ahead,” notwithstanding it may have a vulgar sound to ears polite, guides the people of that vast continent, and it is easy

The International Exhibition at Philadelphia, held from May 10 to November 10, 1876, in celebration of the centennial anniversary of American independence, is the largest exhibition ever held: that at Vienna in 1874 being the next in dimensions. The area covered by the Exhibition building in London in 1851, the first of the great world's fairs, was a little over twenty acres; that of the Paris Exhibition in 1867, forty acres; that of the Vienna Exhibition in 1874, fifty acres; that of the Philadelphia Exhibition, over fifty acres, not including various annexes. The grounds include two hundred and thirty-six acres. The 1876.

to foresee that in all matters where they are deficient they will so rapidly advance that in the arts of peace, as in those of war, they may, at no distant period, defy the world in arms.

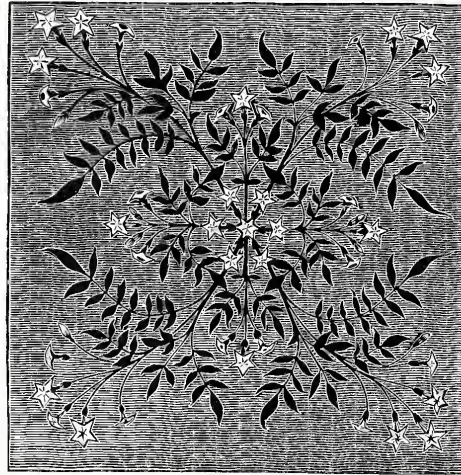
It must be conceded, however, that the Old Country has not done its best; with two or three exceptions, none of the leading fabricants of England are among the contributors. But these exceptions show what we might have done—and have not done. Our gratitude is, therefore, specially due to those by whom the renown of Great Britain is upheld. We shall engrave examples of the works of *all who have sent*; they will suffice as proofs of our progress, and supply ample evidence that ours has been an advancing and not a retrograde march during the quarter of a century that has passed since the memorable year 1851.

Exhibition buildings, not including annexes, are seven in number, viz. the MAIN BUILDING, the MACHINERY HALL, the ART GALLERY, the AGRICULTURAL BUILDING, the HORTICULTURAL BUILDING, the UNITED STATES GOVERNMENT BUILDING, and the WOMEN'S PAVILION. Of the annexes there is a building for the shoe and leather, and one for the carriage, exhibits. In addition, each of the foreign governments has erected a building as headquarters for its commissioners and exhibitors; and the United States Government, as well as a large number of the State governments, have done the same. These buildings, with

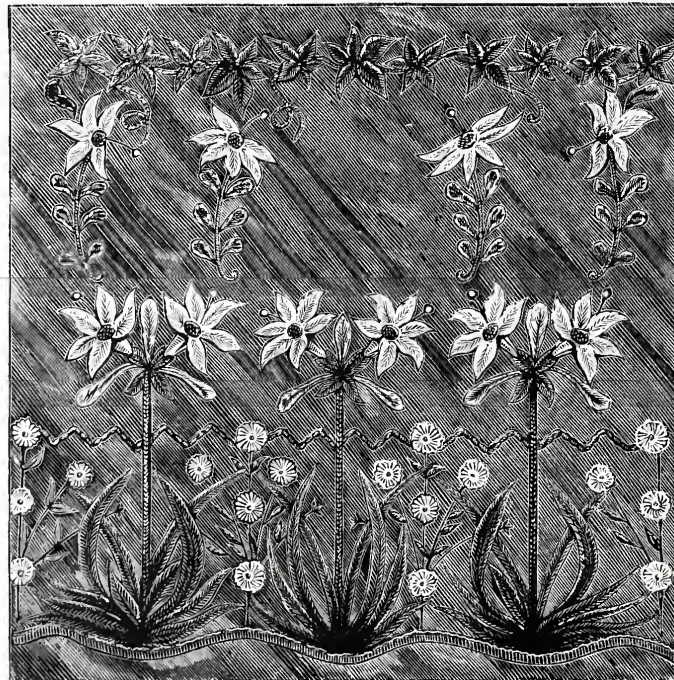


The establishment at South Kensington for promoting the interests of Ladies by the production and sale of works Em-

broidered by them is under Royal patronage—and prospers. Many of the ladies design as well as work, and their skill in both



has been so amply rewarded as to lead to | beneficent results to the fair workers—often,



no doubt, much needed. The works they | send forth are for all the purposes in which



taste and elegance can in this way grace our homes. We have

the pleasure to engrave some—although but a very few—of them.

restaurants of different nationalities, fairly make a new city on the banks of the Schuylkill.

The first of the buildings reached in proceeding from the city is the Main Exhibition Building. The Main Building and Machinery Hall are in a line forming the southern boundary; the others are dotted somewhat irregularly over the grounds, and present a very agreeable diversity of lines and angles.

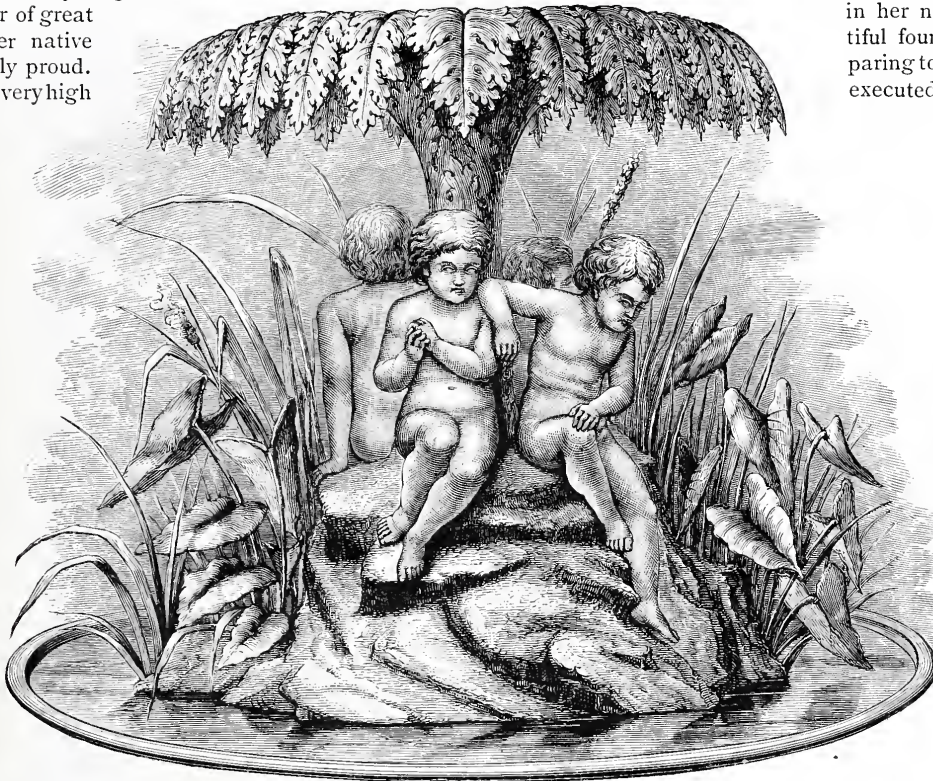
The Main Building (in which are displayed the departments of Mining and Metallurgy, Manufactures, and Education and Science) is an immense parallelogram, eighteen hundred and

seventy-six feet long, and four hundred and sixty-four feet wide, covering an area of nearly twenty-one and a half acres. The larger portion is one storey high, the interior height being seventy feet, and the cornice on the outside forty-eight feet from the ground. Towers, seventy-five feet high, rise at the corner of the building; and in the centre the roof, for a space of one hundred and eighty-four feet square, is raised above the surrounding portion, and four towers, forty-eight feet square, rising to a height of one hundred and twenty feet, are introduced into the corners of this elevated roof. At the centre of the

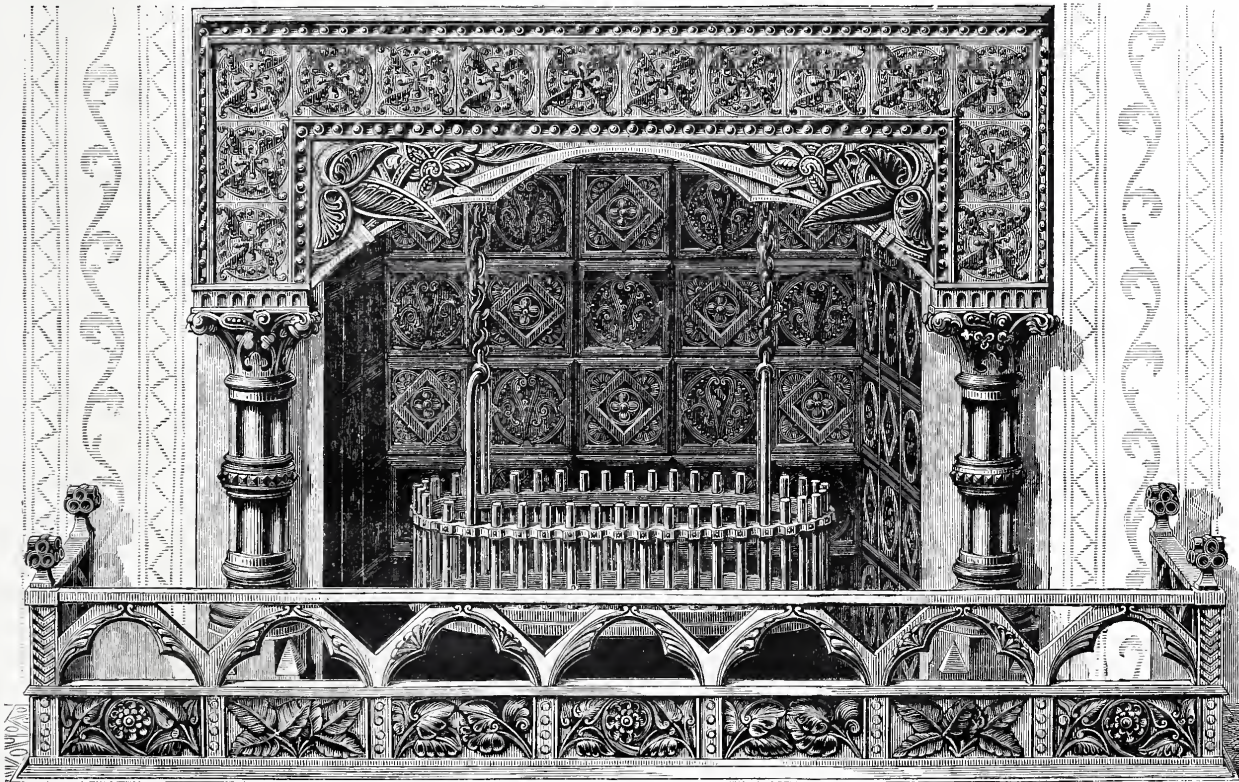


MARGARET FOLEY, a young American lady, long resident in Rome, is a sculptor of great ability, of whom her native country may be justly proud. She has established a very high

reputation, both in Italy and America, and holds a foremost rank in her noble Art. The beautiful fountain—children preparing to bathe—designed and executed by her, is in marble.



The Chimneypiece is the work of W. H. JACKSON and Co., of New York. The grate is nickel-plated; the ornaments are of brass.



longer sides are projections four hundred and sixteen feet in length, and at the ends are projections two hundred and sixteen feet in length. In these are located the main entrances, which are provided with arcades upon the ground-floor, and central façades ninety feet high.

The ground-plan of the building shows a central avenue eighteen hundred and thirty-two feet long and one hundred and twenty feet wide. On either side of this is another avenue of equal length, and one hundred feet wide. Between the central and side avenues are aisles forty-eight feet wide, and on the

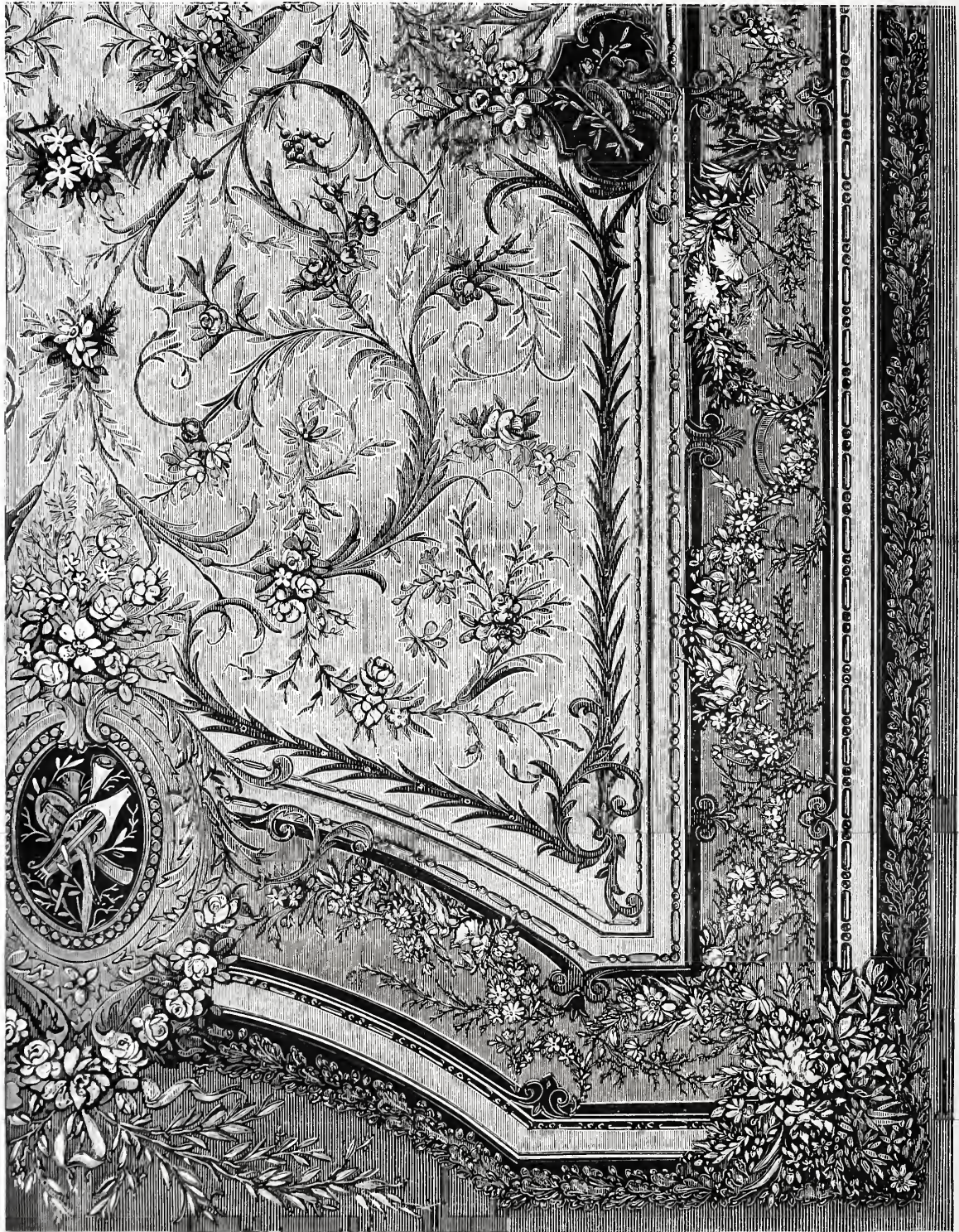
outer sides of the building smaller aisles of twenty-four feet width. Three transepts, four hundred and sixteen feet long, cross the building, and at their intersection with the longitudinal avenues make nine spaces, free from supports, which are from one hundred to one hundred and twenty feet square. The materials used in its construction are iron, glass, and wood; the interior walls and roof are tastefully tinted in polychrome.

Machinery Hall is located about five hundred and fifty-five feet west of the Main Building, with its north front upon the same line. The building consists of a main hall fourteen hundred



One of the contributions of "Brussels and Wilton" Carpets, sent to the Exhibition by the renowned firm of JAMES and

J. S. TEMPLETON, of Glasgow, occupies this page. The eminent manufacturers are justly famous for the solidity and



durability of their fabrics, and also for their patterns, which are

designed by the artists employed in this extensive establishment.

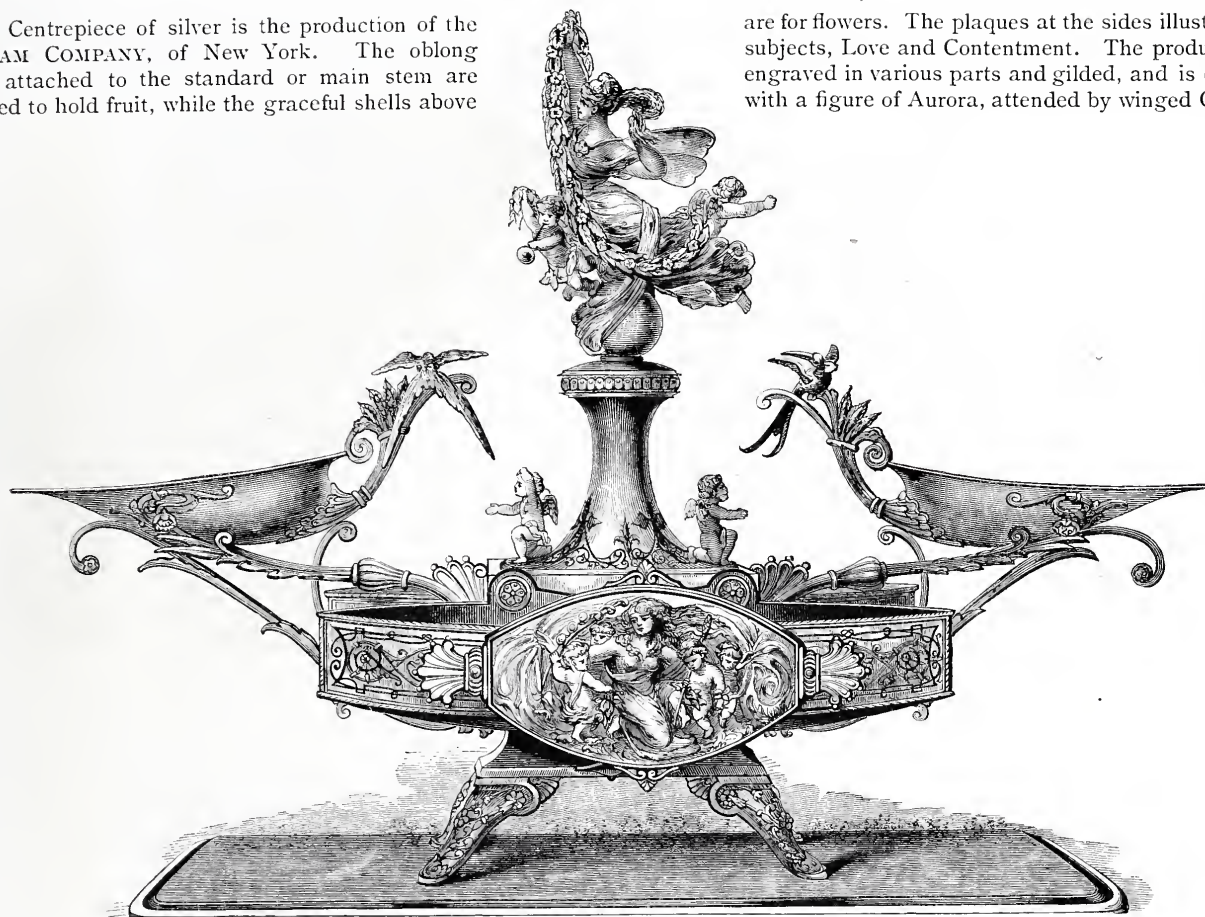
and two feet long, and three hundred and sixty feet wide, with an annexe on the south side two hundred and eight by two hundred and ten feet. The entire area covered is about fourteen acres. The greater portion of the building is one storey high, the main cornice on the outside being forty feet from the ground, and the interior height, to the top of the ventilators in the avenues, seventy feet, and in the aisles forty feet. There are projections on each of the four sides, and the main entrances are finished with façades seventy-eight feet high. Along the south side are the boiler-houses and other buildings for special

kinds of machinery. The ground-plan of the Hall shows two main avenues ninety feet wide, with a central aisle between, and an aisle on either side, these being sixty feet wide. Each of these avenues and aisles is thirteen hundred and sixty feet long. At the centre of the building is a transept ninety feet wide, which at the south end is prolonged two hundred and eight feet beyond the building, forming an annexe containing hydraulic machinery. Where the transept crosses the central avenue is the great Corliss engine (fourteen hundred horse power) which drives the main shafting.



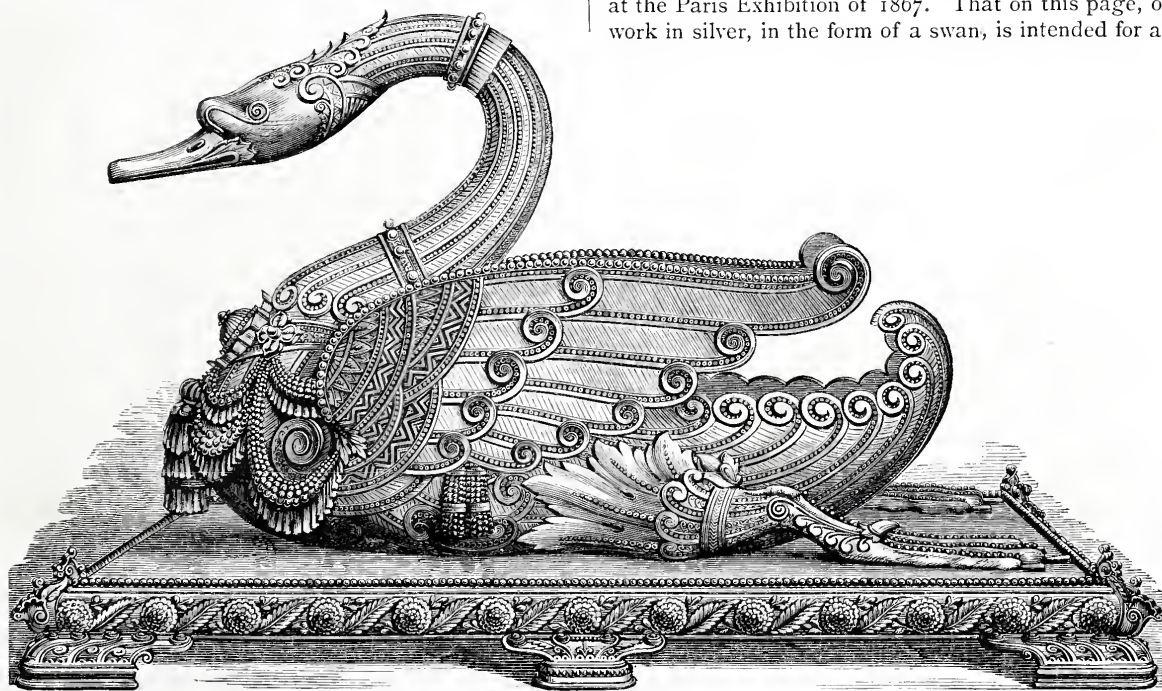
The Centrepiece of silver is the production of the GORHAM COMPANY, of New York. The oblong bowls attached to the standard or main stem are intended to hold fruit, while the graceful shells above

are for flowers. The plaques at the sides illustrate the subjects, Love and Contentment. The production is engraved in various parts and gilded, and is crowned with a figure of Aurora, attended by winged Cupids.



The firm of TIFFANY and Co., of New York, is of established

renown. We engraved some admirable productions of theirs at the Paris Exhibition of 1867. That on this page, of *repoussé* work in silver, in the form of a swan, is intended for a fruit-dish.



The Memorial Hall (Art Gallery) was erected by the State and city at a cost of \$1,500,000, and is the most imposing and ornate of all the Exhibition buildings. It stands on an elevated terrace a short distance north of the Main Building, and, as it is to be permanent, is constructed throughout of stone, brick, and iron. It is in the modern Renaissance style, three hundred and sixty-five feet long, and two hundred and ten feet wide, and surmounted by a dome (of glass and iron) one hundred and fifty feet high, at the top of which is a colossal ball, surmounted by the figure of Columbia. At each corner of the base of the dome is

a colossal figure representing the four quarters of the globe; while over the angles of the four corner pavilions are colossal cast-iron eagles with wings outstretched. The frieze around the entire building is richly ornamented. The main entrance is on the south front, and consists of three arched doorways, each forty feet high and eighteen feet wide, opening into a hall. Between the arches of the doorways are clusters of columns terminating in emblematic designs illustrative of Science and Art. The doors are of iron, relieved by bronze panels, displaying the coats-of-arms of all the States and Territories. On each



We give on this page two other groups of the Stoneware of Messrs. DOULTON, of Lambeth. They are but selections from more than a thousand works contributed to the Exhibition by the now famous potters; and of the vast collection, there is hardly



one that might not be engraved, for the pure Art that pervades the whole is seen in every production they send out. They have given large value to common things—made precious a material of little worth; creating, indeed, what may be justly described as a new art, causing “Lambeth pottery” not only to be known and estimated in every town of these Kingdoms, but throughout



Europe; and now they will obtain renown in the New World. Probably, among all the British contributions, there are none

that will give more universal delight than these productions of Messrs. Doulton; they will be suggestive as well as instructive.

front of the building the entrance opens into halls eighty-two feet long, sixty feet wide, and fifty-three feet high. These, in turn, lead into the centre hall, which is eighty-three feet square, and eighty feet high. From the east and west sides of this centre hall extend the galleries, each ninety-eight feet long, forty-eight feet wide, and thirty-five feet high. From the galleries doors open into two smaller galleries, eighty-nine feet long, and twenty-eight feet wide. These open north and south into private apartments connecting with the pavilion rooms, and forming two side galleries two hundred and ten feet long. There

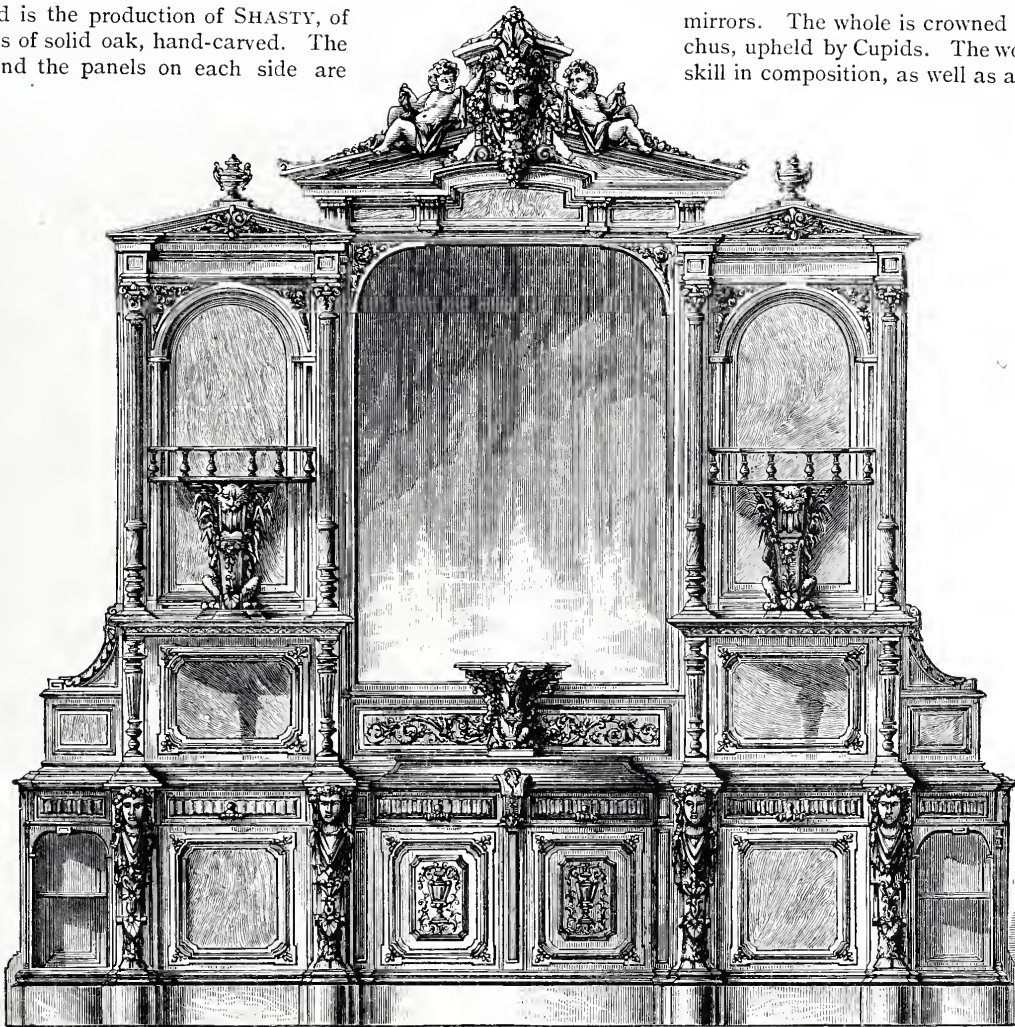
are also a number of smaller rooms, designed for studios, &c. In each pavilion is a window twelve and a half feet by thirty-four feet, in which is a display of stained glass and glass paintings. This fine building gives seventy-five thousand square feet of wall-space for pictures, and twenty thousand square feet of floor-space for statues, &c.; but even this proving insufficient, a large brick building has been connected with it in the rear.

The Horticultural Building, also permanent, stands a short distance north of Memorial Hall, and is three hundred and eighty-three feet long, one hundred and ninety-three feet wide,

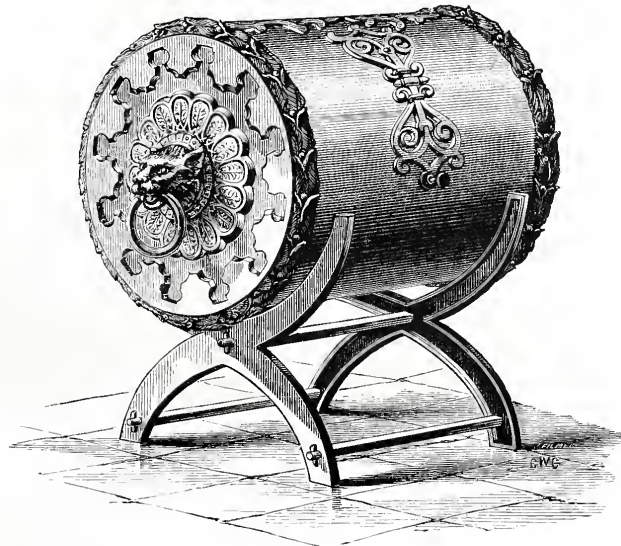


The Sideboard is the production of SHASTY, of New York; it is of solid oak, hand-carved. The central panel and the panels on each side are

mirrors. The whole is crowned by a bust of Bacchus, upheld by Cupids. The work exhibits much skill in composition, as well as ability in finish.



The Coalboxes are by W. H. JACKSON & Co., of New York. | Both are of steel, nickel-plated, with ornamental mouldings.



and seventy-two feet high to the top of the lantern. It is in the Moresque style of architecture, the chief materials being iron and glass, supported by fine marble and brickwork. The decorations (polychrome frescoes and arabesques in the Moorish style) are charming; and in its grace of contour and warmth of colour it affords a pleasing contrast to the severe lines and sober hue of the Art Hall. The main floor is occupied by the central conservatory, which is flanked on the north and south sides by four forcing-houses for the propagation of young plants, covered by curved roofs of iron and glass, which are a fine feature of the

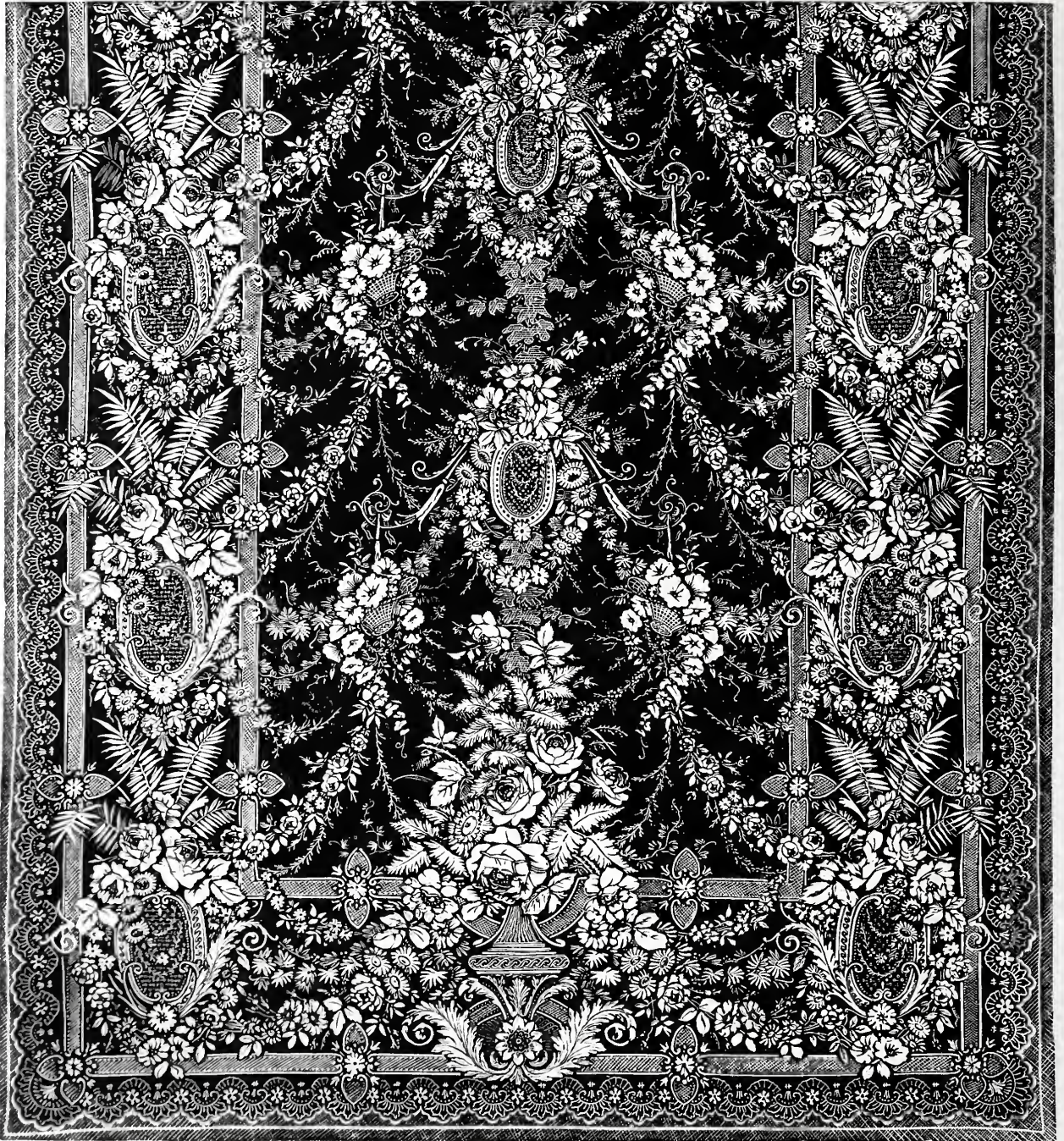
exterior of the building. The east and west entrances are approached by flights of blue-marble steps, from terraces, in the centre of each of which is a small open kiosque. Surrounding the building are thirty-five acres of ground devoted to horticultural purposes.

Agricultural Hall stands north of the Horticultural Building, from which it is separated by a romantic ravine crossed by a bridge. It consists of a nave eight hundred and twenty feet long, crossed at right angles by three transepts, each five hundred and forty feet long. The framework of nave and tran-



Messrs. JACOBY & CO. have high rank among the highest manufacturers of Lace in Nottingham, the great capital of the fabric. Their renown has been long established; on several

occasions the *Art Journal* has contained engravings of their fabrics. We now engrave one of their many Lace Curtains; it is a graceful and effective production; their design as well



as manufacture. It was made in one of the most perfect of the machines, and is an elegant and artistic combination of flowers and ornament. It will be noticed that the design emanates

from the centre medallion, falling in festoons of a rich variety of flowers and leaves, towards the border—bringing the whole harmoniously together. There are few better works of the class.

septs is a succession of slight and extremely pointed Gothic arches of wood. The interior resembles that of an immense Gothic cathedral, but the effect has been injured by a multitude of slight and ineffective columns.

The building erected by the United States Government is four hundred and eighty feet long, by three hundred and forty-six wide, covering more than two acres. It is constructed of wood and glass, and consists of a nave crossed by a transept. Here will be exhibited the manufacture of the regulation rifle, models from the Patent Office, objects from the army, the navy, and the

Indian Bureau. The Women's Pavilion, situated just opposite the United States Building, is a handsome structure designed for the exhibition of the handiwork of women of the United States. It was erected by subscriptions from women of the different parts of the country. It consists of two naves, each one hundred and ninety-two feet long, and sixty-four feet wide, intersecting each other at right angles.

We thus describe the series of structures that constitute the Exhibition Building—the greatest, if it be not also the grandest, that has yet been seen in either the Old World or the New.



## A FEW NOTES ON VALLAURIS FAIENCE.

THE introduction of this beautiful and artistic pottery into England, has suggested a few thoughts concerning its production, which, jotted down here, may not be considered inappropriate. If we revert to a very distant epoch, we shall have no trouble in proving that ceramic industry existed in Vallauris under the Roman domination, for the environs of the place abound with the débris of antique Roman remains, such as cooking utensils, tiles, fragments of amphoræ, lamps, &c.; but it is only within the last 200 years that Vallauris itself—a small village near Cannes, in the South of France—has been known in connection with ceramic productions. Originally it was but a manufactory of cooking utensils, nearly all the shapes being of Pompeian form, as a reference to similar articles preserved in the museum at Naples will indicate. The capability of this earth to withstand the action of fire, its cheapness, and its freedom from any unpleasant taste, rendered its adoption for cooking purposes almost universal throughout France, Algeria, and Italy. Excavated from subterranean quarries in the forests of the Commune of Moujins, a small village about two leagues from Vallauris, after some slight preparation, the earth is, by skilful manipulation on the wheel, converted into an article of the required shape, then glazed, and subsequently baked, when it is ready for use. Such simple products were alone the staple of the Vallauris Pottery, until within the last thirty years, when a wide field for its recognition was opened up through the enterprise of M. Massier, senior, the father of the present able proprietor and conductor of the works. Himself a potter, the son and grandson of a potter, and gifted with innate artistic taste and feeling, it was not to be wondered at, with such plastic material at command, that his attention should have been drawn to its employment for artistic purposes; and, stimulated by the encouragement of Lord Brougham, who had just then purchased a residence at Cannes, as also by Mr. Woolfield, and one or two other Englishmen, he undertook the ornamentation of the first important villas built in Cannes, and the graceful appearance of these houses testifies to the success of his efforts. Ornamental balustrades, vases, statues, &c., were fashioned of the Vallauris earth, and its small cost and

extreme durability soon revolutionised the appearance of this health-giving place of resort. Lord Brougham's interest in M. Massier and his works was not satisfied with the completion of his own commissions; but to the end of his life he remained a kind friend and patron, and lost no opportunity of spreading the artist-potter's name and fame amongst a large circle of friends and acquaintances. Continued intercourse with large and enlightened minds stimulated, as a natural consequence, the artistic proclivities of M. Massier, and availing himself of certain friendly suggestions, he opened up relations with some Parisian artists, and that he might the more fully carry out his idea, he sent his son, the present owner of the works, to prosecute a course of study at a Parisian atelier, with the view of reproducing in the Vallauris Pottery, under such enlightened superintendence, the classic models of ancient Greece. Not content with this, a considerable portion of time was subsequently devoted to visiting and studying at the Museums of Rome, Naples, Milan, Venice, and Pompeii, as well as the Museum of the Louvre in Paris, the result being that the Vallauris Works were enriched with an invaluable collection of classic and artistic models for reproduction in native pottery. That success attended his efforts can be evidenced by any one who will take the trouble to inspect the very interesting and varied collection of this ware, permanently located at Mr. Daniell's rooms, 129, New Bond Street, to whose far-sighted appreciation of its artistic merits, much of its large and increasing popularity in England is due. At the present time several hundred workmen are employed by M. Clement Massier, the average wage of a skilled operator being from six to seven francs a day. In addition to the classic reproductions referred to, a series of works after Persian and Moorish designs are in course of preparation, chiefly from models kindly offered and lent by Gérôme, the celebrated French artist; Clésinger, the sculptor; Bonnefoy, &c.; the results of which may be looked forward to with great interest. To those who have not yet seen specimens of the Vallauris Faïence, an inspection of the various designs will well repay the curious inquirer; not its least recommendation is the low price at which its choicest specimens may be obtained. CHARLES J. ROWE.

## THE BLACK-AND-WHITE EXHIBITION, AT THE DUDLEY GALLERY.

THIS exhibition is now in the fourth year of its existence, and, if we may judge from the variety and excellence of the works exhibited, and the interest taken in them by the public, we should unhesitatingly be inclined to assert that the idea originally started by Mr. McNair is likely, in the pleasing objective form in which we now see it, to become one of our annual favourites. There are over six hundred drawings, engravings, etchings, and sketches in pencil and pen-and-ink, while the spirited proprietors of the *Graphic* and *Illustrated London News* send a series of implements, blocks, &c., illustrating wood engraving; Mr. John Saddler a like series to show the process of line engraving; and Messrs. Evershed and Edwin Edwards reveal in the most satisfying way the whole mystery of etching. Among the more prominent works we may mention W. B. Richmond's study in red of 'Hercules and Prometheus' (215), a noble figure subject, occupying the place of honour in the far end of the gallery; also his design for a fresco, of 'Commerce overcoming Barbarism' (62). W. Cave Thomas is another artist who works in red. His two studies of heads (95 and 108) are both life-size, and are remarkable for their severe drawing and careful modelling. Also conspicuous for their boldness and Art excellence are Hubert Herkomer's stained wood decoration (214), the one a

shepherd figure representing Morning and the other Evening. Henriette Cockran's life-sized portrait of 'Mrs. C.' (129) is full of excellent drawing, resulting in satisfying life-like effect. The charcoal drawings of Léon Lhermitte and of Joseph Knight are as suggestive and powerful as ever; and for etching we could scarcely imagine finer examples of the art than those furnished by P. Rajon and A. B. Martial. The engravings by J. F. Gaillard after Botticelli's 'Virgin and Child' in the Louvre, and of 'His Holiness Pius IX.' (219), are exquisite exponents of what modern line really is. There are, further, some charmingly effective designs from such men as Samuel Read, Charles Keene, C. Green, J. Wolf, J. E. Hodgson, and Percy Macquoid. Mrs. Edward Hopkins is as humorous as ever with her classic little urchins, and Kate Greenaway is not a whit less comical with hers. Other lady contributors are Julia Pocock, Alyce Thornycroft, Louise Absolon, Madame de l'Aubinière, and Louisa Starr. H. Stacy Marks, Hamilton Macallum, Walter Goodman, Frank Cox, Sir John Gilbert, Arthur Croft, J. W. Waterhouse, B. C. Fyfe, and Rudolph Blind, are all prominent contributors; but lack of space prevents our pointing out their works in detail. It may, however, be said, that an interest more than ordinary belongs to the present collection, so excellent is it.



## MINOR TOPICS.

ROYAL ACADEMY.—The three Associates of the Academy elected to fill the vacancies among the Members caused by the retirement of Messrs. T. Webster, J. F. Lewis, and W. E. Frost, are Sir John Gilbert, Mr. G. D. Leslie, and Mr. E. J. Poynter. These elections will be accepted by the profession and the public as entirely satisfactory; each of the artists long ago established his right to the honour he has at length obtained; but surely there are others quite as worthy to receive it.

THE FLEMISH GALLERY, KING STREET, COVENT GARDEN. Among the late additions to this interesting gallery may be mentioned a very sparkling picture, of the Madraza school, of an Algerine girl amusing herself with a tambourine and a French toy. The artist is M. Beyle, a young Frenchman to whose career the Art world looks with confidence. V. Palmaroli, the well-known Italian artist, is represented by a lovely girl in a summer dress and pale blue shawl, with white parasol and bonnet, walking on the beach at Trouville. Alfred Stevens is at the head of a kindred school, and his manner is seen to great advantage in his picture representing a lady in a portico, or conservatory, shading her face with her fan, while she holds on her left arm a wreath of spring flowers. Toulmouche shows a lady in blue dress in an apartment where golden yellow is the prevailing tint, watering her flowers; while De Nittis, another of the painters of fashionable life, places us in the Avenue de l'Imperatrice, and permits us to have a look at three handsome ladies tripping along. Jan Van Beers is an artist of quite another stamp, and seeks his subjects in a different world to that in which the preceding live, move, and have their being. He is of Antwerp, but resides in Paris, and the picture which shows the artistic stuff whereof he is made, represents an old Paris shoemaker (*decrotteur*) with his hands in his pockets waiting composedly for customers. The characterisation here is as admirable as the brushwork is vigorous. Louis Gallait and Joseph Lies are both represented in this gallery; the latter by a very interesting group of fugitives escaping through a wood, a picture which reminds us very much of his master, the late Baron Leys, when at his best. Italian, Flemish, French, and Spanish Art are all well represented in this gallery, and by pictures of very high Art quality.

THE EXHIBITION GALLERIES, OLD BOND STREET, formerly known as the New British Institution, are now occupied by the Messrs. Agnew, and in the principal room is exhibited a collection of high-class water-colour drawings by deceased and living artists. Among the former will be found many drawings by Turner, beginning with his early manner, as shown in 'Font-hill' (71), and continuing through the various phases of this remarkable artist. Old David Cox, too, and Copley Fielding, Frederick Walker, and Sir Edwin Landseer, hail us familiarly from the walls; while of living artists no one strikes us more forcibly than Miss E. Thompson, whose genius is seen here to peculiar advantage; her 'Orderly of the Scots Greys' (81), Highlanders 'Relieving Skirmishers at Aldershot' (118), 'Drilling Drummer Recruits' (127) on the ramparts overlooking the sea at Genoa, and 'French Prisoners of War' (105)—a boatload of Turcomans being ferried across a river—are all masculine in their vigour of handling, and at the same time pictorial and dramatic in general treatment. J. F. Lewis, R.A., is pleasantly conspicuous by a large drawing showing holiday folks grouped round Paul V.'s column on 'Easter Day at Rome' (159); and F. W. Burton sends an equally important interior—that of Bamberg Cathedral—glowing in colour and crowded with worshippers. Among J. W. North's contributions we would signal out two, on account of their suggestiveness and originality of treatment; these are 'On the House-tops, Algiers' (204), and 'Acorn Gatherers' (213): in both the tone is warm and grateful, and the figures are in harmony with their surroundings. Besides these, there are good examples

of Arthur Hughes, Birket Foster, L. Haghe, C. R. Leslie, F. Leighton, and E. Du Maurier. The front room in these galleries is the one from which the ten thousand guinea 'Duchess' by Gainsborough was so audaciously stolen; and it is earnestly to be hoped that before these lines reach the reader the lovely lady will have been restored to her frame and to the world of Art.

THE BELGIAN GALLERY, OLD BOND STREET.—This collection consists of about a hundred pictures, mostly by Belgian artists of repute. Among them are such men as Clays, De Haas, Huysmans, and Gérard. We would draw attention to Emile Breton's flock of sheep (32) walking away from the spectator into the moon-tinged mist; to the sun-flecked, tree-enclosed, *alfresco* 'Academy' (13), where the monks meet, by Frank Buchser; to the little girl who proves so 'Restless a Model' (50) of L. Bianchi; to the 'Modern Waiting-Maid' (55) of Max Michael; and the 'Italian Coast Fishing' (62) of C. F. Biscarra. For high Art quality, however, there is nothing in the gallery to equal the works of the late Professor Charles Gussow: the German artilleryman explaining to the old woman and her daughter, as they sit entranced at the table, 'How we Won' (34), is a powerful piece of Art: the nervous action of the uplifted hand is finely given, and accords well with the intense expression of the narrator's face. 'Town Flowers' (21) is another of Gussow's contributions whose quality will at once arrest the visitor; and as for his 'Bookworm' (70), which shows an old gentleman burying his face in the loose pages of some old book or manuscript, eagerly intent on some particular passage, and totally unconscious of the fact that his serving-maid waits at his side with a tray, and some refreshment in the shape of fruit and a glass of wine; it is wonderfully natural, charmingly dramatic in the sense of actual life, and not of its mimic representation on the stage. The sale of these works of Professor Gussow will aid, we are given to understand, in educating his little son, who unfortunately has been left unprovided for. Madame Gussow's noble object, we hope, will be fully realised.

DRAWINGS AND SKETCHES OF INDIAN SCENERY AND LIFE BY MR. GEORGE LANDSEER.—Not only the physical aspect, as represented by drawings, but the natural history of India and Cashmir, as shown in scores of well-preserved heads and skins of all kinds of ruminants, carnivora, &c., may be advantageously studied in the gallery, 148, New Bond Street. The drawings are nearly a hundred in number, and in the grand scenes, both of mountain and plain, which the artist depicts, he has obtained atmosphere and effect without violating in any way the facts of nature. One of the most important drawings in the exhibition is ten feet in length, and gives a glorious view from Elphinstone Point of the Mahableshwar Hills, and the beautiful atmospheric phenomena peculiar to them. Bombay from Malabar Hill, again, is a capital drawing, and affords a good idea of the locality. Immediately beneath the spectator, and lying between him and the long tongue of land on which Bombay is built, spreads Back Bay, the subject of the speculative mania with which that city was seized some time back. The sketch of the Bathing Ghaut on the Ganges gives a very graphic view of this remarkable haunt of the natives, who, on feast days, swarm down, gorgeously apparelled, to bathe in the sacred river. Among figure subjects, the most interesting, perhaps, is her Excellency the Countess of Canning, mounted on her elephant and guarded by some troopers of the Jat Horse, who are remarkably tall and handsome men. Close by hangs a drawing of Earl Canning, when Viceroy of India. In portrait proper, so to speak, considerable attention will be directed, for its ethnological as well as its artistic value, to that of Shir Ali-Khan, ruler of Kabool and Afghanistan. That of Colonel Gardiner, also, the commandant of the troops of the Maha-Rajah of Cashmir, is remarkably striking. Anthropologists will gaze with curious



interest on the sketched portraits of the Dacoities and Thugs, those wretches in India who make murder a profession; and sportsmen will look with envy on the many trophies of the chase which Mr. George Landseer, who is son of Mr. Thomas Landseer, A.R.A., the eminent engraver, has brought back with him as souvenirs of his seventeen years' stay in India. Besides such works as we have mentioned, there are some splendid studies of elephants, bears, dogs, and many kinds of deer, and a collection of arms, drinking-vessels, personal ornaments, &c., which cannot fail to interest and instruct the visitor.

THE PRINCE AND PRINCESS OF WALES, BY COUNT GLEICHEN.—There are now on view, at 61, Pall Mall, two admirable terra-cotta portrait busts of the Prince and Princess of Wales. They are the latest likenesses that have been taken of their Royal Highnesses, and, we have little hesitation in adding, the best. The Count's modelling is now of a kind which ranks him truly among sculptors; these busts, and others in the present Academy exhibition, bear out in the amplest manner the assertion.

THE COMPETITION FOR DESIGNS—paintings on china—to induce which several prizes were offered by Messrs. Howell and James—has yielded good fruitage. The prizes were awarded by E. W. Cooke, R.A., and E. J. Poynter, A.R.A., and the works have been for some weeks exhibited at the establishment in Regent Street. It has been very attractive as a novel, interesting, and meritorious, assemblage of art works. Just 550 productions of all kinds were exhibited: several prizes were awarded to lady amateurs as well as to those who are "professionals." To enter into details is needless; to do full justice to the theme would demand larger space than can be accorded to it. While of varied merit, there were many that indicated great ability, giving assurance of that which is so greatly needed—a remunerative market for the sale of ladies' work, and, moreover, a safe and dignified depôt in which their productions may be placed to be seen and disposed of. We hope, therefore, that Messrs. Howell and James will repeat the very satisfactory experiment, and that another season will produce even better

results. This long-established and highly-respected firm is doing much to advance the interests of Ceramic art.

THE ROYAL GARDEN PARTY AT CHISWICK, PAINTED BY L. DESANGES.—There is now on view, at 48, Great Marlborough Street, the gallery occupied by the "Lady Artists" in the season, a large work (16 feet by 7) by Mr. L. Desanges, showing the world of rank and fashion assembled at a garden party given by the Prince of Wales in his grounds at Chiswick. M. Desanges has always been happy in his treatment of fashionable life, but never more so than on the present occasion. The figures, who are seated or walking about the grounds, are over two hundred, and every one is a portrait, beginning with her Majesty and the Prince of Wales, and ending with Mr. Edmund Yates. The background of this large work consists of the splendid foliage of the trees, and these help to give character and relief to the whole. The work will doubtless be engraved.

THE STOLEN GAINSBOROUGH.—Many people have an idea that the "ten thousand guinea Duchess," stolen from Bond Street, is a portrait of "Georgiana," the famous political partisan, who was so active about 1788. Now Georgiana, we need scarcely remind our readers, was the daughter of John, first Earl Spencer, and bore to her husband, William, fifth Duke of Devonshire, two daughters and a son, whose descendants flourish nobly conspicuous now. It may also be remembered that the Georgiana Duchess had a turned-up nose, whereas that organ in the vanished portrait is beautifully Grecian. Instead, then, of its being Georgiana, the first wife of the fifth Duke of Devonshire, it is the portrait of Elizabeth, his second spouse. She was the daughter of the fourth Earl of Bristol, and the widow of John Thomas Foster, Esq.; hence she was called Lady Betty Foster. She survived the duke twelve or thirteen years, but had no issue. The portrait in question belongs, doubtless, to about 1787-9; but whether it was Sir Thomas Lawrence who touched upon the face, or some other artist, there can be little doubt of the fact that the face *has been* touched upon. The figure is marvellously elegant, and the face altogether lovely—one of those portraits, in short, with which one could live in the same room for ever.

## ART-PUBLICATIONS.

THERE is ample evidence in the history of Art that though there has always been an overwhelming preponderance of the male sex engaged in the practice of it, there has also been not a few of the other sex to give effective aid in advancing its progress, and thus they have justly earned a title to have their names placed among those who have done honour to Art and to themselves. It would not be difficult to point out examples of this in the records of any one continental school, but our business now is to refer to that of England, as developed in a book on female artists, which has just made its appearance.\* It seems only right and fitting that such a work should engage the pen of a lady who would, if only for the honour of her sex, bring to bear upon it all her sympathies, with a woman's delicacy of feeling, tact, and gentleness. Miss Clayton shows these qualities in much which she narrates.

Prior to the time of Charles I. we have no record of any female artists practising in England, but in the reign of that monarch two or three foreign ladies appear on the scene, chief of whom was Artemisia Gentileschi, who came over from Rome with her father, an artist whom Charles invited here. Artemisia found full employment for about two years as a portrait painter, and then returned to Italy. Contemporary with her was Anne Carlisle, assumed from her name to be English; but little seems to be known about her, though Walpole says she was an especial favourite with the unfortunate Charles.

With a few intervening names we next come to that of Mary Delany, *née* Granville. "Of pure and illustrious descent, lovely alike in girlhood and old age, essentially a *grande dame* of the stately old school, endowed with every imaginable gift . . . these enviable attributes render Mary Delany one of the most brilliant of heroines, one of the most graceful of those hooped and powdered beauties adorning the resplendent 'Georgian era.'" Miss Clayton lingers long and lovingly over the romantic history of this gifted lady, whom her waiting woman described as being "little short of an angel." Mrs. Delany was a great favourite with George III. and Queen Charlotte: towards the close of her life—she died in 1788, at the age of eighty-eight—the king and queen presented her with a house at Windsor, "being unwilling to lose her charming society." As an artist she is known as a portrait painter and a copyist of pictures by the old masters: a list of her principal works, compiled by Lady Llanover, is appended to her memoir.

Cotemporary with Mrs. Delany were Frances Reynolds, sister of Sir Joshua, herself a portrait painter of some little repute, and a lady in whom Dr. Johnson took much interest; and Angelica Kauffman, whose only title to be ranked with English female artists is that she settled in our country, and was one of the earliest members of the Royal Academy; so also was another foreigner, Mary Moser, a flower painter. The biographies of these ladies, with the addition of that of Mrs. Cosway, wife of Richard Cosway, one of the early Academicians, who painted all the beauty and fashion of the day, occupy

\* "English Female Artists." By Ellen C. Clayton, Author of "Queens of Song," &c. 2 vols. Published by Tinsley Brothers.



a very large portion of the first of Miss Clayton's volumes, which closes with the names of Mary Harrison, Anna Maria Charretic and Adelaide A. Maguire, three ladies whose deaths occurred towards the end of last year.

Strange as it certainly is, we learn from these volumes far more, as a rule, of the lives of those who died half a century, and even longer ago, than of those who are yet with us. This may in some degree be accounted for in the fact that the former have already been made the subjects of biography, while, as we know from experience, there are many difficulties in the way of obtaining information about individuals still living, not a few of whom dislike "to be talked about," though in a complimentary manner. Miss Clayton, there is no doubt, has encountered such difficulties, for there are many ladies whose names she gives of whom much more might well have been said, and some of whom more is said than seems necessary: there are, too, a few names we miss from a somewhat long roll; we do not find in it E. Opie, the late Mrs. Arnold, Mrs. Melville, a clever portrait painter, Miss E. Courtauld, and others. And why are the lady sculptors omitted? The Hon. Mrs. Anna Seymour Damer, Mrs. Thornycroft, Miss Durant, &c., ought surely to have found admittance into a gallery devoted to "Female Artists."

In the author's notice of Mrs. Angell (Helen C. Coleman) and Miss Rebecca Coleman, she does not seem to be aware that these ladies are sisters, yet she speaks of each as being the daughter of a medical man, and both as having been born at Horsham; the coincidence does not suggest relationship to Miss Clayton's mind.

We have, however, no hesitation in saying that whatever shortcomings may be discovered in her work, they are not of a nature to affect its interest. The subject has necessarily involved much research, and this has been diligently accomplished. Without any attempt at Art-criticism, Miss Clayton tells the stories, long or brief as they may happen to be, of our Art sisters very pleasantly and very creditably both to them and to herself. We gladly commend the book.

A THOUSAND artists have drawn inspiration from the plays of Shakspeare; the fertile source has been open to the whole world, and there are few peoples of earth who have not been taught by Art to honour the great poet, who was not for an age, but for all time. Germany has perhaps done more than any nation, excepting England, to glorify the bard; yet the outlines of Moritz Retsch, and the works of some two or three others, are nearly all we know of what the German painters have done. It was a wise thought to remove this disadvantage; it has been done in an admirable volume which contains thirty-six line engravings from as many paintings—themes taken from the tragedies and comedies of Shakspeare.\* No doubt there are some of the designs that jar upon our sense of right; the German reading of the characters will not always be the English reading; for the most part, however, they are of rare excellence, such as in truth make us rather ashamed of our own Art representations of the scenes pictured, while the engravings are in most cases admirable. The beautiful, and interesting, and instructive book is not, however, merely a collection of prints; it is a thick volume of three hundred pages, and contains above eighty essays on leading themes connected with the poet's history, the sources of his vast knowledge, and the characters he has pictured in imperishable words. If there had been no engravings, these treatises thus brought together would have been of great value; it is pleasant as well as profitable to read what has been written by Mrs. Jameson, J. Ruskin, Hazlitt, Guizot, Gerald Massey, C. C. Clarke, Charles Knight, S. T. Coleridge, Goethe, Carlyle, De Quincey, Victor Hugo, Charles Lamb, De Lamartine, and a score of other venerated authors of several periods and nationalities. The book is thus one of great worth, and we warmly thank Dr. Dowden for the important share he has had in the compilation.

\* "Shakspeare Scenes and Characters." A series of Illustrations designed by Adams, Hofman, Makart, Pecht, Schweerer, and Spiers. Engraved on Steel by Bankel, Bauer, Goldberg, Raab, and Schmidt. With explanatory text, selected and arranged by Professor E. Dowden, LL.D. Published by Macmillan & Co.

"MEN OF MARK" is the title given to a very interesting series, of which the first six Parts are on our table;\* they are produced by the Woodbury process, and are, consequently, permanent. The reputation of Messrs. Lock and Whitfield is of the very highest; no better photographs than theirs have been produced. It is needless to say they lose nothing of their truth, delicacy, and power, in the transfer they undergo to render them book illustrations. In time, no doubt, a very large number of British worthies will be included in the collection, and the volumes will hereafter become valuable records of the veritable heroes of the century. Even in these days of cheap and good Art, we are surprised at the price charged for the publication; three portraits, with three pages of biographical letterpress, done up in a cover, will astonish many who buy the Part for eighteenpence. It is only by a very large sale the publishers can be recompensed. It will have such large sale, and amply deserve it. Among the most prominent of the eighteen in these six parts are Cardinal Manning, Sir Michael Beach, Mr. Plimsoll, Lord Lytton, Sir Garnet Wolseley, the Bishop of London, Mr. Froude, the Speaker, &c.

'STELLA' and 'VANESSA.' To receive in one month two engravings from paintings by Millais is surely a boon of magnitude. 'Stella' and 'Vanessa' are the historic loves of Dean Swift; the artist has, no doubt, consulted existing portraits, but he has probably given scope to his own fancy; at all events, he has pictured two charming girls in early youth. It is sad to think what in matured age they were, for the story is not a pleasant story to recall; the witty Dean tainted the souls, though not the bodies, of Esther Johnson and Esther Vanhomrigh. But we do not need to know who they are to give a cordial welcome to these two charming prints, from pictures of great beauty by the artist Millais, which the *burin* of Mr. Atkinson has very skilfully multiplied. More agreeable adornments for a drawing-room have seldom been brought within our reach. They are valuable additions to the store of Art wealth supplied to us by the Messrs. Agnew, of Manchester and London.

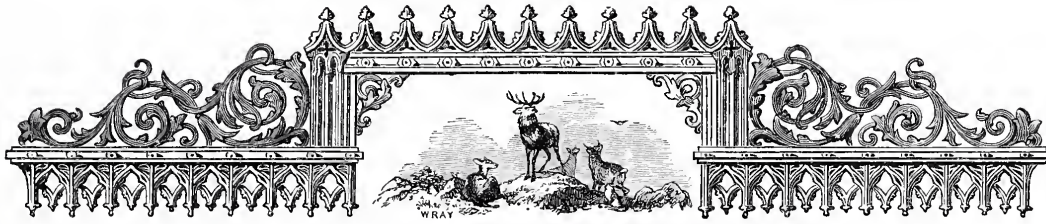
THE Autotype Company makes good progress; its list of publications is now marvellous in extent and value. The process has given stability, and consequently increased worth, to that which was by comparison evanescent, and produced at small cost very beautiful works of Art, unattainable to persons of limited means; placing Art treasures, at least to some extent, within the reach of all Art lovers. At no distant period it will be our pleasant task to bring the institution, for such it is, in detail under the notice of our readers, with reference more especially to the beautiful and deeply-interesting photographs of Mrs. Cameron. At present our task is limited to a brief comment on four charming landscapes from the pencil of Mr. Forbes Hardy. They are landscape views of great beauty, graceful and effective transcripts of nature, to which the Autotype process has accorded ample justice.

THE opening of the International Exhibition at Philadelphia has been considered by Messrs. Lippincott & Co. a fitting opportunity for publishing an account of the city as it now presents itself to the multitude of visitors to whom it is at this time especially a point of attraction.† The descriptions of the various streets and principal buildings, and of the numerous picturesque localities round about Philadelphia, are illustrated by a very large number of well-executed woodcuts, every page showing one or more. We have never seen a topographical work of its kind more profusely enriched with engravings of a right good character: they do very great credit to the artists of America. The book, which, by the way, is remarkably cheap compared with its contents, can scarcely fail to interest every one on this side of the Atlantic who cares to know anything about the chief cities of the United States, of which that founded by William Penn in 1682 ranks second in population and first in extent.

\* "Men of Mark: a Gallery of Contemporary Portraits of Men distinguished in the Senate, the Church, Science, Literature, Art, &c." With brief Biographical Notices by Thompson Cooper, F.S.A. Permanent Photographs by Lock and Whitfield. Published by Sampson Low & Co.

† "Philadelphia and its Environs." J. B. Lippincott & Co., London and Philadelphia.





## STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.



HAD it been possible to arrange this series of illustrations in something like chronological order, or even according to what may be termed their *genus* of subject, such a classification would have had the advantage, in the former case, of tracing the artist's progress from year to year; and in the latter, of comparing him with himself at different epochs when working in the same field of operations. But the plan we have adopted—indeed, it has

almost been forced upon us by the indefinite manner in which the drawings engraved have come into our hands—affords the opportunity of giving great variety to the pages, and thereby rendering them, it may be assumed, more interesting to the reader: a gallery of pictures similar in subject would necessarily, however well painted, become monotonous and wearisome. So we exhibit Landseer from boyhood to advanced manhood indiscriminately, and in every phase of his wonderful art.

In several pages of past months examples have appeared of



*A Donkey Driver (1840).—Lent by H. King Spark, Esq., Skirsgill Park, Penrith.*

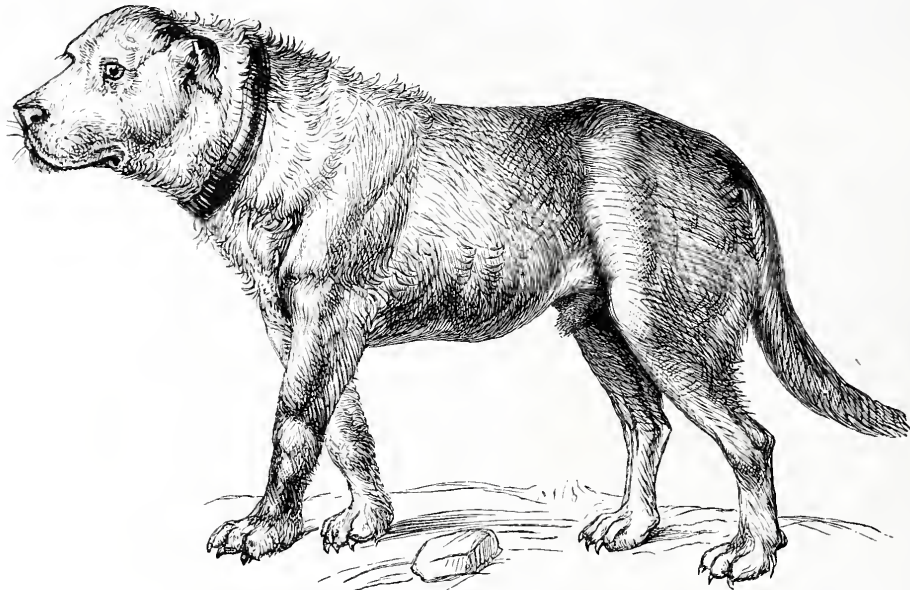
his studies among the fishing population of Hastings: the girl and her donkey on this page are but the prototypes of those one now sees on the marine parade of that most pleasant seaside resort. Landseer's sketch is nothing more than a pen-and-

ink, or pencil—for we forget at the moment which—outline, scribbled, as it would seem, almost carelessly; but there are the girl and her companion as lifelike as if the subject had engrossed hours of the artist's time.



The mastiff dog introduced here under the title of 'Suspicious,' must be a very early example, judging from the pecu-

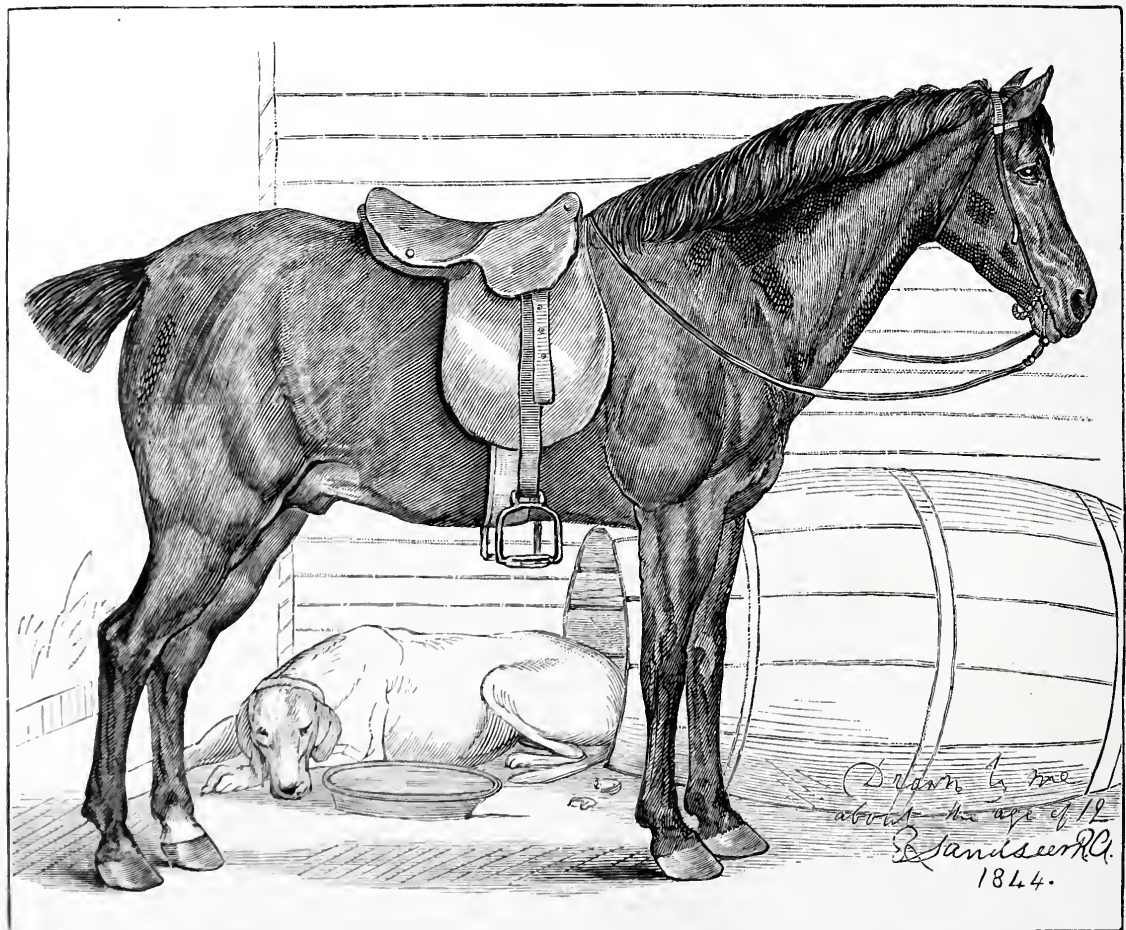
liarily careful manner in which the drawing, in pencil, is worked, even to the markings of the animal's claws. The dog is a



*Suspicious* (1815).—Lent by George Gurney, Esq., Eastbourne.

well-built, powerful fellow, and seems to be eyeing somebody or something as if he felt that it might be his duty to be aggressive: one would rather be on good terms with him than otherwise.

The pony saddled, on this page, and the dog on the following page, possess an interest, so far as Landseer is concerned, far beyond any artistic merits the sketches may have. When a



*Waiting to Start* (1814).—Lent by Charles Wilson, Esq., Mecklenburgh Square.

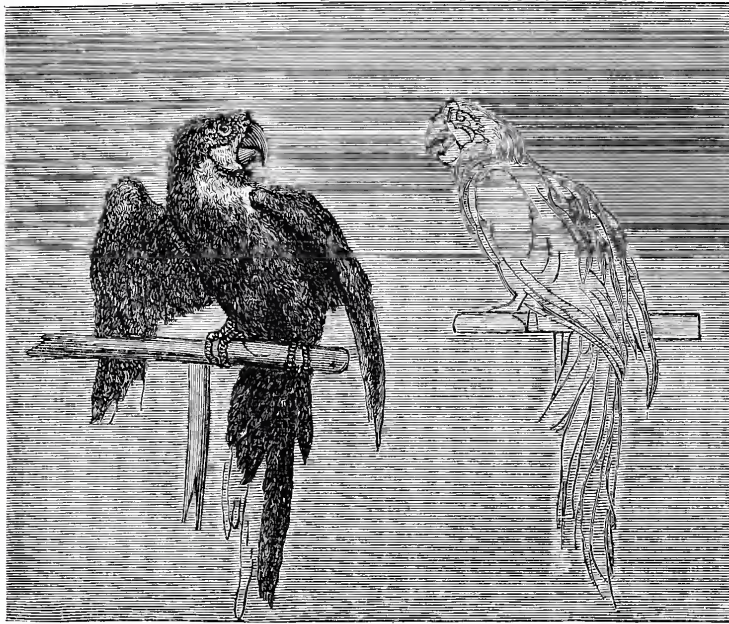
boy he was frequently a visitor at the residence, near Epping Forest, Walthamstow, of Mr. George Wilson, uncle of Mr.

Charles Wilson, who has kindly given us permission to engrave them. Both horse and pointer were great favourites with young



Landseer, who was accustomed to ride the pony; and on one occasion of his being at the house of his friend, he took the

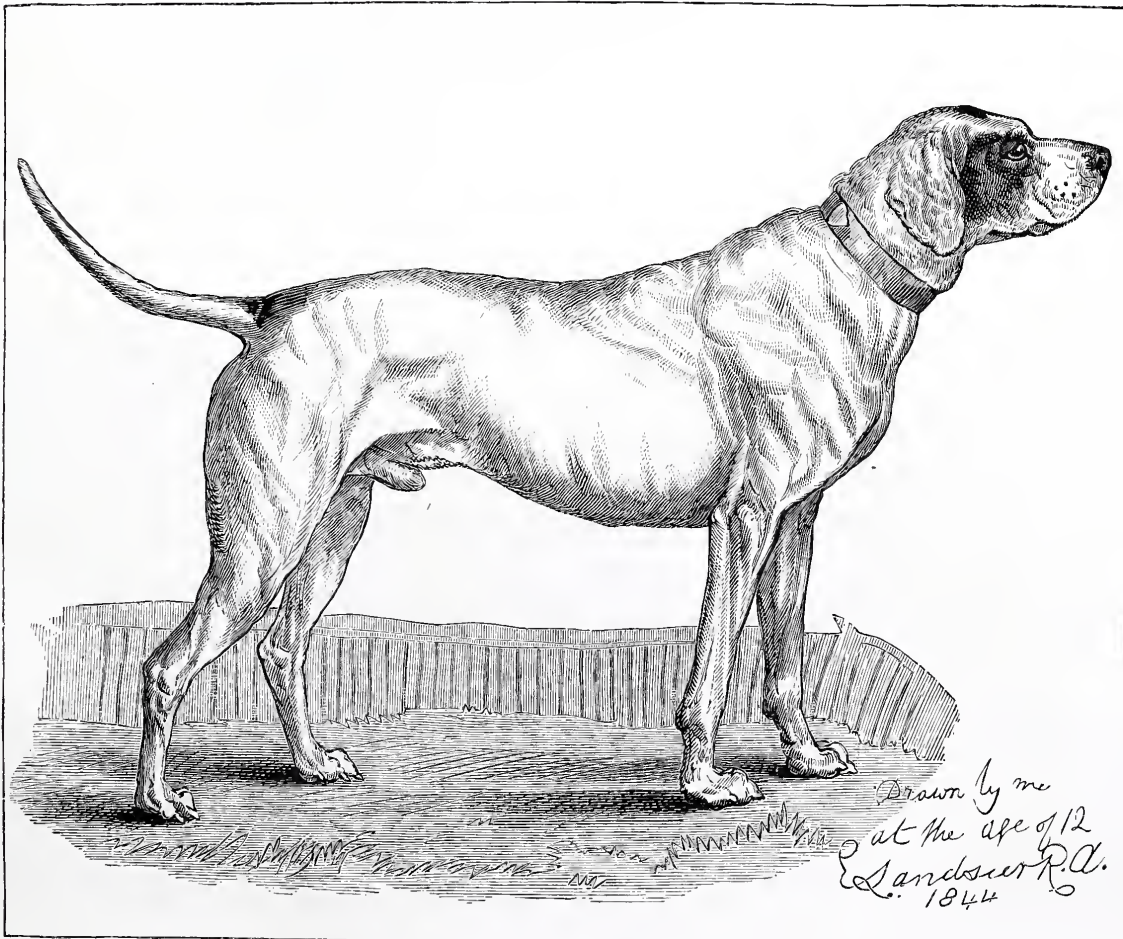
opportunity of making careful pencil drawings of his pets: the dog appears twice, as a secondary object in the rear of the



Macaws.—Lent by Walter Lethbridge, Esq., Albert Street, Regent's Park.

pony, and then in his own proper person as a primary. Thirty years after these drawings were made Landseer saw them and

identified his boyhood's work by placing his autograph on the two sketches, thereby greatly enhancing their value to the owner.



A Favourite Pointer (1814).—Lent by Charles Wilson, Esq., Mecklenburgh Square.

H.R.H. the Prince Consort was in possession of a macaw which Landseer introduced into a picture, well known by Mr.

C. G. Lewis's engraving, 'Islay, Macaw, and Love Birds.' The macaws engraved on the top of this page may have been studies



made for that picture, but we have no actual authority for saying they are so.

We place the next drawing, 'A dead Hind,' at about the date

of 1827 or 1828, when Landseer was much in Scotland, sketching a good deal in the neighbourhood of Glen Fishie for a sporting publication; he also painted some pictures of dead deer, one of

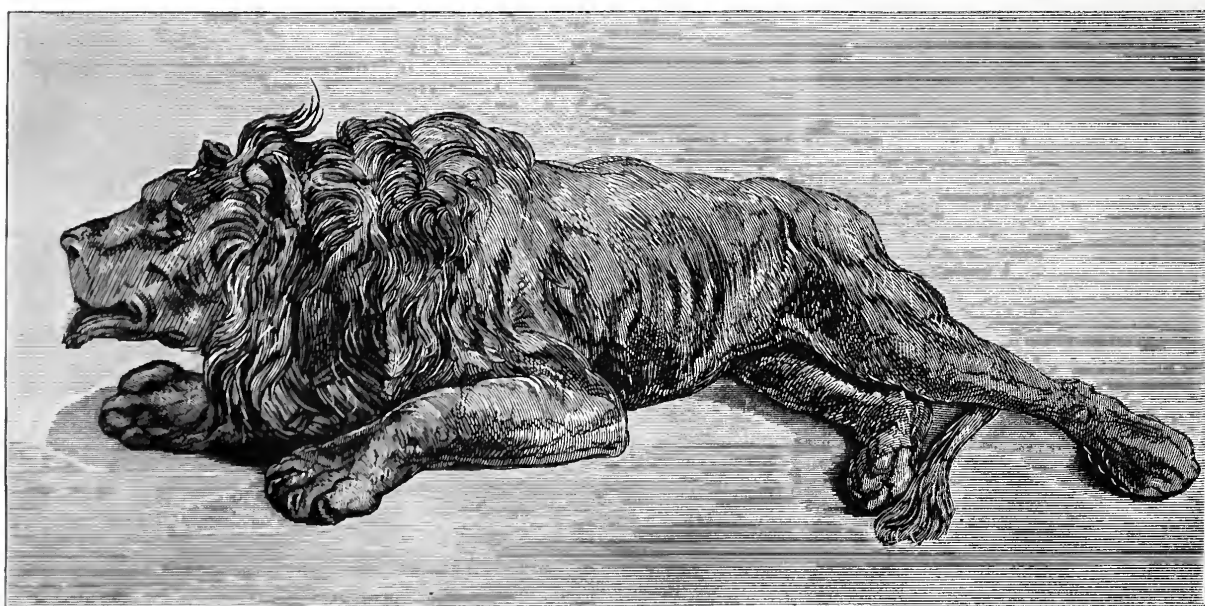


*A Dead Hind (1827).—Lent by Messrs. Agnew, Waterloo Place.*

which, entitled 'Deer fallen from a Precipice,' exhibited at the British Institution in 1828, may possibly have had its origin in the annexed subject: the poor animal is lying among the

boulders of a rocky defile after being shot, as is evidenced by the two marks on its body left by a double-barrelled rifle.

The lion is presumably one of the animals which in the artist's



*Waking Up (1820).—Lent by Joseph Clark, Esq., Emperor's Gate, Kensington.*

boyish days formed a part of the Exeter Change Menagerie, where he made several studies of the carnivora so early as 1814, when he was but twelve years of age; and again in 1820 and the two

following years. The animal here shown is drawn with remarkable power and truth of nature; the attitude must have been closely studied. The drawing is in black chalk. J. D.



## THE ROYAL ACADEMY EXHIBITION.

## CONCLUDING NOTICE.

T. GRAHAM'S 'Market Stall' (238) is a vigorous bit of work, after the manner of the new Scottish school. It represents a fine-grown Normandy lass, gazing with approbation on the goodly display of cabbages and turnips with which her stall is stocked. This artist's 'Last Halt' (311), in Gallery No. IV., two gipsy women sitting mournfully before a tent, through the opening of which we can see a trestled coffin, is just such a piece of sentiment as would have touched the heart of the late John Phillip. It is pleasant to turn from this sad subject to the serene, sweet face of P. H. CALDERON'S, R.A., 'Margaret' (257), who in her pretty white dress looks out so winningly from the canvas. Close to these two pictures hangs a little decorative work by A. MOORE, representing two girls sleeping—one at each end—on an antique couch; it is called in the catalogue 'Beads' (258), and for composition, general suavity of line, and the consenting droop of the sleeping forms, it will well repay examination.

The supreme work, however, in this walk, as we implied in our introductory chapter, is F. LEIGHTON'S, R.A., 'Daphnephoria' (241). It shows, in our opinion, to what limit action may be carried in decorative art, and how it may be expressed without any sacrifice of the dignity, the grace, and the repose required in such work.

In presence of so large a canvas breathing so much of beauty, one is apt, from the very difficulty of focussing the eyes to figures on so much smaller a scale as those in ALMA-TADEMA'S, A., 'Audience at Agrippa's' (249), to pass the picture altogether. Should the visitor, however, give himself a little time, this marble passage will become palatial in its dimensions, and those figures descending the steps, in attendance on their patron, will presently assume the dimensions of ordinary flesh and blood. The realism of this, as of all the rest of Alma-Tadema's work, is what strikes the on-looker the moment he has fairly submitted himself to the influence of the artist. This painter's idea of 'Cleopatra' (1282) is not ours. That she was Paphian in her soul, no one can doubt; but the woman who captivated Cæsar and Antony could never have carried her character on her face in such gross and palpable handwriting as we have here. Mr. Alma-Tadema's nude Bacchante lying on her back, 'After the Dance' (927), appears to us faulty in drawing where the right side joins the thigh, and there is scarcely variety enough in the glow of the flesh tints.

The pendant to this is E. ARMITAGE'S, R.A., 'Phryne' (909), who stands her stately height on a smooth, wave-washed boulder, with a grey, marble-looking rock behind her, and the calm blue sea beyond. She decks her hair with fine seaweed, and holds in her right hand some broad, ribbon-like leaves, which she has also gathered from the rocks. Apelles painted his Venus Anadyomene, we are told, after he had seen Phryne bathing on the seashore; but surely she had not this heavy-eyed, voluptuous look. Mr. Armitage and Mr. Alma-Tadema fall into the like mistake as to facial expression. They may depend upon it that the Cleopatras and Phrynes of old, like their sisters of the present day, had the most saintlike and even angelic faces.

Above Mr. Alma-Tadema's reclining Bacchante hangs the magnificent and triumphant figure of 'Pa-ha-uza-tan-ka, the great Scalper' (928), by V. W. BROMLEY. Nude, but for his war-paint and feathers, the splendid savage holds aloft between us and the horizon the warm scalp of his foe, on whose prostrate body he has planted his foot. Nothing could be more appropriate to such a theme than the bold, forcible manner adopted by the artist in dashing it on the canvas; and its ethnologic and local truth is vouched for by the fact that he spent many months among the scalping nomads of the far West. These two nude pictures, by the way, are mutually destructive. The patient, careful finish of Alma-Tadema puts out of countenance the

bravery of Valentine Bromley's brushwork; while he, on the other hand, possibly enough, laughs to scorn all those objects in his art which cannot be attained at a single bound.

Entering Gallery No. IV. we are much pleased with E. HUME'S 'Shrimper's Pool' (262), a small picture in capital tone, showing a young fisher-girl emptying her net; also with W. Q. ORCHARDSON'S, A., 'Bill of Sale' (264)—a lawyer, or money lender, holding out the pen to the poor broken man who stands by the fireside, that he may sign the document which sums up his fate. Mr. Orchardson has a melancholy touch about his work this season; and it shows itself not only here but in the miserable, draggled woman that struggles on the seashore for what she can land, of 'Flotsam and jetsam' (208), and in the half tipsy-looking 'Old Soldier' (892) who feels helplessly in the depths of his pocket for wherewithal to pay his reckoning.

But for matters melancholy F. HOLL is unquestionably *facile princeps*. His sway this year may be disputed by Mr. Fildes; but Mr. Holl is pre-eminently the man who preaches to us with perennial impressiveness that—

"Life is real, life is earnest,  
And the grave is not its goal;  
Dust thou art, to dust returnest,  
Was not spoken of the soul."

We cannot tell how far such philosophy influences Mr. Holl, but we know not what consolation but this could have cheered the anguished soul of the poor peasant woman, who, with her husband and her nearest kith and kin, follows the little violet-and-cowslip-covered coffin of 'Her Firstborn' (286), as it is carried, suspended gently and reverently by the white handkerchiefs of sympathetic maidens, to its final resting-place. Mr. Holl, we are sure, never painted better, or made the onlooker sadder.

A. L. VERNON preaches a kindred doctrine in 'All is Vanity' (306); but then he does not trouble a man with setting him thinking, and is quite satisfied if he throws a superficial gloss upon the text; unless, indeed, there is some occult meaning in the luxurious old cardinal himself leaning familiarly on the shoulder of the lady with whom he walks, and whose attention he directs, in his fatherly character, to the splendid plumage of the peacock strutting before them on the lawn. W. P. FRITH, R.A., is much more intensely and dramatically suggestive in the poor girl who communes with the priest through the bars of her prison 'Below the Doge's Palace' (350). Close by this last hangs an admirable example of the ascetic German school of Art from the pencil of CARL MÜLLER: it is called 'The Virgin and Child in front of a grotto' (355), and is not without a touch of that religious fervour which filled the souls of artists long ago.

Turning to themes less didactic, we are much pleased with the manner in which F. DILLON has treated the sun-flecked 'Courtyard in the House of the Sheikh-es-Sadât' (300), the lineal descendant of Ali, son-in-law of the Prophet; and the artist's large Oriental experiences carry conviction to our minds that every detail before us is just what we should see in a noble's courtyard, could we only transport ourselves on the piece of magic carpet to the city of Cairo. A. JOHNSTON shows, with his usual mastery of brush and historic instinct, what 'A Kettle-drum' (299), among the quality, meant in the olden time; and J. A. HOUSTON what 'After the Foray' (318) too often meant at the northern end of the island in times not so very remote. A chain-mailed and kilted chief lies lifeless upon the heath; and hooded in her plaid his lady sits watching her warrior dead. Mr. Houston treats all such themes with an appropriately noble sympathy. H. WALLIS, too, was touched with no ignoble sentiment when he painted the girl playing to the prisoners at their barred window in Southern Italy (322); or 'The Devotion of Sydney Carton, from the Tale of Two Cities' (902). Nor must



we withhold our unqualified approbation of the manner in which he presents to us 'Fountain Court' (975), that oasis in the desert with the jet playing, and the ladies walking joyously beneath the trees, whose young spring leaves look all the brighter that they are seen against the dull brick-red of the houses in the Temple. One cannot leave this part of the gallery without comparing the amenities of city life, as set forth by Mr. Wallis, with 'Seaside Enjoyment' (974), as depicted under no very exceptional circumstances, as we know to our cost, by V. ORMSBY. A row of people whom greatcoats and outspread umbrellas barely protect from the inclemency of the weather, are taking a melancholy interest in the fleet of yachts they see struggling before them in an angry sea, and which sight doubtless represents at once the regatta of the season and what will prove all that too many of them will have of 'Seaside Enjoyment.'

F. W. TOPHAM'S 'Morning of the Festival in Central Italy' (314) represents two handsome Italian girls chatting merrily with the verger. They have just emptied at the cathedral door two great basketfuls of boxwood, and the two little scarlet-clad chorister-boys or acolytes enter gleefully into the badinage of their elders. Mr. Topham has never been happier than in this work. Close by it hangs one of the most humorous pictures in the whole exhibition: 'A stern Chase is always a long Chase' (313), and B. RIVIERE illustrates the apothegm by showing us a magnificent duck sailing swiftly along a well-wooded piece of water with a live frog in his mouth, which the close and determined pursuit of his fellows has not as yet given him time to gobble up: the picture is magnificently painted. His other contribution, 'Pallas Athene and the Herdsman's Dogs,' (496), is remarkable for the manner in which the ideal is blended with the realistic. The fidelity with which the dogs are represented is consummate, both as regards knowledge of brute nature and *technique*. Athene herself is just what the text leads us to imagine her—a stately vision. If anything, perhaps Mr. Riviere has pitched the tone of this picture too high.

Among other pictures deserving notice in this room are 'The Foster-sister's Visit' (295), by A. M. ROSSI; 'Rival Pets' (325), by C. BROMLEY, a lady amusing herself with a number of white pigeons on a garden fence; 'Day Dream' (326), by H. CAMERON; 'Maternal Affection' (330), a poor donkey and its foal standing in the snow, by T. S. COOPER, R.A.—and the venerable academician has made the most of the sentiment suggested by the situation; a capital picture of 'Gipsies' (302), by C. E. JOHNSON; a clever portrait (320) by Miss J. ARCHER; 'Fruit' (321), by Mrs. B. DAWSON; and 'Water-lilies' (339), by W. J. MUCKLEY. And this reminds us that Miss M. D. MUTRIE was never truer or stronger than in her 'Garden-lily' (372), which we see backed by a luxuriant bank of flowery growth; and Miss A. F. MUTRIE is equally pictorial in her treatment of 'The Evening Primrose' (402), which she places in a glorious garden in front of an old red-brick manor-house. These ladies are still queens in their lovely art.

The landscapes in this part of the exhibition are abundant, varied, and fairly well recognised. H. O'NEIL, A., gives, with a most conscientious regard to local truth, 'Above the Fall' (294), and 'Below the Fall' (361), Glenmoriston, and paints better than he has done for some time. H. T. WELLS, R.A., is lovely in his 'Harvest Weather' (281), with his ferns in the foreground, and his cultivated hill beyond. The like also may be said of J. DOCHARTY'S 'River Achray, Trosachs' (287); 'Harvest-Time, Glenlochay' (298), by A. DAVIDSON; 'The Life of the Old Manor-House' (348), by F. WYBURD; and 'A Normandy Farmyard' (304), by H. HUME.

The picture in this respect, however, which gives character to Gallery No. IV., is the large landscape, 'The Day's Decline' (308), by VICAT COLE, A., in the place of honour, with Mr. SANT'S splendid portrait of 'John Monckton, Esq.' (307), on one side of it, Mr. LEHMANN'S charming 'Viscountess Enfield' (312) on the other, and Mr. ARCHER'S powerful piece of portraiture immediately above it, called 'Preparing to Summon the Commons' (309). Mr. Cole's magnificent picture shows "the day's decline" on a wood-fringed lake, with hills to the left and

a splendid stretch of what the Scotch call *haugh* to the right, with feeding cattle dotted over the wide alluvial level. A more lovely scene we could scarcely imagine on which to present the closing day.

In Gallery No. V., besides those already mentioned, there are several pictures that deserve being placed in the honorary list of the year. 'A certain Trout Stream' (365), by JOHN BRETT, shows, with its fine gradation of distance and breadth of boscaige above and in the water, that his love of inland scenery is as hearty as his liking for the seacoast, and that his pencil is equally at home in both. The complement of this wooded delight will be found in his charming seapiece in Gallery No. VI., which he calls 'Sir Thomas's Tower' (532). W. J. HENNESSY'S two girls 'Wood Gleaning in the Forest of St. Gatian, Normandy' (366), is more artistic, perhaps, than his 'Fête in Normandy' (523), showing peasants on their way to church, each carrying a nosegay; the latter picture is by far the more cheerful of the two. J. T. PEELE'S young girl smelling flowers arranged on the table of a humble home (368), very sweetly expresses the sentiment he aims at.

In spite of a certain dryness of manner, A. GOW has managed to throw much variety and dramatic action into his 'Relief of Leyden' (381), and to make it thereby one of the memorable pictures of the year. C. HUNTER'S man and girl 'Digging for Bait at Daybreak' (382); H. R. ROBERTSON'S 'Grig-weels' (389), a man and girl in a punt fishing in a sedge part of the river on a calm evening; E. H. FAHEY'S 'He never came' (388), a rather plain-looking girl waiting disconsolately by the side of a weed-covered moat, beyond which may be seen a rather dilapidated-looking grange; J. MACWHIRTER'S 'Spindrift' (427), a grey horse and a seaweed-laden cart coming along the beach during a stormy day with the spindrift driving over the surface of the sea; and J. MACBETH'S 'Gareloch, on the Clyde' (434), are each in their respective walks masterly transcripts from nature, and, with two or three other pictures, give to Gallery V. an Art quality which is noticeable.

As a pendant to VAL. C. PRINSEP'S handsome and healthy 'Linen gatherers' we have H. HERKOMER'S 'At Death's Door' (412), showing some peasants of the Bavarian Alps in prayer outside the house, awaiting the arrival of the priest who is to administer the last rites to a member of the family, and whom we see with his acolyte coming up the hill. We think the picture, in force and character, quite worthy of him who painted 'The Last Muster'; but this very quality of force may be obtained at too great a sacrifice. Another gentleman with a foreign patronymic, A. DE BRÉANSKI, sends a very pleasing picture of 'A Sunny Lane' (417), with a flock of sheep coming along under the overshadowing trees. H. MOORE'S 'Life-boat' (455), pushing out to sea, is a large work, perhaps larger than the subject warranted, and one that will strike most people accustomed to watch the sea when in this state as very true to nature. There is a woolliness about the waves which some persons may think a fault; but the fact remains that in certain states of agitation, when the storm has raged long and loud, the sea, and for that matter fresh water also, does assume a very woolly look. In this same room are good examples of E. Gill, J. W. Nicol, R. Dowling, F. Smallfield, T. E. Harrison, H. Pilleau, and V. Ormsby.

Gallery No. VI. possesses other pictures besides the famous 'Widower' (476), of L. FILDES, and among them will be found a very imposing canvas by C. H. POINGDESTRE, full of magnificent space and beautiful effect of greys. Its title is 'Lowering Marble from the Quarry, Carrara' (460); and one wonders that a quarry which ministers so much to Art should have such an artless and clumsy way of lowering its blocks. Near this hang two or three good examples of the Scotch school of landscape—viz. J. SMART'S 'The Crofter's Hairst' (459), J. FARQUHARSON'S 'Crofter's Team' (471), and M. FISHER'S 'Scotch Hillside' (483). 'Anglers of the Wye' (470), by A. W. BAYES, two young men, seated on a wooden bridge, fishing, and having their attention pleasantly turned for the moment to the passing



of two handsome young girls, is an ingeniously-chosen subject, well painted; and G. EARL is no less happy in his 'August, 1875—going North' (472): dogs and sportsman at the railway station. F. MORGAN'S 'Whither?' (492) represents a tall, lithe, gipsy-looking girl tramping along with a donkey and cart, which is crowded with traps and crowned with two children and a kitten; but it is absurd to suppose that a girl of these handsome proportions can for a moment illustrate the sentimental appeal quoted in the catalogue. Among other pictures to be remembered in this room are 'A Spring Morning—Ploughing' (506), by H. W. B. DAVIS, A.; 'The Lady of the Woods' (511), a graceful birch, by J. MACWHIRTER; 'Felisiana' (513), a Spanish gipsy playing a guitar, by J. B. BURGESS; 'Woodland Waters' (518), is the sweet stillness of an autumn day, by G. E. HERING, showing some rooks clustering on a withered tree which stands by the bank of a romantic river; and 'The Eve of Liberty' (514), a canvas lit up by the lurid fires of a burning city, and the fitful gleams of a struggling moon—it is painted by A. MACCALLUM, and represents the bombardment of the Acropolis of Athens by the Turks, during the Greek struggle for freedom.

'The Hymn of the Last Supper' (579), E. ARMITAGE, R.A., which occupies the place of honour in Gallery No. VII., represents a gathering of men so very unwashed and unkempt-looking that we can scarcely bring ourselves to regard it, certainly at first sight, as having anything at all in common with Our Lord and the Twelve. Although it improves on acquaintance, we cannot think it worthy the high reputation of the painter, any more than we think 'Judith in the Tent of Holofernes' (578), by J. R. HERBERT, R.A., worthy of his. H. W. B. DAVIS, A., on the other hand, rises to the full height of his reputation in his picture of 'Picardy Mares and Foals' (557); and G. H. BOUGHTON was never more simply and sweetly idyllic than in the shepherd lad handing the gleaming maiden across the brook (562). Well may he call it 'A Surrey Pastoral!' Another artist who can touch a sentiment to nice issues is G. D. LESLIE, R.A., whom we beg to congratulate on his election to full membership of the Academy; and his 'Violet' (537), his 'Roses' (133), and 'My duty towards my Neighbour' (169) are all touched in his own key, though scarcely with so decisive and strong a hand as he has accustomed us to lately. 'Songs without Words' (577), by J. M. STRUDWICK, is original in treatment and forcible in colour; but we would advise the artist not to tread too near that line which separates originality from eccentricity. H. A. HARPER, also, is inclined to be peculiar, or, at all events, to seize exceptional phases of nature: the arid and golden-brown colour he has thrown upon 'Mount Sinai' (580) has a fearfully portentous look.

In Gallery No. VIII. we have marked for approbation the 'Village Blacksmith' (629) and 'Dinner-time' (647), of E. G. DALZIEL, who is making rapid improvement in his art; H. BRIGHT'S 'Friends in Adversity' (665), a flock of bullfinches, goldfinches, robins, wrens, siskins, linnets, and sparrows all seeking shelter from the winter weather beneath an old hat which had acted as scarecrow in the summer; the 'Gardener's Daughter' (671), by Miss JESSIE MACGREGOR; 'Off Spurn Point' (681), by G. SHEFFIELD; 'Plums' (695), by W. HOUGH; 'Shell-fish' (706), by Miss A. HANBURY; the 'Countess of Ilchester' (721), by E. CLIFFORD; 'Fruit' (755), by Miss E. S. WOOD; and 'Review on the occasion of the Marriage Festivities at St. Petersburg, 1874' (857), by N. CHEVALIER.

In the Lecture-room there are many works to admire; but our limited space will permit our naming but a few. Miss LOUISA STARR'S portrait of 'Mrs. Henry S. King' (866), with a light-brown plaid thrown over her lap that it may be the better extemporised into a writing desk, is a capital idea cleverly carried out, leaving intact at the same time everything that makes portraiture valuable. Miss Starr improves in her handling, and is much more assured in her colour. J. FAED'S 'In Memoriam' (867), W. L. WYLLIE'S 'Blessing the Sea' (871), C. CALTHROP'S 'Biding their Time' (870), and PETER GRA-

HAM'S 'Moorland Rovers' (885), some Highland cattle in a sedge moor, are up to the usual mark of their respective authors. H. HARDY'S 'God's Covenant with Noah' (899), animals approaching the ark, is the largest canvas he has yet attempted; and in spite of some faults, as it appears to us, of composition and arrangement, and a decided tendency to *paintiness*, the work on the whole is impressive and therefore successful.

With E. LONG'S, A., Pool of 'Bethesda' (891), we are much pleased. The face of the mother in the centre of the work beams with faith and holiest devotion. To some the picture may seem scarcely equal to the 'Babylonish Marriage Market' of last year; but to others, and these we suppose to be the more thoughtful, it will appear as a scriptural subject of beauty and significance. We are sorry, by the way, that the hanging committee should have been so careless as to allow Y. HIAK-TAKE'S 'View near Yokohama' (903), not only to be "skied," but to be actually overshadowed by another frame. The artist is a native of Japan, and having accepted his work, it ought to have been hung where it could be seen. G. SMITH is particularly happy in his picture 'Into the Cold World' (917); and we are glad to see that the Turner gold medal picture of the year, 'Under the Opening Eyelids of the Morn' (918), by J. H. DAVIES, holds its place so well on the walls of the Academy. This reminds us that the historical gold medal picture of 'Elijah confronting Ahab and Jezebel in Naboth's Vineyard' (915), gained this year by F. DICKSEE, hangs in the Lecture-room; and that T. M. ROOKE, who came very close, on the heels of the winner, has his version of the same subject in Gallery No. X. (1254). The finest battle picture in the exhibition is E. CROFT'S 'Morning of the Battle of Waterloo' (1253): it is capitally thought out. A. DEVER'S 'Life or Death' (1251); T. J. ELLIS'S 'Notre-Dame de Paris' (1256) in snow; 'Goosey, Goosey, Gander' (1266), by Miss A. HAVERS; 'Kirkwall Harbour, Orkney' (1271), by SAM. BOUGH; 'Ophelia' (1269), by W. S. HERRICK; two splendid lifesize portraits (1096, 1112), in black and white chalk, by LADY COLERIDGE; 'Streatley Mill' (1267), by C. N. HEMY, are all pictures of merit which we must pass over by simply naming.

Among other notable works, also, must be mentioned O. WEBER'S 'Italian Girl spinning,' while her cow, of a warm dun colour, grazes (1297); the powerful picture by C. SCHLOESSER of the 'Village Lawyer' (1305) being consulted by a poor widow, the window-shutters of the office being closed to keep out the strong sunlight; and E. S. KENNEDY'S 'Angling' (1311), with the punt drawn up under the willows—in the far end sits a cheery old couple, and they are far more engrossed watching the young folks at the near end of the punt than they are looking after their fishing interests. A 'Peep at the Hounds' (1319), by B. FOSTER, is a lively picture which will attract admirers wherever seen.

The Sculpture need detain us but a short time. Of such a colossal equestrian work as 'St. George and the Dragon' (1433), by J. E. BOEHM, it is impossible to speak definitely, as the space in the Lecture-room is of too limited extent to permit of one's judging. The horse seems well studied, also the action of St. George, and the relation of the horse and the rider to the dragon is logical in every way—only, unfortunately, St. George "has no seat," he does not "grip" the horse with his knees and thigh muscles as he ought; apart from this, the group is admirable. Another colossal work is that of 'Lord Lawrence' (1442), by T. WOOLNER, R.A. The sculptor has been successful in his treatment of the frog-coat of his lordship, but the right arm has a very wooden hang. Of all the Royal Academy contributors to this year's exhibition, Mr. Woolner is the only member who has been industrious enough and who has had courage enough to take full advantage of his position, and send as many as *eight* works. They are all admirably placed. He has, among other busts, sent one of Alfred Tennyson (1424) and another of Charles Kingsley (1421). The former, like the same artist's bust of the late Professor Key (1423), is very faulty in the region of the clavicle. Anatomical knowledge as displayed here is scarcely of a kind to be depended upon. The



Charles Kingsley bust is heavy and exaggerated, and nothing of a likeness compared with R. BELT'S bust of the late Canon (1487); but to discover this work, Mr. Belt not being an Academician, the visitor must walk into the Sculpture Gallery, and turn to the right hand, and then in the corner he will find it, with Mr. CRITTENDEN'S marble bust of Alfred Tennyson (1485), both of them works of undoubted merit. There is a beautiful story told of Turner, how once on a time, when visiting the Academy on a varnishing day, he went up to a magnificent work of his own, and toned down all its brilliancy that it might not "kill" the meritorious picture of a poor struggling artist which hung next it. Are such days gone? Is treatment like this, to which Messrs. Crittenden and Belt have been subjected—not to mention other and far sadder instances—to be regarded by the public as the measure of the Council's magnanimity? Has the tone of this institution become of late hopelessly plebeian, and will the spirit of Turner animate Academic clay no more?

For sound modelling, anatomical knowledge, and artistic grouping, there is nothing from the hand of an Academician to be at all compared with H. THORNYCROFT'S 'Warrior bearing a Wounded Youth from the Battle' (1440): this is the group which carried off the gold medal, and well it might. W. J. S. WEBBER'S 'Warrior and Wounded Youth' (1407), on the opposite side of the door leading into the Central Hall, is also a work full of promise. It is to such men as these that the country has to look for its future sculptors. G. A. LAWSON'S kneeling 'Nymph at the Pool' (1408), is very natural and well studied as to the arrangement of the lines. W. C. MARSHALL'S, R.A., 'Pygmalion me fecit' (1414), is wonderfully instinct with life, and reminds one of the many poetic conceptions to which this sculptor has given permanent concrete expression. With 'The Bathers' (1415) of E. B. STEPHENS, A., a mother leading a little boy into the water, and especially with his 'Deerstalker' (1435), a group in bronze, we are greatly delighted.

J. DALOU'S 'La Berceuse' (1441), which we noticed last year in its terra-cotta state, we still think charming. Count D'ÉPINAY'S 'Spartan Boy' (1443), with the fox under his cloak gnawing at his side, is a curious psychological study, as it is presented in the countenance and its expression. The Count gives to the boy, it will be observed, not the highest type of face, and doubtless he is right.

This study of the human countenance under certain given conditions has been carried to a most impressive result by Lord RONALD GOWER in his thorn-crowned head of Him who was a man of sorrows and acquainted with grief (1498). The head droops, and every muscle in the sad, wasted face consents to death—"It is finished." The imagination, and the whole

emotional nature of the artist, must have been intensely exercised during the modelling of such a head, and we congratulate him heartily on so noble an issue to his labour. The artist, however, we are glad to see, is not always in the ineffably tragic mood, and he shows that human joy is no stranger to his soul by his terra-cotta bust of Marie Antoinette (1517), in all the delight of life and youth and beauty, hunting at Fontainebleau. Practice alone will enable his lordship to get rid of his "sketchiness." W. R. INGRAM'S 'Diana Vernon' (1449) is much in the same joyous strain.

For exact and conscientious modelling we would cite W. PREHN'S group of 'Polar Bears' (1455), J. WOLF'S 'Wild Boar' (1501), and his 'Bear' (1507), and J. W. GOOD'S trooper holding an officer's horse (1510). T. E. HARRISON'S design for a knife-rest (1511) is as artistic as it is ingenious; and G. MORGAN'S medallion of David Cox (1513), for the Art Union medal, does the artist much credit. Among portrait busts those by T. N. MacLean, Miss H. S. Montalba, H. S. Leifchild, J. H. Thomas, the late M. Noble, J. Steele, H. H. Armstead, A., W. Brodie—bust of the late Sir James Simpson, Bart., M.D.—G. A. Lawson, Miss Grant, Miss H. Thornycroft, and Count Gleichen, represent fairly the level of the exhibition in sculptured portraiture. They are not by any means of equal merit, but there is no very great difference in excellence between the best and the worst. Medallion portraits have attached to them such names as C. B. Birch, A. Bruce Joy, F. Theed, Mrs. L. Cubitt, and Miss S. Terry; and these artists show very successfully the value of such forms of portraiture.

J. DURHAM'S, A., 'Double Drinking Fountain' (1406), with the grouping of the two playing urchins, is a marvel of felicitous adaptation; and his marble busts of Edward Gibbon Wakefield (1374) and Sir W. R. Grove (1375) are, for vigour and life-like quality, equal to any in the exhibition. We are glad to note that G. TINWORTH is less sketchy this year than formerly, and that his various panels in high relief are as quaint in their originality and as scripturally recognisable as ever. The bronze group by the late A. STEVENS of 'Valour and Cowardice' (1427), intended for the National Wellington Monument in St. Paul's, is perhaps the most powerful group the English school ever produced. If, by the way, the Dean and Chapter of St. Paul's are well advised, they will persist in their resolution to exclude from the Wellington Monument the figure of the hero on horseback.

Of the architectural and ornamental drawings, the engravings and etchings, the miniatures, &c. &c., we have neither time nor space to enter upon any detailed examination. In all these departments there is much that is excellent, and in the exhibition altogether are unmistakable symptoms of Art progress.

## THE NINE WORTHIES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

R. HILLINGFORD, Painter.

P. LIGHTFOOT, Engraver.

SHAKESPEARE'S play *Love's Labour's Lost* is comparatively so little known that without some explanation the subject of Mr. Hillingford's picture, an incident of which it assumes to illustrate, would scarcely be intelligible. The locality is a park at Navarre, in which is one of the palaces of Ferdinand, King of Navarre; in another part is a pavilion erected for the use of the Princess of France, a visitor at the court of Navarre; and in front of it she witnesses what is termed in the drama the "Pageant of the Nine Worthies," the "worthies" being representatives of some of the great warriors of antiquity, real or mythical—Alexander the Great, Hector, Hercules, and others. The two *dramatis personæ* now before the audience are Holofernes, a schoolmaster, in the character of Judas; and Moth, a page, in that of Hercules: we must refer our readers to the play itself to explain the situation.

There is something ridiculously droll in the two actors who, save for the costume of Moth, might stand for Don Quixote and

Sancho: the idea of making the dwarf represent Hercules, dressing him in a lion's skin, and putting into his hand a club as large almost as himself, is an absurd pleasantry for which both the poet and the painter are alike responsible. The figures forming the audience are artistically grouped: within the pavilion is the king, with one of his nobles, Biron; on the right of the princess are two of her attendants, one of whom is evidently listening to some "love-poison" poured into her ear. The two gentlemen in the foreground, on the right of the composition, we may assume to be Boyet and Mercade, gentlemen in the suite of the princess, one of whom, as the play reads, is trying to put Holofernes out of countenance. "Alas, poor Machabæus," says the royal lady, "how hath he been baited!"

Mr. Hillingford has made a lively and amusing picture out of a not very intelligible subject: each individual figure is good in itself, plays its own *active* part in the composition, and is put on the canvas with considerable taste and technical skill.





R. HILLINGFORD PINX

F. LIGHTFOOT, SCULPT

THE NINE WORTHIES

FROM THE PICTURE IN THE POSSESSION OF THE ROYAL SOCIETY







## EUROPEAN SCENERY.\*

OF the many illustrated publications projected and carried out successfully by Messrs. Cassell & Co., not one promises to have a more general interest than a work entitled "Picturesque Europe," four or five parts of which now lie before us: these, and a large number of proofs of engravings not yet published, but which we have had an opportunity of examining, enable us to form a tolerably accurate opinion of what the work

will be when completed. Its title is very comprehensive; to what countries it is proposed to extend the artists' survey we cannot assume to state, but the publication begins, and continues, so far as is yet apparent, with the British Isles, and, very properly with Windsor, as the residence of the sovereign who rules with such gentle and loving sway over the inhabitants of the islands. As an example of the wood engravings, we are



*The Curfew Tower, Windsor.*

able to give on this page a view of 'The Curfew Tower, Windsor Castle;' a picturesque enough scene as the artist here shows it.

From Windsor and Eton we are suddenly carried away into

\* "Picturesque Europe." Illustrated with Sixty exquisitely engraved Steel Plates and Several Hundred superior Wood Engravings, from Original Drawings specially made for this Work by Birket Foster and other eminent Artists of the day. Published by Cassell, Petter, and Galpin, London.

North Wales to visit Conway Castle, Bettws-y-coed, the banks of the Llugwy, of the Lledr, &c.; a brilliant woodcut is 'Rhuddlan Castle,' in this neighbourhood. Warwick and Stratford come next: the first illustration in this section is the 'Entrance to the Porch of Leicester's Hospital, Warwick,' a most picturesque subject. Warwick Castle of course supplies several illustrations, but there is nothing in this locality—we include Stratford



in it—finer in its way than an 'Old House at Stratford,' rich in its exterior timber decorations. A pleasing variety is given to many of the woodcuts by the subjects being drawn as vignettes.

The dales of Derbyshire are full of glorious scenery for the artist's pencil, and we find several here introduced, notably 'The Hermit's Cave, Deepdale,' admirably drawn by W. J. Boot; and then follows a chapter on the "Forest Scenery of Great Britain." Among the illustrations may be specially noted

for capital workmanship, on the part of both artist and engraver, 'Burnham Beeches;' 'High Beech, Epping Forest,' a charming vignette of elegant composition; 'In Sherwood Forest,' &c.

Of the numerous illustrations prepared for future numbers, and of which, as we have already stated, proofs have been shown to us, may be highly commended 'Linlithgow Castle,' a beautiful moonlight scene; 'The Old Hampton Windmill,' a most effective snow scene, the snow looking quite hard on mill



*London Bridge, Torquay.*

and ground, as if frozen; 'The Rock of Cashel;' 'The Victoria Tower, from Lambeth,' under the soft influence of a misty moonlight; 'Haddon Hall,' sketched from the river; 'Whitby Abbey;' 'The Baptistery, Canterbury,' a picturesque bit of architecture most judiciously treated; 'London Bridge, Torquay,' drawn by R. P. Leitch, and very skilfully engraved by J. Whymper, as our readers may judge for themselves; 'St. John's Tower, Cambridge,' as seen from the Cam, flowing through the grounds of one of the colleges. Each number of this most attractive

publication contains a steel plate; one of these, 'St. Michael's Mount,' from a drawing by Birket Foster, is introduced here.

Of the varied localities which are brought under notice, are several illustrations exhibiting their most important and picturesque features; while there is ample explanatory letterpress concerning what is worthy of note. With enlarged space at command, we could find much more to say respecting a work on which it is quite evident great artistic talent is expended. Certainly we know nothing of its kind to compare with it.



## NOTES ON BOOK-PLATES.

BY M. A. TOOKE.



**L**N the fifteenth century, when a book had been printed, bound, and had passed into the library of an institution, or into that of a private individual, some mark was needed to indicate its possessor. The simplest sign was that of writing the name of the library or owner on the blank sheet preceding the title-page, on the

inside of the cover, or on the title-page itself. This plan was generally followed; but the exceptions, which form the subject of this paper, are in many cases very interesting, for, from the earliest period of printed books, book-collectors have been "curious" with respect to their book-plates. Men of artistic tastes required something more than the simple ordinary plan—something which should set a personal mark, or that of their family, on their books, and gratify their eyes with the uniformity of an appropriate design throughout the volumes of their libraries. The device adopted for this purpose was a shield-of-arms, a crest, or monogram, or all three together engraved upon a plate, printed on slips of paper, and pasted inside the covers of the volumes which were to be marked. This style of book-plate is very generally used in the present day.

Many people attach a wrong meaning to the term "book-plate," and naturally, perhaps, understand it to mean an illustration to a book. The name is not sufficiently distinctive. In France book-plates are always spoken of as "Ex-Libris," which is translated, "Des livres—faisant partie des livres." This is more appropriate than "book-plate," but neither word conveys the idea of what a book-plate really is—namely, a sign of possession.

There was nothing particularly ingenious or attractive in this fashion of heraldic book-plates, although a certain historical interest is attached to it, such as can never fail to belong to the heraldic bearings of noble and ancient families, and the engravings are often very beautifully executed. Of far higher interest are the book-plates which are remarkable for their originality, and for the fanciful genius that was exercised in their composition. Such, for instance, as a clever little French etching which forms the book-plate of the authors and brothers,



Fig. 1.

Jules and Edmond de Goncourt. It illustrates the popular phrase, "Les deux doigts de la main." The design is by Gavarni—a hand rests two fingers on a scrap of paper with E and J engraved thereon. The hand is holding an engraving-tool in its palm. It is no "fancy" hand, but a beautiful study of a rather small and strong one, that has done work, but has the

taper fingers that are said to indicate refinement and cultivation of mind. The original plate is etched by one of the brothers. Some idea of it may be formed by the illustration (Fig. 1).

Victor Hugo's book-plate is an etching representing Notre Dame, dimly seen in the surrounding gloom; in front is a white monogram, and a flash of lightning darts across the scene.

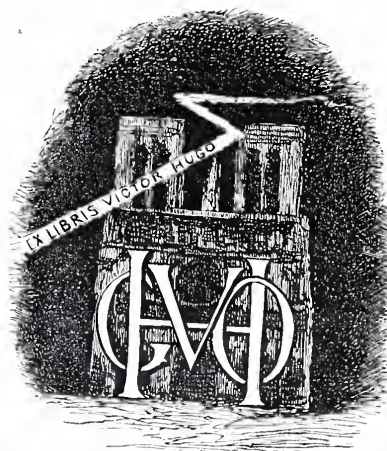


Fig. 2.

This plate (Fig. 2) is designed and engraved by M. Aglaüs Bouvenne. The author of a work entitled "Ex Libris Français" says, that this drawing may possibly have inspired the memorable verse by M. Auguste Vacquerie—

"Les tours de Notre-Dame étaient l'H de son nom."

With a little imagination, a large H can be seen in the noble front of the Cathedral, but the idea is not thoroughly poetical.

There are many collections of book-plates in England, and it may be seen from the above examples that they are not to be classed with the collections of crests from the flaps of envelopes, and addresses from the tops of letter paper, which fill so many albums upon drawing-room tables. A good collection of interesting book-plates will possess much artistic beauty, and a collector will be led to study history and heraldry to aid him in his pursuit.

The only objection which can possibly be preferred against such a collection is, that it is detrimental to the appearance of a book to have its book-plate steamed and peeled from within it; but this difficulty does not always occur. Contemporary plates can be obtained from their owners before they have been made use of, and bundles of old ones are to be had at the bookstalls and second-hand bookshops "where each one has been saved, like a single spar, from the wreck of an old book."

French book-plates have been brought into public notice in "Les Ex-Libris Français, depuis leur origine jusqu'à nos jours," Paris, 1874, by A. Poulet Malassis. This book has already passed through two editions, and contains a short account of French book-plates from the sixteenth century, with facsimiles of several of the plates described.

There does not appear to be any English work or treatise on this subject. Some of our best modern plates, such as the Eton book-plate, resemble in general form the beautiful printers' devices, which in earlier times were placed in the first pages of printed books. The printers' devices are described by Thomas Frognal Dibdin, and others.

The earliest-known book-plates seem to be German and Italian of the sixteenth century. French plates begin to appear between 1600 and 1650.



The eighteenth century is the era of book-plates, and the period which yields a rich harvest to the collector. "Poulet Malassis," who writes in a light and somewhat playful style, speaks of the eighteenth century examples as so witty, so varied, so full of genius; he enlarges on the exciting hunt which a collector used to follow before collections were the fashion, and how he at last came down upon his small game in the hedgerows of the second-hand bookstall. Harmless pursuit! Happy chase! now past for ever.

"In our day," continues this author, "book-plates have a known value," and he relates how they are torn from the old books by the bookseller, and by him exposed for sale; every day they increase in value. "Who can tell but some day our daughters may receive dowries of book-plates, and she who possesses the finest collection will be sought after as the best match." "Tout arrive sous le ciel."

English book-plates are generally heraldic; those belonging to the Royal family are so in most cases, but there is a very pretty one, not heraldic, belonging to the Princess Louis of Hesse. The plate is diamond-shaped, the background red, with "Alice" on a white scroll, a crown above, branches of wild rose and shamrock below and round the scroll. The introduction of red into book-

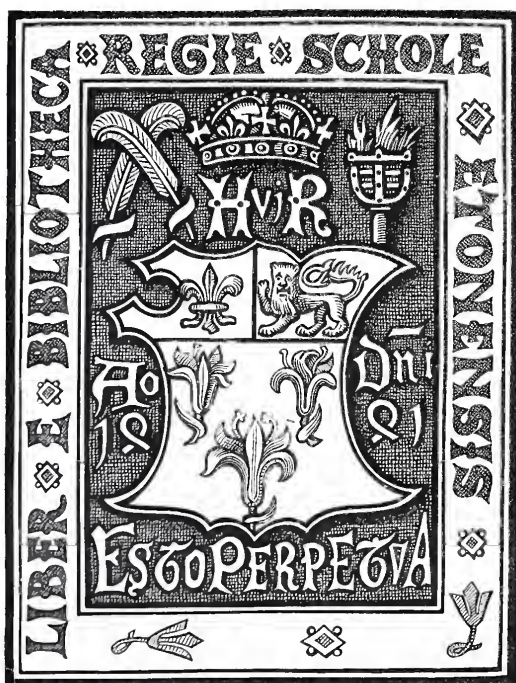


Fig. 3.

plates is effective; it is used in the plate of the Royal library of Windsor, which is of very good design, surrounded with a square border. Buckingham Palace has a good book-plate. The Prince of Wales's plate is very commonplace. Francis, seventh Duke of Bedford, had a particularly good and well-engraved plate; his crest (a goat) surrounded with the garter, and this again encircled with the collar of St. George, a coronet above all; it is designed in very good proportions, and is a fair example of this style of plate. The book-plates of bishops are usually arms surmounted by a mitre

Colleges have heraldic book-plates; those of Oxford and Cambridge are well known; and many of them are early engravings, but very few have dates assigned. Some are far from beautiful, with shields of debased shape, hideous mantlings, or the garlands which distinguished a dark era of heraldry. Queen's College, Oxford, has a true shield encircled by the Garter, and a motto beneath. The Eton plate (Fig. 3), already mentioned, is very good in design and execution.

There are book-plates belonging to societies, but none of a very interesting character. An old plate of "The Sober Society" is rather curious. It was found in a copy of "Hobbes's Levia-

than," beneath two other book-plates. A figure representing Virtue points to the moon and six stars, while the cartouche shield on which she leans proclaims "Virtus tandem vigebit." What has become of this society?



Fig. 4.

The Royal Society at Kew lost an opportunity when it adopted a book-plate. It represents the royal arms in the most debased style of that well-known coat, looking as if it came from off a

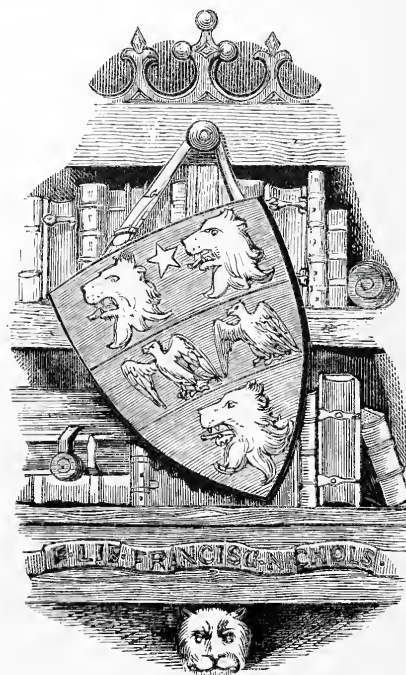


Fig. 5.

milliner's shop front. Nature should have inspired an artistic and appropriate design. The book-plate of Mr. George Grote consisted of his shield and crest within an oval, the name on a





ST MICHAEL'S MOUNT, CORNWALL.

from "PICTURESQUE EUROPE" by permission of the Publishers Messrs. Cassell, Petter & Galpin.







ribbon below, and a palm-branch. Baron Bunsen's plate is designed to represent a smooth oval seal, with his shield in the centre. Beneath is inscribed "Ex Libris Christiani Caroli Bunsen."

A fashion has lately arisen of having book-plates engraved to look like beautiful circular seals; the edge is left slightly irregular and broken to assist this idea. These plates, when well engraved, are very beautiful. The name of the owner generally surrounds the seal, and the crest, or coat-of-arms, is in the centre. Somewhat similar to these, but even more pleasing in appearance, are book-plates which look as if they had been sketched from exquisite carvings in stone. Some of the best examples of this style have been engraved by O. Jewitt. They are often printed in neutral tint, the shield and motto in high relief upon a carved *cinquefoil*, with a diapered background, the whole set in a square tablet. The plate of Mr. J. R. Planché (Fig. 4), as Rouge-croix Pursuivant of arms, is a good example of the seal-like book-plate; the design is graceful and spirited, with its wonderful lion holding the red cross, and the shield *couché*. The name and title of the owner surround the seal. The idea of a seal is carried out so far as to represent the silken cord with its twisted ends. The original plate was engraved by Sherbourne. Several of the book-plates belonging to members of the Heralds' College are, as we should expect, very interesting.

Most of the English book-plates with which we meet would be equally appropriate if placed anywhere else where a sign of possession is required, but there are some with more definite intention. "Ex libris" is occasionally placed before the name, as in Baron Bunsen's plate, and some lovers of books were not unmindful of the dangers which beset the borrowed book. Garrick has an ugly book-plate with foliage and masks and



Fig. 6.

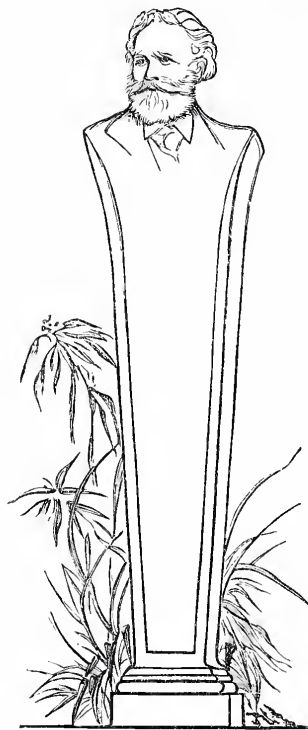
lyres, and a bust of Shakspeare at the top. Beneath the design is engraved "La première chose qu'on doit faire quand on a emprunté un livre c'est de le lire afin de pouvoir le rendre plutôt." (*Menagiana*, vol. iv.) A French plate, that of Hugo de Bassville, has almost the same inscription, with "Rendés le livre s'il vous plait" placed before it.

Another Bibliophile lent his books on the condition that they should be returned in fourteen days; and in order that no one should plead ignorance, had the rule clearly written beneath his shelves. A third went further still, and would not lend his books at all, giving his reasons in a couplet as follows:—

"Tel est le triste sort de tout livre prêté  
Souvent il est perdu, toujours il est gâté."

In pictorial book-plates it is not uncommon to find books represented. There are several designs of a sort of trium-

MANET



ET MANEBIT

Fig. 7.

phal arch built of books, having much the effect of an erection of children's bricks, while MSS. curl over the top. In far better taste, though with the same idea, is the book-plate of Francis Nichols (Fig. 5). The design is slightly sketched, showing a shield couché on a carved bookcase; the drawing appears as if taken from a real old shield. Old books with clasps, and MSS. lie upon the shelves. Below the second shelf the owner's name, with "E Libris," is carved. This is a sensible and artistic book-plate.

Among "Ex-Libris Francais" is one with a somewhat similar intention, but of far more elaborate design. A library is visible within a dim stone arch; a large, heavy curtain is draped across the lower part and festooned with roses. Below it a cartouche shield, and a crest supported by griffins, are sinking into the clouds. This book-plate belonged to M. Joubert, trésorier des Etats de Languedoc, in the reign of Louis XV.

Guelette, writer of fairy tales and farces, is said to have been the first to whom the idea occurred of making his book-plate a sort of allegory which should include all his literary labours. On a shield is represented the antirrhinum which is called in France "Gueules de lion." A mermaid swims below the shield in a shallow fountain. In the group of supporters is a mandarin, which signifies Guelette's book of Chinese adventure. A Tartar stands for "Tales of Tartary." A cyclops and a harlequin (the latter representing the theatrical element) complete the design.

There are several book-plates of the eighteenth century, designed by Boucher—one belonged to the President Henault; it is not in Boucher's best style: an affected figure of Minerva



sits on a roll of massive clouds, and holds the President's shield instead of her *Ægis*. A better example by this artist is one in which a heavy modern shield is carried by graceful Cupids with butterfly wings (Fig. 6); the faces and figures of the two children are charming. Some of the French book-plates are caricatures or "charges," with punning mottoes. Book-plates engraved with portraits are very rare. The author of "*Ex-libris Français*" has only known of two examples, one of which was the plate belonging to the Abbé Desfontaines, who took pleasure in admiring the representation of his own person in the covers of his books. The book-plate of Edouard Manet, painter, may also in the original engraving claim to be a portrait (Fig. 7). The design is by Bracquemond, and consists of an outline of Manet's head, on shoulders which gradually assume the form of the god *Terminus*. Behind this pedestal rise graceful stems and grasses. "*Manet et Manebit*" is the motto inscribed on this plate. The great Bibliophile and librarian, Magliabecchi, possessed a book-plate which represented his own head in profile on a medal surrounded by oak-boughs, amongst which a few books are interspersed; "*Antonius Magliabecchius Florentinus*" is inscribed around it.

During the French revolution a curious change was made in some of the book-plates used by Bibliophiles of noble birth. The coronet was carefully obliterated, and the cap of liberty set in its place. The book-plate of J. B. Michaud, Pontissaliensis Legati in *Nati* Conventu, 1791, bears a Phrygian cap above a shield, with a commonplace monogram, and the motto, "*La Liberté où la Mort.*"

Some of our English book-plates bear witness to the special tastes of their owners, as, for instance, a group of nets and rods in a river scene. A very graceful picture formed the book-plate of Anna Damer, "*Agnes Berry* inv. and del. 1793." A girl with a sweet smiling face, and wearing classic drapery, kneels on one knee beside a monument, or altar, on which "*Anna Damer*" is inscribed. Upon it are two pet dogs supporting a shield; trees and a distant landscape form the background. A very pretty and simple book-plate is Mr. John Murray's—a kneeling cherub, in brown outline, the owner's name in gold. The cherub is copied from one of the adjuncts of a *Madonna* by Raphael.

Books are very often legacies, and the idea occurred to some one that when such was the case the fact should be perpetuated in a book-plate. The idea was good, but was carried out in the horrible design, once so common amongst us, the heathen urn. The urn and its ugly shadow stand in the centre of an oval, and the urn has an inscription beginning "*Gift by will,*" and the date 1791.

The Russian book-plates that have come under our notice have all been heraldic, engraved rather roughly. The Spanish are also heraldic.

The fashion for pictorial book-plates is increasing. A pleasing and appropriate etching, which will be placed in many books, and last for generations, is not an unworthy object on which to exercise artistic taste, and it is a satisfaction to the owner, who feels that his plate is original and well designed, to see it in the volumes which he loves.

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## THE STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

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

By S. C. HALL, F.S.A., AND LLEWELLYNN JEWITT, F.S.A.

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### RABY CASTLE, DURHAM.\*

THE present castle of Raby, it would appear, was built by John, Lord Nevil, who died in 1388. In 1379 he had licence from Thomas Hatfield, Bishop of Durham, to crenellate. Whether the old castle was mainly pulled down and rebuilt by John Nevil, or whether he simply added to it fresh towers and fortifications, is a matter we have not space, nor is it necessary to our purpose, to inquire into. That it could not all have been taken down is, however, pretty evident, as the lozenge-shaped tower in the centre is said to have been built by Bertram de Bulmer, or Bolemes, in 1162. The Nevils, who were at the same time Lords of Raby, Brancepath, Sheriff-Hutton, and Middleham, were all described as "*Dominus de Raby;*" and thus it is evident that Raby was their chief residence and stronghold.

Raby, says the Rev. Mr. Hodgson (who has done more than any other antiquary in searching into and elucidating the history of this grand old pile, and to whom we express our deep obligation for much of the critical description of the building we are about to give), in its present state (although some parts of the older edifice were left and incorporated in it), "presents essentially the work and ideas of one period," the fourteenth century. Leland speaks of it as "the largest castell of logginges in al the north cuntrey, and is of a strong building, but not set other on the hill or very strong ground;" but he does not mention the moat, which was probably filled up and the water drawn off before his time.

The general arrangement of the castle is as follows. First, the central nucleus, or castle proper, consisting of a compact

mass of towers connected by short curtains, and of which the block shape may be described as something between a right-angled triangle and a square having the right angle to the south-west. Next, a spacious platform entirely surrounding this central mass; then a low embattled wall of enceinte, strengthened by a moathouse and perhaps a barbican, as well as by numerous small square bastions rising from its exterior base; and then the moat. The south front of the castle being so amply defended by water, its structural defences were naturally less important. Quite unlike the others, it was, with the exception of the flanking towers at either end, nearly flat. The first, or western of these, called the Duke's Tower, is very large and square, and of different heights, being, in fact, two towers laid together. Considerably in recess a rather low curtain connected it with the end of the Great Hall, which, till lately, rose up tower-like, but without projection. Beyond, and nearly in a line, came another curtain, short but lofty; and then the wedgelike projection of Bulmer's Tower, which flanked the whole towards the east. This tower, which commemorates Bertram Bulmer, one of the Saxon ancestors of the Nevils, by two raised B's in its upper storey, being of somewhat unusual shape, viz. a pentagon, formed by the application of an equilateral triangle to a square, has given rise to comment and conjectures of the wildest sort. An underground passage, there is little or no doubt, extends from the substructure of this tower to a small blocked-up doorway in one of the bastions of the wall of enceinte above the lake, from which again, there is reason to think, another traverses its whole length westwards. Passing onwards, we come to the east or north-east front. This is a very fine work,

\* Concluded from page 236.



extremely bold and vigorous, set thick with towers, and broken by deep re-entering angles into immense masses. Thoroughly fortresslike and utilitarian in its character, without the least pretence of ornament, it is a masterpiece no less of artistic than constructive skill. Beginning at the south-east angle, we have, in the first place, the great pentagon of Bulmer's Tower, and the short curtain spoken of as connecting it with the hall standing out transeptwise from the latter and defending it to the east. A little further on, and about midway in its length, the Chapel, with its substructure terminating in a lofty tower, performs the same service. Projecting from the lower part of this tower, until destroyed in modern times, was an advanced portal, the exact nature of which cannot be particularised. Again, at about an equal distance, a third transeptal mass, terminating in a tower called Mount Raskelf, stands out from and protects the Hall. A short high curtain, extending between the Chapel Tower and this last, forms at the same time the limit of a small courtyard and a screen to that portion of the Hall which lies behind it. Mount Raskelf is the angle tower between what are, strictly speaking, the east and north fronts. Its northern face and curtain fall back deeply till they join the great square of the Kitchen Tower, which projects at right angles, and is connected by a strong machicolated curtain to the east fabric of Clifford's Tower, by far the largest in the castle, and of immense strength. This tower is planted with consummate skill. In shape an oblong square, standing almost detached, and set diagonally to the north and west fronts, it not only completely flanks them both, but also, from its close proximity to the Moat-house, could either lend it effectual aid in case of an assault, or render it, if captured, utterly untenable. Turning the angle of Clifford's Tower, we gain the west front. A strong machicolated curtain, bending slightly westward, connects it with a lofty tower of slight projection, and separated by a short wall space from the well-advanced and diagonally-set turrets of the great Gatehouse. A deep recess in the elevation intervenes between the latter and our starting-point, the Duke's Tower, which stands well out again, and terminates the whole. Passing under the long vault of the great Gatehouse, we reach the Courtyard. Lofty walls close it in on all sides with very picturesque and fine effect, the Great Hall lying to the east. A central tower of beautiful proportion, which stands out at right angles to it, shuts off a smaller courtyard to the north. There are many points about the exterior which require careful examination. First, as to detail. What may be considered the typical form of window is very characteristic and peculiar: a single square-topped light, with a rounded trefoil in the head, the eye of which is either sunk or pierced. It is very domestic, and has an excellent effect. In Clifford's Tower they are superimposed. The windows of the Chapel, which, though good in themselves, are of an ordinary form, square-headed, with net tracery, raise an important and interesting question, viz. What is their probable date, and can we possibly assign them to what may fairly be called the time of the builder of the great Gatehouse? Now the Chapel, which is unquestionably the earliest part of the castle, and thoroughly fortresslike in character, determines by its date the period when the general work of reconstruction and fortifying began. In the Moat Tower, above segmental, circular, and depressed four-centred arches, we have on the summit concave, shoulder-arched doorways of wonderfully pure and early-looking character. The side windows of the Great Hall, again—pairs of long lancets set close together, and without hood-moulds—though Transition or Early Perpendicular in date, are almost Early English in composition. We need feel no very great surprise, therefore, if in the Chapel we find a type adopted which was generally expiring. An examination of the masonry on either hand of the great Gate Tower will show that an extensive alteration was made in that part of the castle. It would seem that the face of the original Gatehouse, which probably stood midway between the back and front of the present one, just about where the inner doorway spans the passage, was taken down, and the whole structure brought forward as we see it. The roof proves this almost to demonstration. Within the central archway, towards the Courtyard, it is a simple barrel

vault, strengthened with plain chamfered ribs. Without it, where the passage-way widens, it is a well-moulded, beautiful roof, the ribs producing, perhaps intentionally, the Nevil saltire four times repeated. At the same time the short curtain which connected the old Gatehouse with the tower to the north was advanced level with the face of the latter, and the western half of the Duke's Tower, already described as a double one, added, so as to flank the front, which now, instead of having a salient angle in the centre, as at first, was, so to say, made square. The outer entrance of the Gatehouse is very fine. Its boldly-moulded four-centred arch is surmounted by a second of the same contour, but richly cusped and trefoiled. Above it are three shields, each surrounded with the garter. They are—1st, Nevil; 2nd, St. George; 3rd, Latimer; and fix certainly the erection of this Gatehouse, though it looks so much later, between 1382—the probable date of John Nevil's second marriage with Elizabeth Latimer—and his death in 1389.

Another most noticeable point about the work is the entire absence of buttresses. Every tower and curtain stands in its own unaided strength. The great diversities of design, especially as seen in the towers, should also be noticed. Without the least approach to affectation or extravagance in any, yet of all the nine included in the central group there are no two which bear the faintest resemblance to each other—the variety and beauty of proportion in its parts, and the admirable way in which they are combined, producing, as they did once, a skyline perhaps unmatched in England, are really the glories of the castle. A perfect simplicity and directness of purpose, with infinite change and play of line, characterise the building throughout, and stamp it as the work of a master.

Modern alterations have so obscured and destroyed John Nevil's work in the interior that there is little of it left to see. Still there is something. Leland, who mentions it, says: "The Haul and all the Houses of Offices be large and stately. The Great Chamber was exceeding large, but now it is fals rofid and divided into two or three partes." Now if by the Haul and Great Chamber he refers to the same thing, which internal evidence seems to show he must, then the worthy itinerant was entirely mistaken. "A recent investigation, accompanied by a vigorous use of the pick, has shown me," says Mr. Hodgson, "that the Hall, as its external appearance indicates, was always, from the very first, a double one, consisting, that is, of two halls of nearly equal height, one above the other. About ten feet below the present floor I came upon the line of the old one, which had been of wood carried on pillars (whence, perhaps, the mistake of being fals rofid), the mutilated remains of the great fireplace, and three doorways, all of which I partially opened out. The upper, or Baron's Hall, called so, perhaps, to distinguish it from the lower, was a noble room. Ranges of long narrow transomed windows lighted it on each side, as well as two large traceried ones of three lights to the south, and another to the north. The roof, a very fine one of oak, was carried on cambered beams, each displaying the saltire on its centre. These were the ordinary arrangements. Extending the full width of the north end was a lofty stone music gallery, with arch cornice. In advance of it the screens, behind which, and leading to the Kitchen, Pantry, and Buttery, were once most likely the usual three doorways, but of these, owing to mutilations, I could only find one. At either end of the passage was a large arched doorway. One of these opened upon a staircase close to the Chapel door, the other upon the roof of a sort of cloister in the great Court, which must have formed a promenade, and of which also I have found the traces. Platforms of this sort, carried on arches, and occupying an exactly similar position, occur in the castles of Coucy and Creil."

The Kitchen, though it has a certain air of rudeness, and has lost its ancient fireplace, is still a very interesting relic, and one of the most perfect things in the castle. It occupies the whole interior of a large, strong square tower. The windows, which have stepped sills, are set high up in the walls, and are connected by a perforated passage of defence provided with garderobes, which runs all round. Two pairs of very strong vaulting ribs, intersecting in the centre, carry the louvre, which is of stone



and of immense size. The lower part, twelve feet square, rises to upwards of the same height above the leads, and is surmounted by an octagon fifteen feet higher still. Externally it forms a very striking and effective feature. Below the Kitchen a cellar of the same shape and size has a well-groined vaulted roof carried on a central pillar. Another to the east, which has a large double fireplace at one end, has a strongly ribbed circular segmental vault. All the first-floor chambers of the west front, including Clifford's Tower, have plain barrel vaults. The lower chamber of Bulmer's Tower had till lately a richly-groined vault of great strength and beauty. The Hall Tower has both its lower storeys vaulted; the first ribbed, the second plain. The whole of this tower, inside and out, has been wonderfully preserved. Vaults, windows, grilles, doorways, stairs, garderobes, all are nearly intact, and will bear careful examination. It is really the most perfect thing in the place. The Chapel, all mutilated as it is, still deserves notice. The Sanctuary, which forms the central portion of a tower, has a boldly-ribbed quadripartite vault. Above it is a guard-chamber. Its exterior window, above the eastern one of the Chapel, is marked by a very remarkable little hanging machicoulis.

The entrance to Raby is by the Porter's Lodge in the north-west portion of the embattled outer wall. In this lodge are found some family relics; among others, the sword worn by Lord Barnard, son of the first Earl of Darlington, at the battle of Fontenoy, where a bullet, striking his sword, broke it, and then glancing off, disabled its wearer. The Gateway is flanked by two towers, each of which is surmounted by a figure of a mail-clad warrior.

The main entrance to the castle itself is on the west side, between two towers. It is a long passage, with ground roof and traces of portcullis; and carriages drive through this passage into the Quadrangle, or Courtyard. Crossing this, and facing the main entrance just alluded to, is the enormous doorway opening into the Great, or Entrance, Hall. Through this doorway the carriages literally drive into the mansion, and there set down the guests in the hall itself, which is of great size, with an arched roof, supported by eight octagonal pillars in its centre. In this hall is hung Turner's picture of 'Raby Castle.'

Above this Great Hall is the famous "Baron's Hall," immortalised by Wordsworth, where—

"Seven hundred knights, retainers all  
Of Neville, at the master's call,  
Had sate together in Raby's hall."

This hall is a hundred and twenty-six feet long by thirty-six feet broad, is ceiled with oak, and contains a large number of family portraits; also 'Interior of an Artist's Studio,' by Teniers, and portraits of Queen Elizabeth, Cromwell, James II., and Frederick Prince of Wales. The south end of the room is modern, being built over the octagon drawing-room. A staircase leads

from the Baron's Hall to the Chapel, renovated by the second Duke. Some of the windows are filled with stained glass, by Wailes; others with old German glass. The Chapel contains Murillo's 'St. Catherine' and 'Christ bearing the Cross.'

In most of the apartments of the castle are many fine pictures, portraits and others, among which are the Duke of Cleveland, son of Charles II.; Barbara Villiers, Duchess of Cleveland; Lady Barnard, wife of Christopher Lord Barnard; Henry, second Duke of Cleveland, in his Garter robes; and the first Duke of Cleveland, in his uniform as Colonel of the Durham Militia. The Octagon Drawing-room, built by the second Duke, is, in all its details, a most elaborate and highly finished apartment. In this room is Hiram Power's statue of the 'Greek Slave,' purchased by the second Duke of Cleveland for £1,800.

The Kitchen is a fine specimen of mediæval architecture, and is evidence of the lavish hospitality of a former age. "The enormous oven would have baked bread for an army, and is described by Pennant as being, in his time, used as a wine-cellar, 'the sides being divided into two parts, and each part holding a hogshead of wine in bottles.'"

It is not necessary for us to enter further into the details of the interior arrangements of the castle. All we need say is, that the rooms are fitted and furnished with all the appliances of art which may be expected in the home of so enlightened and so liberal-minded a nobleman as his Grace the Duke of Cleveland.

Staindrop, closely adjoining Raby Park, is an interesting town, whose church contains many monuments to members of the noble families of Nevile and Vane. The church was restored in 1849. Among the monuments, perhaps the most interesting are an altar-tomb, with recumbent effigies, to Ralph Nevile, Earl of Westmorland, and his two wives, Margaret, daughter to Hugh, Earl of Stafford, and Joan, daughter to John of Gaunt, Duke of Lancaster; and a monument, in wood, with effigies of Henry, fifth Earl of Westmorland (1564), and his two wives. There is also a magnificent white marble altar-tomb to the first Duke of Cleveland, by Westmacott, the recumbent figure on which is beautifully executed. In the chancel there is a monument, of exquisite design, in the purest white marble, in memory of Sophia, Duchess of Cleveland (wife of the second Duke), who died in 1859. Within the altar rails are other monuments, including those of Henry, second Earl of Darlington, who died in 1792; Margaret, Countess of Darlington, who died in 1800; and Katharine Margaret, Countess of Darlington, who died in 1807. There are also stained-glass windows in memory of Henry, second Duke of Cleveland; one erected by the friends and tenants of the Duke, and the other by Lady Augusta Powlett, his sister-in-law. A monumental brass, of chaste design, on the north side of the church, preserves the memory of William, third Duke of Cleveland. North of the church is a mausoleum, erected by the second Duke of Cleveland, in which the remains of the Duke and other members of the family repose.

## THE THREE DOGS.

FROM THE PICTURE IN THE COLLECTION OF H. W. F. BOLCKOW, ESQ., M.P.

SIR E. LANDSEER, R.A., Del.

C. MOTTRAM, Engraver.

ONE looks at this group of dogs till we mentally ask what they would tell us of their thoughts if they had but the gift of speech? That they are both thinking and observing is evident by the expression in the face of each, and though the heads are in different positions, the eyes have almost a common focus of attraction.

"I will not ask Jean Jacques Rousseau  
If dogs confabulate or no;"

though we have a very strong impression that they possess the power of communicating ideas, and even wishes, to each other in some inexplicable manner, as the annals of the canine race testify over and over again.

Whether Landseer really saw three dogs grouped together as he has sketched them, which is not at all improbable; or whether he *composed* the group from three distinct studies, there is no evidence: in either case the animals form a most attractive trio, instinct with life though perfectly quiescent and truthful in all the characteristics of the respective kinds of each. The drawing from which the engraving is made is of large size, and was bought at the sale of the artist's sketches after his death. We should assign to it the date of 1842-3, a period when Landseer made numerous sketches of dogs belonging to the Queen and the Prince Consort: it is just possible that these may have been among them, though we can find no record of any such fact.





C. MOTTRAM. SCULPT.

THE THREE DOGS

FROM THE DRAWING IN THE COLLECTION OF H. W. F. BOLCKOW C.B.E. M.P.

SIR E. LANDSEER. DEL.

*Ed*







## THEATRES, THEIR CONSTRUCTION AND ARRANGEMENT.\*

By PERCY FITZGERALD, M.A., F.S.A.

## CHAPTER VI.

ARRANGEMENT OF PLACES (*Continued*).

HAVING thus finished with the ground floor we shall now ascend and deal with the arrangements of balconies, boxes, galleries, in which important principles are involved. First, however, we must consider the general question of the interior, and its appearance. Nothing is, indeed, more grand or ennobling than some splendid interior of an opera or playhouse; and no undertaking offers so satisfactory a return for genius, which can here be displayed under surpassing advantages. When the hall is large the aim should be to have bold, sweeping lines, so as to secure dignity, and avoid pettiness of detail. Yet this is no inconsiderable difficulty, as, in a large house, abundant and diverse accommodation will be insisted on, and it will be hard to avoid detail. With the *plafond* aloft, all the gods and goddesses floating in the blue empyrean, and the gold and colours, and the stately pillars, and the rich crimson, and the grand arch leading into the realms of poetry and drama, and the rich floods of light, the spectacle is certainly of the finest. One of the first conditions, if offering a difficulty, is most favourable to

effect, viz. that the ceiling must be supported by the main walls alone. This ceiling is, in most instances, circular, and its decorations arranged in the divisions of a circle; and here it will be seen what an embarrassment at once arises in reconciling the various outlines of the different parts of the interior: a circular ceiling with a parallelogram which forms the shell of the whole, both to be accommodated with the horseshoe inner outline of the boxes. Again, should this ceiling be the roof of the whole building, covering in boxes and amphitheatre and stage—being, as it were, interrupted by the arch of the latter, or should it merely cover the open space up to the inside line of the boxes? Mr. Ferguson, the eminent writer on architecture, seems to incline to the view that the ceiling should rest on the walls, deriving its support from them. But the true principle can readily be found. Were a theatre a circular building, like the Pantheon at Rome, this would hold; but it must be recollected that the circle is incomplete, and that where the stage comes it is interrupted, and the roof has to rest on an arch. This supplies the key. Where there is an arch at one side it should be balanced by arches at each side and opposite. To have arches supporting a roof leads to the necessary consequence of a dome, as in the instance of a cathedral. This, then, is the logical meaning of the two different modes of arrangement

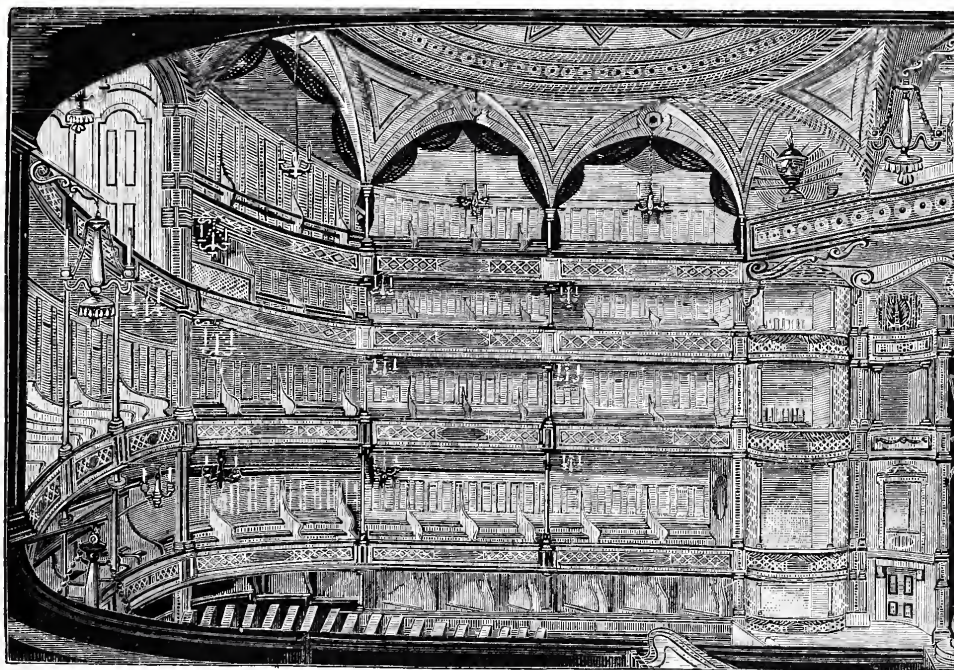


Fig. 5.—Interior of Drury Lane (or old "Apollo") Theatre.

we meet with in the theatres, and both depend entirely on the character of the ceiling. Should the ceiling be flat or slightly coved it will need no support but the main wall, and it will be the ceiling of the whole house, and stretch over the top gallery. Should the ceiling be a dome, it will rest on arches, which in their turn are supported by pillars. In many London theatres, notably in the pretty Gaiety, the ceiling appears to be supported on iron pillars which also support the boxes and galleries. This double duty is beyond the function of slight props, particularly as these supports are properly a series of short pillars, each supporting a gallery and jointed to the one above. This system always seems to have a mean and insecure look. But when we

carry them yet higher, and make them support, or appear to support, the roof, the burden is too much. In the Gaiety, too, as in the instance of the second Drury Lane, or Apollo Theatre, they are made to support a number of false Gothic arches on which the ceiling appears to rest, but which are mere ornamental profiles—introduced for symmetry. The result, however, is, that this profile, taken with the surface of the boxes, makes up what appears to be the real interior of the house, the seats and boxes being, as it were, "recessed" in this wall. This is, of course a fiction, the real wall being behind.

Now, in the other system, where there is a dome, the natural crown to a vast interior, this arrangement cannot be. The dome, as we have seen, must rest on arches, and these again on piers or substantial pillars devoted to this task. This has led

\* Continued from page 168.



to that rich and beautiful and effective model of interior arrangement which is found in so many of the grand theatres, such as those of Bordeaux, Brussels, and the new Paris Opera House. The arch of the stage, as we have seen, supports the dome on that side, while at the opposite corners are disposed two groups of pillars, which support the other arches. This is the case of the two last-named theatres. The boxes project like balconies *between*, and receive only latent support from the columns, so that there is no air of shabbiness or meanness.

It is when a man of genius has a great opportunity, and is not trammelled by the commercial interests of his employer, that we may look for the proper development of true principles; and in the splendid *salle* at Bordeaux we see with what truth, and also magnificence, Louis could treat such an interior. As will be shown presently, there is a natural proportion between the number of tiers and the architectural conditions—they are not multiplied at discretion. This hall he treated not as a glittering interior with ornamented surfaces, but with a rich solidity and dignity. It has often appeared that there was something barren in the idea of these vast halls, with enormous ceilings crowded with figures, yet left without any hint of support. Round the Bordeaux *salle* stand such tall solid pillars, with rich Corinthian

capitals, supporting a cornice on which leans the ceiling. This, with its details, gives a rich and furnished effect. Again, the belts or ribbons which run round in many theatres are monotonous enough; and here, again, a new *motif* occurred to Louis. His lowest line, or grand tier, was within a flowing balustrade, more like a terrace promenade with seats within. Above was the second tier, composed not of the belts alluded to, but of a number of balconies hung out, as it were, between; not short but of good length, each substantial like a Venetian balcony. It is hard to convey an idea of the noble effect of this treatment, and of the solid, enduring, architectural force as distinguished from the bandbox-like air of the ordinary arrangement.

The broad cornice also offers a fine departure for the coved ceiling, which, from its size, has a sort of mystery of vast space. These pillars have been objected to by an English writer of the last century, Mr. Saunders, who has written on theatres, as breaking the flowing line of the boxes, and also by Mr. Ferguson; but they can be justified on the grounds before alluded to of appropriateness, as these huge vaults seem otherwise hung in the air. A more important objection is the serious loss of space. But in these vast houses the accommodation is generally too much, and the theory that "they are to hold as many people as they

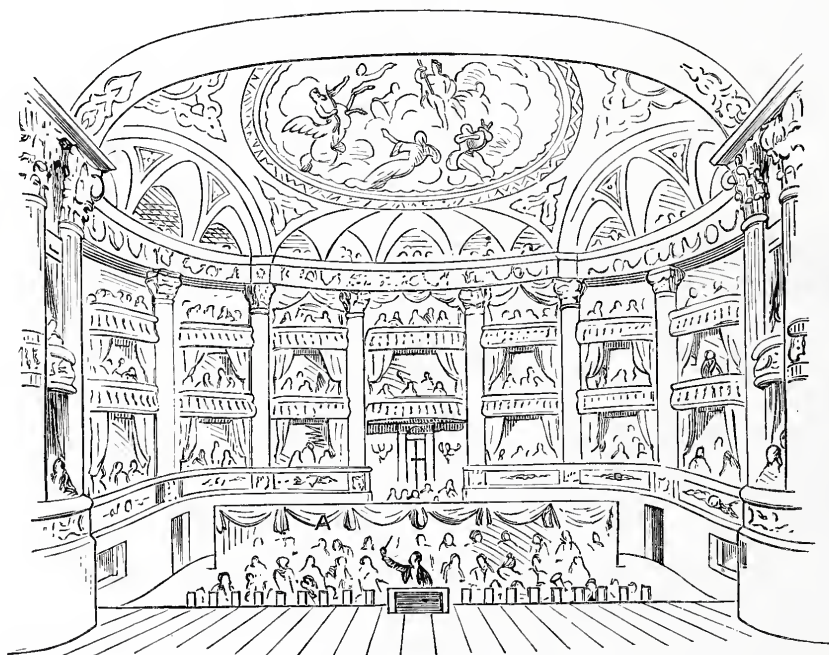


Fig. 6.—Interior of the Bordeaux Theatre.

can be made to hold," however commercial a view, is as inartistic in a theatre as it is when applied to analogous matters. To use the illustration before given, it is possible to cram a cabinet to its full capacity, but only a certain amount of objects can be disposed with convenience and effect. Further, where this great accommodation is sought, it virtually amounts to no more than a capacity for holding so many; as it is only on rare occasions of attraction that so vast a crowd is drawn as will fill the house. A state or municipal theatre may be fairly content with an average attendance.

There is yet another advantage in the shortened and projecting balconies which is overlooked in the case of the modern "tray" arrangements. The latter, it may be urged, give a greater idea of animation from the numbers crowded in one semicircular sweep. But the reverse is the case, for the effect is really of masses of humanity, indistinguishable in all details. By the Bordeaux arrangement, the balconies being projected, forwarded, and divided into short lengths, the figures are brought into the light—they are shown separate, and add to the picturesque furniture. Nothing has so small a claim to the picturesque as a huge, closely packed "sea of faces," as it is called, hung out in the air. There is, indeed, a sense of interest and

curiosity at such a spectacle, but it cannot contend in the matter of beauty.

It may be urged that in one of these vast theatres—"monumental" as we have styled them—where the *salle* is intended for the "people" of the capital in which it is erected, and the walls must be treated on principles of solid construction, mere light wooden galleries running round are wholly out of keeping, and even the richest and most elaborate treatment will not bring them into harmony. Such galleries should partake of the solid substantial character of the building. In the new Paris Opera House the critic might take this objection—and where marbles and bronze are used so profusely in all the halls, stairs, and approaches, the visitor hardly expects to be received in such trivial though elegant galleries. There are other *salles* with great claims as interiors of striking effect. Treated after what I have called a monumental style, is that well-known *salle* of Versailles, which is larger than that of Bordeaux. This, it is well known, is a combination of the solid style with flowing lines of balcony. The row of pillars on the upper storey with openings is a happy idea for treating the amphitheatre—while the rich coving supports the grandiose *plafond* in the most satisfactory way. From this it will be seen how appropriate is that line for



the lower tier which we have insisted on; and if we contrast the views of the great Bordeaux and Versailles houses with that of a modern theatre, such as Covent Garden, we shall see that the latter has the air of a merely temporary construction, and cannot be considered seriously as an architectural attempt.

But there is a matter connected with the disposition of these balconies which, though it may seem purely architectural, is really bound up with true dramatic effect. Once given a large opera-house, it is usual to rear gallery over gallery, to the number of five or six, with a huge slanting gash made next the roof, so as to allow of an amphitheatre; where, as it were, the mob from the streets may be interned. The accommodation, being merely an unrecognised or unpretending gap, is appropriate to the occupants. When the galleries are one honeycomb of boxes, it really makes little matter whether they be five or six; yet, when the matter is treated with Art, there is a fixed proportion to be observed. The enclosure had its basement, which ran round the pit, and kept the tenants of the pit *in* the house; while the grand tier began a foot or two over the stage. It is remarkable that in all the important theatres this position is assumed as a matter of course. It is only in our modern Globe and Vaudeville patterns that we have the detestable balcony raised mid-air, and lowering over the stalls, and from which we look down to the actors below. This, of course, was inevitable when it came to burrowing in under the grand tier, to secure space for additional audiences. A vast deal of theatrical effect depends on this; as, when we look at the stage and actors from almost a level, the whole assumes a softened and more scenic air, and the sense of stage illusion is infinitely stronger. Contrasted with this, the view from the modern balcony, projected forward and overhanging, is that of something unnatural, coarse, and unstagy. It may be said that under the old system most of the spectators must have looked down from the same elevation, and found the effect as unfavourable. But it is the abrupt angle, produced

by bringing forward the balcony over the pit, that makes the difference, and causes the false effect. There it will be seen that, though one be higher, owing to the distance, there is little difference between the effect enjoyed by the higher and lower balconies. Nothing is more curious than the difference of enjoyment offered by these places, and the air of romance and illusion, and a sense that the spectator was not himself, so far removed from the region of enchantment. The scene is presented in its just proportion, at its proper level; and, above all, the fiery row of footlights does not blaze and flicker with unnatural glare. There are few English theatres now where this disposition is retained. The Haymarket is of this pattern, and half the pleasant associations connected with this house are owing to this satisfactory level of the boxes, and to the influence of the pit, which is all within the circle of the boxes. There is another theatre in the kingdom arranged on the same plan; and which, in architectural effect, is one of the best designed, if not the best, of the older houses. This is the Theatre Royal Dublin, built about fifty years ago, with a due regard to beauty and imposing effect. The proscenium of this fine theatre is truly noble, and imparts a dignity to the scenery and acting, perhaps beyond their merits. Being without balconies, or "shelves," with a pit contained within the circle of the boxes, this house holds double the number of the famous Bordeaux Theatre, while the stage is but two feet shorter than that of Drury Lane.

In no theatre is this arrangement of the balconies more effective than in the Français, where they look like slender ribbons of gold, delicately binding their contents to the crimson background. The effect is that the wall is the substantial part of the enclosure, and from there not being more than two or three rows in each, they have not the overloaded, top-heavy look which is seen in houses with the shelves or trays. As was stated, the relation should be as of an ordinary window balcony to a house.

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## OBITUARY.

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### MATTHEW NOBLE.

THE mortality among our sculptors within a comparatively short time is somewhat remarkable. Scarcely two years have elapsed since the remains of J. H. Foley, R.A., were laid in St. Paul's Cathedral, and about the same time the death of a distant relative of his, E. A. Foley was announced; he was also a sculptor. Last year we had to record the decease of J. B. Philip and A. G. Stevens; since the beginning of this year we have reported the death of J. G. Lough, S. F. Lynn, R.H.A., T. Earle, and E. Landsheer; and now we have to add to the list the names of M. Noble and J. F. Redfern. This is a long catalogue in proportion to the number of sculptors who have made their mark among us within the last few years, which everyone of the above did in a greater or less degree.

Matthew Noble was born in 1818, at Hackness, near Scarborough, and died on the 23rd of June; he studied his art in London under J. Francis, held in good repute as a sculptor, of busts especially. We first find him as an exhibitor at the Royal Academy in 1845, and from that year till 1849 all the works he contributed were busts; but in the last-mentioned year he sent, with two busts, a statuette of the then late Archbishop of York. In 1852 he exhibited a plaster model of a statuette of the late Sir Robert Peel, subsequently executed in marble for St. George's Hall, Liverpool. Two bas-reliefs in bronze, from Mr. Noble's designs, one illustrating a verse of Hood's 'Bride of Sighs,' the other a verse of the poet's 'Dream of Eugene Aram,' both forming portions of Hood's monument, were in the sculpture gallery of the Academy in 1854. But the work which brought him prominently before the public was the

Wellington monument erected at Manchester in 1856; the commission for its execution was competitive, and the decision in Mr. Noble's favour—for he was then but a comparatively young and unknown man—elicited much angry discussion, especially on the part of some of his brother artists; yet, so far as regards the sculpture itself, Manchester has good reason to be satisfied with her possession. Other important statues by him are Dr. Isaac Barrow, in Trinity College, Cambridge, engraved in the *Art Journal* for 1859; Oliver Cromwell, at Manchester, engraved in our April number of the present year; Sir James Outram, erected on the Victoria Embankment; the Queen, presented by Sir John Musgrove to St. Thomas's Hospital, of which he is president—an engraving of this statue is being executed for us; the late Rev. Henry Venn, B.D., part of a monument to be erected in the crypt of St. Paul's; the late Dr. J. P. Lee, first Bishop of Manchester, for Owen's College; the late Earl of Derby, and Sir John Franklin, both erected near Westminster Abbey. Of Mr. Noble's ideal works may be named 'Purity,' engraved in the *Art Journal* for 1859; 'The Angels—Life, Death, and the Resurrection,' a mural monument, in the *Art Journal* for 1861; 'Amy and her Fawn,' and the 'Spirit of Truth,' a mural monument, both engraved in our *Journal* for 1872. The number of busts of individuals, more or less distinguished, executed by him would make a long list.

A man of exceedingly delicate constitution, it seemed strange, to those who knew him personally, that he should have lived even the comparatively short period of his life: and yet more, that he should be able to continue his labours. His death was in all probability hastened by that of a son in the terrible railway catastrophe at Abbot's Ripton early in the present year.



In 1874 he lost another son, a youth of great promise as a sculptor. These sad trials weighed most heavily on a frail body and a highly-sensitive mind.

More than sixty personal friends attended the funeral of Matthew Noble in the cemetery at Brompton. Few men have been more esteemed and regarded, not alone for his great abilities, the manifestations of talent that very closely approximated to genius, but for rare kindly qualities of mind and heart. Generous in his acts and in his sympathies, amiable in his disposition, his nature was essentially kind and good. He was a gentleman of high rectitude, irreproachable in all the relations of life.

In his studio there are, of course, many commissions, some finished (or nearly so), others in progress, and some barely commenced. At the strongly-expressed wish of Mr. Noble, these will be carried out by his valued friend, Joseph Edwards, who has been for more than twenty years closely associated with him, and greatly aiding him in the best of his undertakings. There could not have been a better choice of a successor, not only because the interests of Mr. Noble's family will be protected and preserved in the hands of a man of high integrity, but because of his great ability as a sculptor, full of knowledge and power, and of intensely poetic mind. Those who have given commissions to Mr. Noble, or designed to do so, will, in his representative, have in all ways a worthy successor.

#### JAMES FRANK REDFERN.

The death of Mr. Redfern occurred on the 13th of June at the early age of thirty-eight years; he was a native of Hartington, Derbyshire, and according to a notice of him in the *Building News*, to which we refer for some facts, evidenced so much

taste, when a boy, for modelling and carving as to gain the notice of the vicar of the parish, the Rev. Mr. Wingham, at whose suggestion the lad executed in alabaster a group of a warrior and a dead horse; this was brought under the notice of Mr. Beresford Hope, who gave him the opportunity of studying his art both in London and on the continent. In 1859 we find him exhibiting at the Academy a group representing 'Cain and Abel,' and in the following year 'The Holy Family.' Mr. Redfern's speciality, however, was ecclesiastical sculpture; among this class of works may be enumerated sixty statues, above lifesize, in the west front of Salisbury Cathedral; statues of the Apostles in Ely Cathedral; groups and figures in the reredos and other parts of Gloucester Cathedral; a colossal figure of 'Our Lord in Majesty,' and other figures in the Chapter-house of Westminster Abbey. In the Royal Academy Exhibition of 1868 was his design 'The Entombment of Our Lord,' for the Digby mortuary Chapel, Sherborne; in 1869 his statue 'Fortitude,' for the Prince Consort Memorial, Hyde Park; 'Annunciation,' 'Baptism,' 'Entombment,' and 'The Walk to Emmaus,' are bas-reliefs, exhibited at the Academy in 1873; in 1874 he exhibited there a panel executed for the reredos of St. Stephen's Church, Lewisham; and in the present year's Exhibition were two bas-reliefs from his chisel, 'The Crucifixion of St. Andrew,' and 'The Crucifixion of St. Peter,' both of them intended for Kirby Church, Yorkshire. Besides these and other like works Mr. Redfern produced several portrait statues and busts; a notable example of the former is the statue of the Duke of Devonshire, in front of the Laboratory, Cambridge. He was a most industrious artist, and had he not died in the very prime of life, would, in all probability, have ultimately placed his name high on the roll of our sculptors.

### ART-NOTES FROM THE PROVINCES.

**DUNDEE.**—A statue of the late James Carmichael, a distinguished civil engineer, has been recently erected in the grounds of the Albert Institute. It is the work of Mr. John Hutchison, R.S.A., and, including the pedestal, is seventeen feet high: the figure is represented seated, and as examining a plan; miniatures of his inventions are on the plinth. The ceremony of unveiling took place on the centenary of the birth of Carmichael, who was the inventor of the fan-blast, and of many improvements in mathematics.

**GLASGOW.**—A marble statue, representing an Oriental slave, has been presented to the corporation of this city by Mr. James White, of Overtown, and is placed in the sculpture-room of the Corporation Galleries. It is the work of Signor Tadolini, of Rome, and is reported to be a statue of great beauty.

**BEDFORD.**—The Duke of Bedford has presented to the minister and congregation of the Baptist chapel in this town a pair of massive bronze gates, designed by Mr. F. Thrupp. The ten panels have each a bas-relief illustrating a scene in Bunyan's "Pilgrim's Progress."

**LINCOLN.**—A report of the last annual meeting for the distribution of prizes to the pupils of the School of Art is before us. From it we learn, as stated by Mr. E. R. Taylor, the head-master, that "a marked improvement has taken place since April (when the works were sent up for the Government competition) in painting from nature, shading from cast, and design; and, to judge from the works now completed, but which have not yet been in national competition, we may reasonably hope for a much higher position next year. This has been realised to such an extent that I dare not say we shall go beyond it next year; but, so far as I can judge, there is no reason why our present success should not be maintained. Our annual exhibition was opened for one week in December, and nearly two thousand visited it, not including the pupils of the Christ's

Hospital and other schools admitted free. The interest excited this year, as shown in the larger number of visitors, is very marked." It appears that to this school, one of comparatively recent date, a gold medal was awarded at the last national competition; an honour which the oldest and largest schools in the kingdom—South Kensington and Manchester, for example—failed to secure.

**LIVERPOOL.**—The last autumn exhibition, under the auspices of the Corporation of Liverpool, proved most successful; pictures were sold to the amount of £12,300 and more, while the number of visitors exceeded, by more than 15,000, those of last year: the number of season tickets disposed of was large, about 1,100. The exhibition closed with a *conversazione*, to which all the contributing artists were invited.—A portrait of Mr. Gladstone, painted by Mr. L. Dickinson, has been placed in the Library of Liverpool College. It is a subscription gift, intended to commemorate a visit paid to the college by the late premier, about two years since. The portrait was exhibited last year at the Royal Academy.—It has been determined to postpone the opening of the Walker Art Gallery till the beginning of next year. The committee expected to have it ready this month, as originally intended, but certain sculptures could not be finished in time.

**SOUTHAMPTON.**—A statue of the Prince Consort, by Mr. Theed, has been presented to the corporation of this town by Sir Frederick Perkins, one of the borough members.

**STOKE-ON-TRENT.**—The students of the School of Art have presented to Mr. J. P. Bacon, their late head master, a valuable gift, in testimony of the esteem in which he has long been held by his pupils and the principal supporters of the school. The testimonial consisted of a silver-gilt salver, richly ornamented in the style of the Italian renaissance, and a cut and engraved glass champagne jug, with silver-gilt mountings.



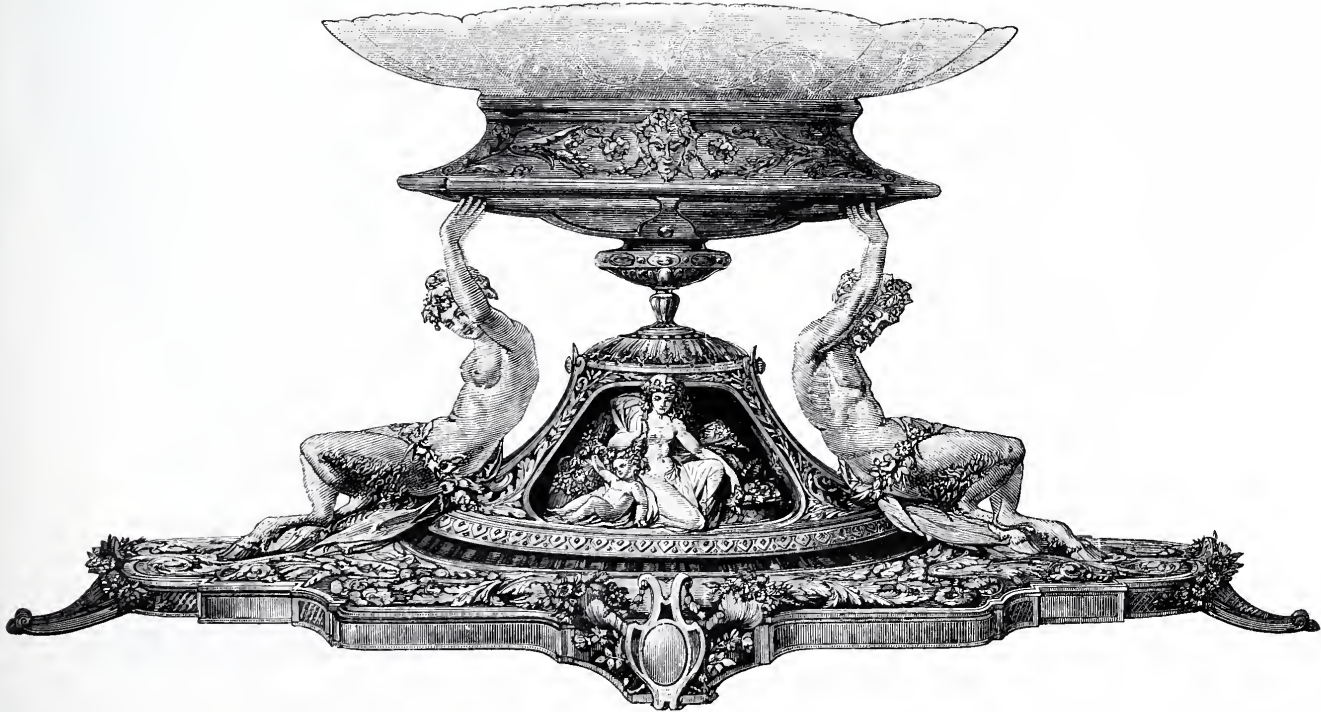
## CONTRIBUTIONS TO THE INTERNATIONAL EXHIBITION, PHILADELPHIA.

THIS page is graced by a Centre-piece and one of the End-pieces of a Dessert Service, the work of Morel Ladeuil, designed ex-

pressly for the Exhibition, and intended to illustrate the process of casting in silver finished by hand-chasing in the highest style



of art. The satyr figures supporting the centre baskets and | bowls are beautifully modelled, every muscular detail being



developed with extraordinary delicacy of finish. Every part of these beautiful specimens of art workmanship has been carefully

considered, and nothing can be finer than the elaborate chasing of the whole service—the production of Messrs. Elkington & Co.

We devote the whole of the allotted space in this Part of the *Art Journal* to the works of Messrs. ELKINGTON: their contributions have gone a long way to extend the renown of England; indeed, but for their large and liberal help, we should have made but a poor figure in the gathering of the world's Art wealth at Philadelphia in 1876. They are the only gold and silversmiths who contribute—a fact to be much regretted; but they have aided the project on so grand a scale that England is by no means weak in this division of the Exhibition. We may lament that our leading firms kept aloof, and that no British

1876.

jewellers competed. Their renown must, therefore, as far as America is concerned, rest entirely on report. Their fame may be—nay, undoubtedly is—sufficient to justify their absence, but they would as certainly have done good service to their country if they had shown what they have achieved for Art in its higher departments. It is, however, a great thing that from the extent, value, and beauty of their “exhibits” Messrs. Elkington have not only upheld our honour, but extended it. It is not too much to say that the works sent to Philadelphia by this firm equal the very best the modern world has produced, and that Messrs.



A silver *repoussé* Plaque, about twenty inches in diameter, representing a Pompeiian lady at her toilette with her attendant slaves, is on this page. It has been specially made for the

Exhibition, and has occupied the artist, Morel Ladeuil, two years in execution. It is wrought out of silver and steel by the *repoussé* process, that is to say, the whole of the exquisite work



is hammered out of flat silver entirely by hand: it is enriched with damascened tracery in gold and silver, on steel; and is the unaided work of the artist. As opposed to chromatic, and derived from elegance of form, rather than from surface decoration,

the modelling of the figures is perfect, combining the rare proportions and matchless symmetry of classical form with "French *esprit* and grace." As we now often see in pictorial art, so also in manufactured art, ideas are borrowed from a world long dead.

Ladeuil and Willms will take rank among the most admirable artists of any period. Messrs. Elkington have, therefore, unquestionable claim to the space they occupy in this—a comparatively limited—report of the contents of the International Exhibition at Philadelphia in the memorable year, 1876.

The collection, which is of prodigious extent, occupying a very large space in the British department, consists exclusively of Art-works. None of the ordinary productions of trade are shown. It will be taken for granted that common things are made of excellent forms and ornamentation by this firm; and

that if they were to compete for excellence in matters for daily use, they would be outrivalled by no manufacturers either of England, Germany, or France. But to this exhibition they have sent only works of high Art—dessert services, vases, shields, plaques, mirror-frames, tazzi, and so forth.

The decorative dinner and dessert services are of various styles—Egyptian, Grecian, Pompeiian, Romano-Greek, and Renaissance. They are made either in massive silver or in copper electro-plated, in either case relieved by gilding; and two complete services, consisting of centre-pieces, plateaux,



On this page is engraved a Venetian Mirror, the work of the artist A. Willms. It is of silver inlaid

with gold; the general design is that of a highly-enriched arch, about two feet and a half in height,



by about a foot and a half in breadth. On the sides are pilasters supporting the entablature, and continued downwards to the panels of the base. The actual mirror-frame is oval, and is en-

closed in two oval bands; the outer one of silver, enriched with arabesques in *repoussé*; the inner one of steel, bronzed of a dark tone, and most elaborately damascened in silver and gold.

candelabra, and fruit-stands, are richly decorated with *champlevé* enamelling and panelled with gold.

Another remarkable feature is a series of copies of remarkable bronzes, done in copper by electric deposition, and coloured to represent the original metal. These are facsimiles, line for line, of the originals from which they are taken, and are produced at prices which bring them within the reach of persons of very moderate means. Not the least excellent part of the collection are the show-cases themselves, of ebonised wood richly adorned with incised and gilt decorations of varied kinds.

The collection may be generally described as illustrating the three principal classes of *repoussé* work in silver, enriched by gilding and enamelling; *repoussé* work in iron, decorated by inlaid and damascened patterns in gold and silver; and *champlevé* and *cloisonnée* enamels. In all of these departments considerable progress has of late years been made; but in none of them is it more noticeable than in the *cloisonnée* enamels, which far surpass the Chinese or the modern Japanese examples of the art, and even approach very nearly to the exquisite beauty of the old Japanese, in the present day much sought for.



On this page is engraved one of the most perfect works of A. Willms, a *repoussé* Dish, entitled 'Bathsheba at the Bath.' It is a circular dish of silver. On the centre are two female figures, Bathsheba and an attendant at the bath,

skilfully and gracefully modelled. An Egyptian character is imparted to the work by the architecture, slightly indicated in the background, and by an ornament impressed with the scarabæus, or sacred beetle. The border is formed of plaques of



steel let into the silver, and most beautifully damascened in gold—the damascening being effected by working the design in repeated threads of the brightest and purest gold. The accomplished artist, who presides over and has long directed the Art-

studios at Birmingham, has contributed to all the European Exhibitions, and won honours in all. He will now transmit his name to the New World, where also he will obtain the fame to which he is so eminently entitled, and which has been won in the Old.

Our attention may be first attracted to the *Cloisonnée* Enamels. We preface details by introducing a very beautiful chromo-lithograph of the leading objects of this class; it is executed by Messrs. SUTTON SHARPE, & Co., of Austin-friars, London; it will be accepted as one of the very best examples of the art—the circulation of which cannot fail to give renown to the firm, its producers. The specimens of which we give copies are from the designs of Mr. A. Willms. To the refined taste and matured knowledge of that accomplished artist, Messrs. Elkington are mainly indebted for the supremacy they have long held.

It is well known that the art of enamelling on metal is of great antiquity, and though, until lately, it has never obtained any great development with western nations, it has always been cultivated in the east.

Messrs. Elkington have for some time past devoted their attention to this subject, which offered an immense field for productions in a medium almost imperishable, and of great artistic

\* For the drawings and engravings of the four pages of the works of Messrs. Elkington we are much indebted to the skill and ability of Messrs. J. and G. P. Nicholls.



PHILADELPHIA  
Centennial & International Exhibition  
1876



Artist A. Wilme

Sutton Sharpe & Co. Printers 18 Austin Friars London

ELKINGTON'S CLOISONNÉ ENAMELS

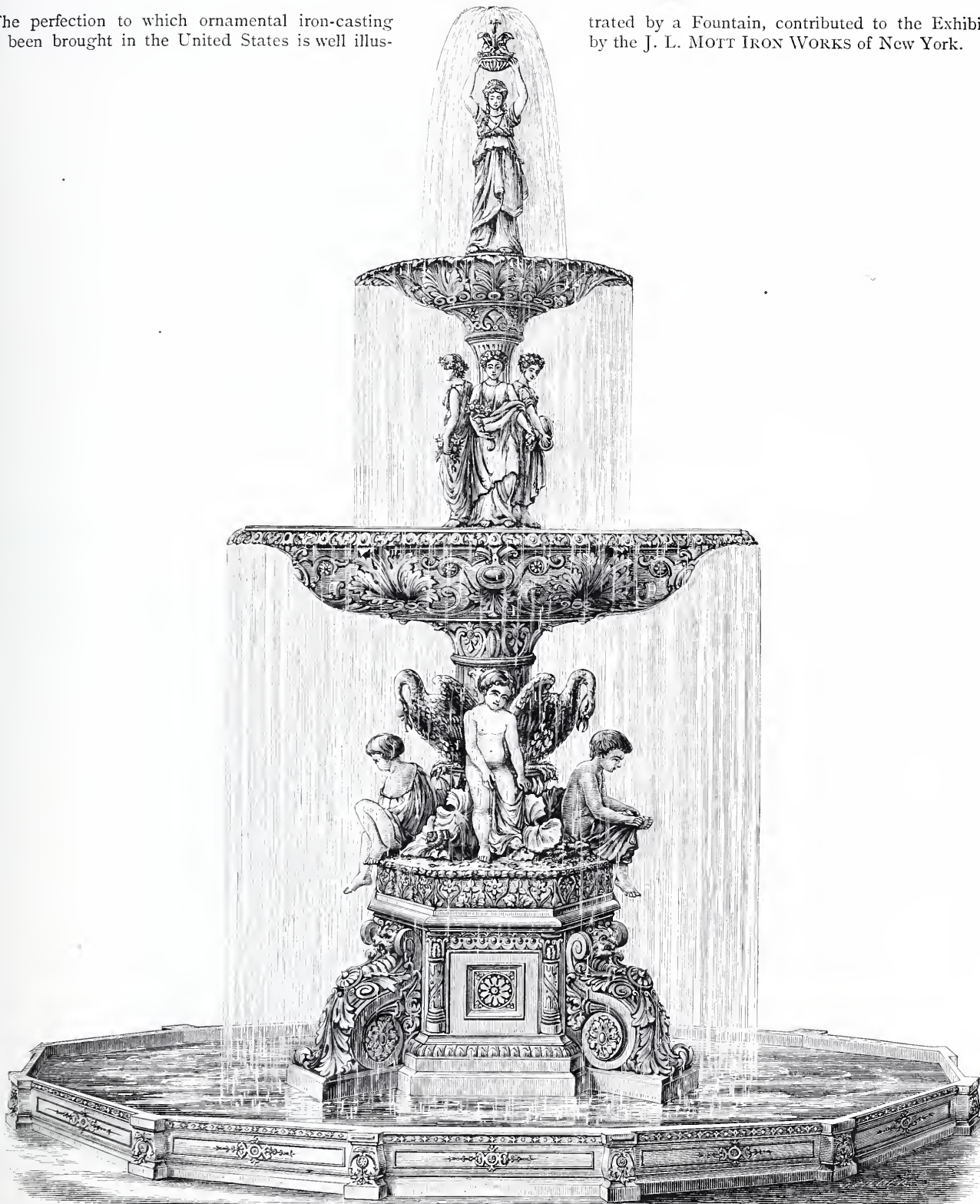






The perfection to which ornamental iron-casting has been brought in the United States is well illus-

trated by a Fountain, contributed to the Exhibition by the J. L. MOTT IRON WORKS of New York. The



design is intended to represent the Renaissance style in its most elaborate form. The entire work of designing, modelling, and

casting the fountain, was performed by the artists and artisans of the Company, and is a notable piece of Art-work in metal.

beauty. As early as 1862, in the London Exhibition, their *champlevé* enamels excited considerable attention and admiration; but, not satisfied with their success in a class of work which when compared to the *cloisonnée* enamel is easy, they determined, if possible, to rival the old Japanese artists; thus, by a careful analysis of their colours and mode of working, they have arrived at a result highly satisfactory to themselves and entirely so to the connoisseur and the collector. They are, without exception, productions of refined and delicate beauty. We borrow a passage from the *Times*:—"The perfection

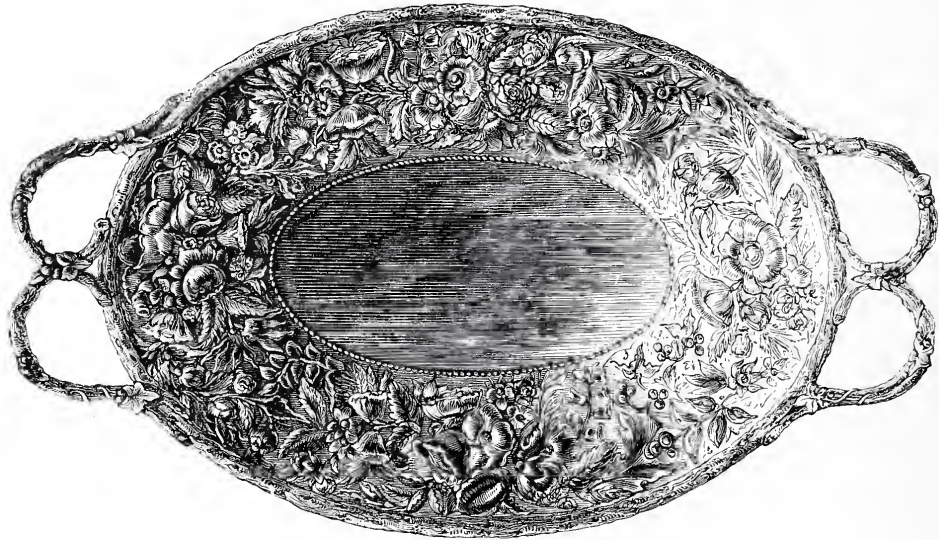
to which Messrs. Elkington have brought the art has only been reached by numerous experiments, and many and costly failures; but the work now produced leaves little to be desired. It may be mentioned as a special feature of enamel-work, that it does not admit of being copied or reproduced by any other method, and hence that it can never lose its rare and costly character."

As an example of another and perhaps of a higher and better class, we have given an engraving of the VENETIAN MIRROR of M. A. WILLMS. It demands a more detailed notice than it receives in the page on which it is represented. It is impos-



The *repoussé* Entrée Dish of silver, is contributed by Messrs. CALDWELL & CO., of Philadelphia, eminent gold and silversmiths of that city, whose contributions are numerous, varied, and of

great value. The decoration is entirely floral, and is the work of clever artists, who are continually advancing at the call of manufacturers, to enable the United States to compete with Europe.



The Piano is contributed by Messrs. DECKER BROTHERS, of New York. It is beautifully carved. The top frieze and

frieze below the keyboard are inlaid on black ground, with white holly and black walnut and satinwood lines. The middle top



panel is inlaid on black ground. The lyre, in centre of the panel, is of white holly and black walnut, with delicate satin

lines, and leaves surrounding the lyre, and satinwood with white flowers, relieved with bronze, entwined in leaves—all inlaid.

sible to convey by mere description an idea of the beauty of this work. Looked at as a whole, it conveys a remarkable impression of solidity, strength, lightness, and delicacy united, while in colour it is exquisite in harmony—the deep-toned warm bronze of the copper serving to throw out, with singular brilliancy, the silver framework, and the inner band of steel and damascened *repoussé* attracting the eye to the centre by its richness of ornament, which serves as an admirable setting for the highly-polished Venetian glass. The figures, again, are perfectly charming in their grace, the boldness and softness

of their modelling, and the fitness of their disposition. On the details of the enrichments a whole chapter might be written without exhausting them. Every part is filled without being in the least degree overloaded; and, in all respects, the details, while sufficiently prominent to produce effect, are kept carefully subordinate to the constructive lines; and these are so arranged in their projection and recessing as to ensure a picturesque variety of light and shade.

M. MOREL LADEUIL has also added largely to his renown by the works he has produced for the Exhibition at Philadelphia.

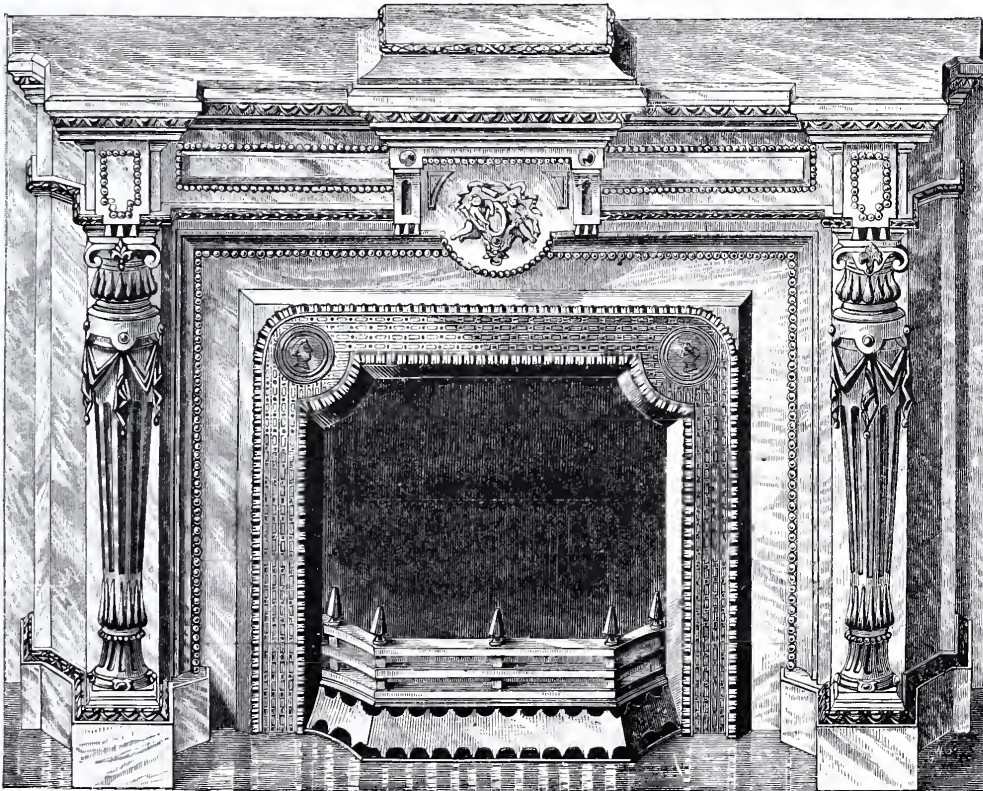


The Soup Tureen is another of the contributions of Messrs. CALDWELL & CO. It is of good and grace-



ful form, based on classic models, and is a skilful and artistic production, highly creditable to the firm.

The Mantelpiece is a contribution of Messrs. FAUCHERE & Co., of New York. It is finely sculptured in Mexican onyx. In appearance the stone has the semi-transparency of the cornelian. Its colour inclines to white, with a faint tinge of green.



Of these we have engraved two, which are described, though insufficiently, in the pages on which they appear. They cannot fail to have excited intense admiration in America; indeed, they would have borne off the palm at any of the exhibitions of Art works that has been held during the century. The dessert service is in iron *repoussé*, inlaid with gold and silver, relieved by exquisitely-chased panels of oxidised silver, and supported on crystal pillars, delicately engraved with incised and gilt ornamentation. The tazza is in *repoussé* silver, with a border of iron damascened and encrusted with gold, and the principal

subject (which has occupied M. Morel Ladeuil, the artist of the Helicon vase and of the Milton shield, two years in execution) is a Pompeian lady at her toilet, attended by her slaves.

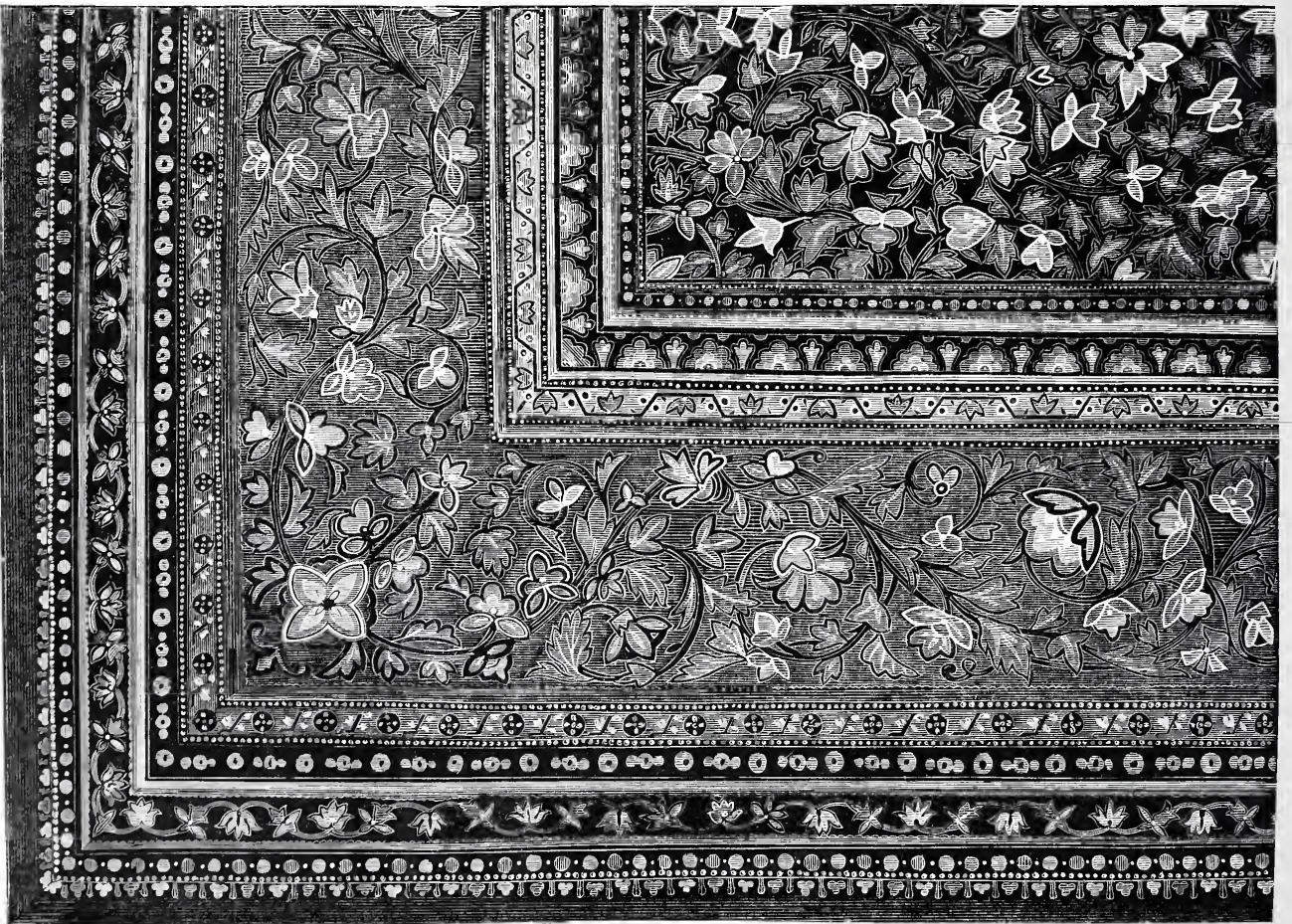
Notwithstanding the exceeding beauty of the works exhibited by Messrs. Elkington, it is not to be inferred that they are so expensive as to be out of the reach of ordinary purchasers. Some of them are indeed very costly; for example, the Mirror of M. Willms, which is valued at one thousand guineas, and the Dessert Service of M. Ladeuil, the price of which is two thousand; but many of the most beautiful of their productions may



We give on this page engravings of two other Carpets from the famous looms of TOMKINSON and ADAM, of Kidderminster



—examples of their “patent Axminster”—the class of work that now supersedes all others, and of which this firm is the largest



of British producers, having established a high reputation for all the qualities requisite to give value to the goods they manufacture.

be acquired on moderate terms—the process so long identified with the name of the firm makes the most perfect of the works of Art accessible to Art lovers of limited means. For all the purposes of Art—to give pleasure, to refine taste, to convey instruction—the electrotype is quite as good as the original in costly metals of gold or silver; indeed, it may be a question which would be preferred; there is no sort of difference except in the intrinsic value of the material, and that, as compared with the Art lavished upon it, is absolutely nothing.

We have named only the two leading artists of the establish-

ment, M. Willms and M. Ladeuil; both these gentlemen are of foreign birth, but they have for so many years had their homes in England, as to be almost justly described as Englishmen. It is certain their influence has very largely contributed to give force and character to the Art productions of this country. But although the most prominent, and, no doubt, the most able of the Art-aids of Messrs. Elkington, they are not the only artists who create and work in that renowned establishment. Our manufacturers of every kind owe much to the stimulus which foreign artists and designers have given to British Art industries.



## ART EXHIBITION AT WREXHAM.

WREXHAM is a very old-fashioned town in Denbighshire, with a tower that Rickman calls one of the finest in England, even including those of Somersetshire, which have been engraved in Pugin's works. It is generally reached from Chester, and the road to it lies through the lovely vale of Gresford, a village of more than ordinary beauty on the direct highway between Chester and Wrexham, which bears the name of the vale it overlooks; it was the birthplace of Warren, who wrote "Ten Thousand a Year," and of Eliot Warburton, the author of "The Crescent and the Cross."

Some surprise has been caused at Wrexham being the centre for collecting the finest gallery of pictures and works of Art that has ever been brought together since the Manchester Exhibition of 1857; but so it is, and it is there now.

In Liverpool or Manchester a similar collection would, of course, be more profitable, and would have realised many thousand pounds long ago; but Major Cornwallis West, Lord-Lieutenant of Denbigh, the Duke of Westminster, and others, elected to make Wrexham the centre for exhibiting their own works of Art and the others they could collect from their friends, and it is not too much to say that excursionists, even from the remotest parts of England, are astonished at the gathering.

Among the antiquities exhibited may be mentioned a curious gold torque belonging to the Grosvenor family. It was dug up in 1816, in a quarry near Holywell, and Lord Grosvenor gave the fortunate finder two hundred guineas for it. This torque is probably older than Cæsar's invasion.

There is a noble antique bust of Marcus Aurelius, who looks very like a high-born gentleman in every feature, and might in any way be mistaken for an English squire of an intellectual turn; then there is a very beautiful head of a Greek female (No. 118), set on an antique Roman bust; both contributed by Mr. Bowyer. He also sends a full-length Greek figure of Narcissus, the head of a philosopher, and an exquisite head of Venus, all antique.

The water colours and drawings are well represented, and among the most beautiful of these are the studies of Landseer that the Duke of Westminster lent for reproduction in the *Art Journal*. The engraver did good justice to them; but there are woolly touches, for example, on some of the sheep, and lacklustre expression in some of the eyes of the dead deer, that are out of the compass of any engraver's tool.

Major Cornwallis West, who is an excellent artist himself, contributes a portrait of his wife; and there are some fine specimens of Varley and Girtin. No. 661, by Varley, a sketch of a distant

landscape, contributed by Mr. J. F. Jesse, is a fine old drawing. There are many other splendid drawings by Prout, Fielding, and others, from Mr. Jesse's collection.

The Duke of Westminster lends Prout's famous 'Indiaman Ashore,' which was exhibited in the Manchester Exhibition of 1857; from the same contributor are three full-sized bust-portraits, by Millais, of the Marchioness of Ormonde, the Countess Grosvenor, and the Lady Beatrice Grosvenor; and it is not too much to say that these have never been excelled in portrait-painting in either ancient or modern times.

Erskine Nicol has painted several pictures exhibited here; and the 'View near Tintagel,' by J. M. W. Turner, lent by Mr. E. Peel, is one of the finest landscapes the great artist ever painted. No. 258 has a weird interest about it: it is a portrait of Judge Jeffries, full-length, contributed by Mr. Yorke of Erdigg; this notorious judge was born at Acton Park, a very charming residence, about a mile and a half from Wrexham.

There are more than three thousand most excellent works of Art in this exhibition: carvings in wood and ivory, contributed by the Duke of Westminster, Mr. P. H. Howard, of Corby, Mr. Wynne, of Peniarth, Lord Mostyn, and some admirable works of Lieut.-General Yorke, lent by the artist himself.

The Wedgwood ware comprises some two hundred specimens of works of Art, ornament and utility, and there are many examples of Turner and Adams; and, as for the plate, it quite deserves an article to itself. There is a large leather Black Jack among this, belonging to the Duke of Westminster, with a silver plate in front, with Cromwell's arms and an inscription—"Oliver Cromwell, 1653, Lord Protector of England, Scotland, and Ireland." Mr. Howard, of Corby, contributes the grace cup of Thomas à Becket; Mr. Wynne, of Peniarth, late M.P. for Merioneth, has sent an almost priceless collection of examples of English antique silver ware; and the ex-premier has sent many valuable treasures from Hawarden Castle.

The enterprise is principally owing to the zeal of Major West, and was at first only intended as a sort of accessory to the great Eisteddfodd held last month: and it must be confessed that a grander collection has never been gathered into one place since the Manchester Exhibition of 1857. Sir Watkyn Wynn has lent his Wilsons. Wilson was formerly a farmer's son on the Wynnestry estate, and patronised by the then baronet; and, as the Duke of Westminster in opening the exhibition said: "If there is another artist in Wales who shows a similar taste to Wilson, I'll undertake to say there is another kind-hearted baronet at Wynnestry who will lend him a helping hand!"

## THE ABBEY CHURCH OF ST. ALBAN.

THE work of restoration in the grand old national edifice, which, by the creation of the new episcopal see of St. Albans, is about to be raised to cathedral dignity, still continues, and, judging from the actual condition of things at the present moment, is likely to continue for some time longer. At all events, either a great deal more must be done, in order to bring about anything like a completion of the restoration of what still is the Abbey Church of the English Protomartyr, or the building must be left in the eminently unsatisfactory condition inseparable from only the partial accomplishment of a magnificently comprehensive project. As in size and grandeur it is second to no ecclesiastical edifice in existence, so also does the Abbey Church of St. Alban know no rival as a stone-and-brick written history of architecture in England; and, consequently, this remarkable building in a signal degree claims not only to

be protected from all destructive agencies, but also to have its intrinsic historical character preserved inviolate. How far it might have been possible to have carried out an effective process of preservation without trenching upon the worse than questionable influences of restoration, we have no desire now to speculate. At the same time, however, it is impossible to resist regarding with stronger feelings than even the deepest regret the pervading aspect of renovation which has been imparted to the lately venerable building. Surely much that all must have felt to have been, not desirable merely, but, if the noble old church was to be saved from becoming a ruin, absolutely necessary, might have been effected without making so much in it to have the appearance and to produce the impression of being painfully new. In the work that yet remains to be done to the westward of the passage, that long has been



permitted—to the disgrace of the town be it spoken—to act as a public street, leading through the church itself from north to south, and actually under its roof, we must emphatically protest against restoration in practice implying the essentially destructive substitution of new work for old. What remains of the original work in the north and south porches at the west end of the church is unsurpassed by any Early English Gothic work that ever was executed. It is but too true that this fine work is only a sad relic of what once it was; and yet, while faithfully preserved as a relic, it is an original verity, well qualified to tell, and to tell with emphasis not the less impressive because so mournfully touching, the true tale of the architectural greatness and beauty of its early days. Upon the same principle of strictly faithful preservation, we trust that the rest of the work will be carried out; and that the church may soon be placed in a position to serve as a church; as a church also of cathedral rank, it is scarcely necessary to add, it is our express desire—a desire which implies the introduction of nothing but what is consistent with the worship of the Protestant church of England.

That the shattered fragments of the beautiful shrine of St. Alban, discovered built up as rubble in one of the long-closed arches at the east end, should have been brought together and with admirably patient skill have been once more united, must be regarded with sincere satisfaction as one of the most perfect examples of genuine “restoration” that has been accomplished in our times; and the presence of this restored shrine on the

very spot where it so long stood before the hand of violence was laid upon it, must be gratifying to all who appreciate the value, and sympathise with the interest inseparable from historical relics endowed with the most instructive significance. To the eastward of the fine group of three arches, built up into one of which the fragments of the shrine for the most part were found, is the public passage of which we have spoken, and which we presume will speedily cease to exist; the suppression of such a definite act of practical desecration being a necessary element of the present restoration of the Abbey Church. Still further to the east is what remains of the Lady Chapel, for some years past used as a schoolroom. This building, a very fine example of our national Decorated Gothic in its most advanced perfection, which, with the approach to it from the main body of the edifice, has been permitted to decline into a lamentable condition, is now the scene of active operations, at the cost of certain patriotic ladies specially connected with the county of Hertford. Here, as in the work still to be done more toward the west in this great church, the chief object to be kept in view is to preserve in our own time, that we may be enabled to transmit to years yet to come, the rich architectural inheritance which has been bequeathed to us from ages that have long passed away. We shall keep a vigilant watch over what is being done at St. Albans, in the way of restoration, to prepare the time-honoured edifice, which contains older structural remains than are to be found in any of our cathedrals, to become the most youthful cathedral in England.

## MINOR TOPICS.

**THE NATIONAL GALLERY.**—Four portraits have recently been added to the collection in this gallery, three of them are by Giovanni Batista Moroni, who flourished in the latter half of the sixteenth century: one is the full-length portrait of a warrior, partially clad in armour; another, also full-length, is that of a young lady seated in an arm-chair; the third is a half-length portrait of, presumably, the Canon Teri, of Bergamo; the fourth picture is by Alessandro Benvicino, or Buonvicino, better known as Il Moretto, the reputed master of Moroni; it is a full-length figure of an Italian noble in rich costume. We hope to give a more detailed account of these acquisitions when we can see them in their places in the gallery: they came from the Casa Fenaroli, at Brescia. The gallery, we may add, was re-opened after its enlargement just before we were going to press. We must speak of it hereafter.

**THE SLADE PROFESSORSHIP** has been given by the London University to a Frenchman, M. Legros. We have no way of judging as to his capabilities, or how far he surpassed all the competitors before whom he was preferred—the greater number of whom, we know, had their pretensions backed by some of the highest and best authorities in the kingdom. It does certainly seem unaccountably strange that we could not fill such a post without importing a professor from France. Those who made the appointment have incurred a grave responsibility, pronouncing unequivocal condemnation on the Art-scholars and Art-teachers of Great Britain. We presume we shall hear more of the matter. We hope the relationship of teacher and scholars will not illustrate the line applied by the fifth Harry to his lady—

“My wife can speak no English, I no French!”

**SCIENCE AND ART DEPARTMENT.**—Some idea of the *quantity* of work done by the pupils of the various schools of Art throughout the kingdom may be formed from the number of drawings sent to South Kensington for examination at the late national competition; they amounted to no fewer than 257,926, out of which 1,200 were chosen as suited to the required purpose. The examiners who had the laborious task of selecting and awarding the prizes were Mr. E. J. Poynter, R.A., Director of

the Art Department; Mr. F. R. Pickersgill, R.A., Mr. W. F. Yeames, A.R.A., Messrs. J. E. Boehm, Morris, Val. C. Prinsep, and G. Aitcheson. The prizes consist of ten gold medals, thirty silver, and sixty bronze, besides a number of books. The Lambeth School heads the prize list, three out of the ten gold medals being awarded to this school, which has long been under the management of Mr. J. Sparkes: Miss Marie Prevost receiving one for a drawing from the antique—this lady also takes the Princess of Wales’s Scholarship of £25; T. Goodall another gold medal, also for a drawing from the antique; and S. W. Fisher, another for a drawing from the life. The Westminster School was also very successful, two gold medals being awarded to students: one to C. E. Goodfellow, for a design for iron gates; and the other to R. P. Green, for a design for tiles. The remaining gold medals were given to L. H. Habershon, of Sheffield, for a group in oils, who also takes the Princess of Wales’s Scholarship of £11; Miss Irwin, of the Dublin Society School, for designs for muslins; W. Logsdail, Lincoln, for a group in water colours; R. Needham, of Sheffield (this school also received two gold medals); and H. Seagrave, of Nottingham. An exhibition of the competitive drawings is open in the new court of the South Kensington Museum, and will, it is understood, remain open during this and the following month.

**CHRIST ENTERING THE TEMPLE, BY GUSTAVE DORÉ.**—This great work is intended as a companion to ‘Christ leaving the Prætorium.’ They are the same in size, that is, twenty feet by thirty, and the figures are drawn to the same scale. As our Paris correspondent fully described this picture in a late number of the *Art Journal*, when treating of this year’s *Salon*, we need not enter into any details as to the composition. Suffice it to say that our Saviour, beneficent and serene, comes riding towards us on the colt of an ass, through stately Græco-Roman architecture, accompanied and preceded by great multitudes of the people singing hosannas, and betraying by their excited movements and radiant faces exceeding great joy. The countenances of some of the women and children who strew the way with palm-leaves and lilies are quite ecstatic in expression, and may be regarded as the most inspired passages of the whole



work; an Ethiopian-looking child leads the ass's foal, and an older boy, on whom our Saviour leans his left arm, walks immediately behind; our Lord's right hand is uplifted, giving a wonderfully impressive character to his figure, as we see it between us and the Syrian sky; jubilant angels are faintly indicated far aloft in the blue empyrean; and the impression of the work as a whole is that of gladness and exultation. As usual, in the matter of colour, Doré is not altogether satisfactory. The green branches in the foreground are too rank and crude, and are wrong both in Art and in nature. Such greens would never be seen on a hot Syrian day in Jerusalem. But all this will disappear in the engraving which, it is understood, is to be made from the picture; and if the figure of our Lord is not quite so entrancing as that in the 'Prætorium' picture, it is still very Christlike, and few who have the one plate but will long to possess the other. The industry of the author is wonderful—not less so than his genius. There seems to be in this work the labour of seven years: it is said to have occupied the great artist less than one.

**THE CERAMIC ART UNION.**—The Annual Meeting for the distribution of prizes was held, at the end of July, in the Gallery, Conduit Street. The Report was read by one of the council, Dr. Doran, and resolutions, approving of the progress and conduct of the society, were moved by Mr. Locock Webb, Q.C., and Mr. G. R. Ward, Mr. S. C. Hall being in the chair.

**HAMPTON COURT PICTURES.**—The editor of a local paper, the *Richmond Times*, has drawn attention to the condition of the pictures in the Hampton Court galleries, in which he says, "paintings by the score hang in out-of-the-way corners and in dingy, musty rooms, where the light never penetrates and into whose doleful nooks the cheerful sun has never shone. In fact, on a dull day, it is literally impossible to be aware of the fact that pictures are hung on the walls of these stately dungeons at all, save from the fact that the brightness of the gold frames suggests the presence of what may be almost priceless canvas." One may have very good reason for doubting that "priceless canvas" hangs on the walls of the palace at Hampton Court; but unquestionably there are pictures of much interest there, and it is to be regretted that they are not better displayed to the crowds visiting the place, especially during the summer months.

"It is quite true," the writer continues, "it may be said that the paintings are so numerous that it is impossible to give good wall-space to all; but it is equally certain that, by a little painstaking contrivance, hanging-screens could be placed in some of the more spacious rooms with advantage." Surely this is a matter not undeserving the attention of the "Surveyor of the Royal Pictures," who, it may be presumed, has the Hampton Court galleries under *surveillance*.

**EARLY PORTRAITS OF OUR LORD.**—The essays by the late Mr. T. Heaphy, styled "The Antiquity of the Likenesses of Our Blessed Lord," which originally appeared in the *Art Journal*, with engravings, is to be republished by subscription in a volume, with coloured photographs as illustrations, and fifty engravings on wood. The subject is one of much interest; the papers in our columns were eagerly read. We hope the widow of the excellent artist will obtain advantage by his valuable labours.

**GEORGE CRUIKSHANK.**—The collected productions of the veteran artist are now placed in one of the galleries at the Aquarium, Westminster, for exhibition. It is a wonderful assemblage of proofs of genius of the very loftiest order, and may well be called, as it is called in the *Times*, "a life's work." We shall take an early opportunity to do it full justice.

**MR. HARLING**, an artist who, in search of health, is resident at Nicc, has shown a painting of much merit, Monks teaching youths to sing. It is of great excellence as a composition, richly yet harmoniously coloured, and very highly finished. Its value, however, is mainly derived from the expression he has given to each of the group—full of character and gentle sweetness; the teachers and the neophytes are giving their whole hearts to their pleasant work. The painting is of a right good class; no doubt the accomplished artist found his models near at hand; yet they are fortunately chosen, and make a most agreeable as well as effective picture.

**MESSRS. KEITH & Co.**, eminent makers of church furniture, have produced two very grand and beautiful Standards—candelabra—for the chapel of St. George, Windsor. They are admirable in design, of polished brass, and are remarkably excellent as examples of manufacture. Each standard bears thirteen lights, the size across the base being three feet six inches, and the total height thirteen feet.

## ART-PUBLICATIONS.

**N**O one who visits the South Kensington Museum for the purpose of studying the Art works of almost every kind accumulated there with so much industry and knowledge, and at so great cost, would be likely to pass over the large and most interesting collection of Fictile Ivories, nearly one thousand in number, of which a very carefully compiled descriptive catalogue has recently been published,\* under the authority of the Science and Art Department. While admitting to some extent what the author, Mr. Westwood, says respecting such works generally, we are by no means disposed to regard them as of any real practical use to the Art student. He remarks:—"The value of a collection of fictile mediæval ivories can hardly be overstated, as affording examples of Art work during many centuries in which we are destitute of sculptured, and, to a great extent, also of analogous pictorial representations: especially is this the case with the very numerous examples, ranging from the classical period to the eleventh and twelfth centuries." In this sentence Mr. Westwood shows himself—but not purposely, we may be assured—unmindful of the fact, that from the decline of Art to its renaissance about the latter dates, pictorial art had its representatives in the mosaics, and, from the seventh and

eighth centuries, in illuminated manuscripts. Christian Art may be traced back to the first century; it reached its close towards the end of the tenth century; and, as Dr. Lübke observes, "it stands as a mediator between antique-heathenish life and the Art of the true middle ages." But neither the ivories, nor mosaics, nor illuminations, would an artist of the present day refer for models for his picture.

Mr. Westwood has taken great pains to make his catalogue thoroughly useful as a work of reference; the descriptions are ample, and every available information about each example is given. In addition to his account of those at South Kensington—principally casts, a large number of which were made by the late Messrs. Franchi, whose business has been transferred to Messrs. Elkington—Mr. Westwood has visited all the great continental museums containing collections of carved ivories, both classical and mediæval, the most important of which he describes at considerable length; his object in doing this being to direct attention to the specimens of which he thinks it desirable to obtain fictile copies for the Kensington Museum. Having himself been engaged in producing the moulds from which a large number of the fictiles in the Museum were cast, he gives in his preface to the catalogue a concise account of the method he employed in the operation.

We have spoken of this catalogue as one "useful for refer-

\* "A Descriptive Catalogue of the Fictile Ivories in the South Kensington Museum. With an Account of the Continental Collections of Classical and Mediæval Ivories." By J. O. Westwood, M.A., F.L.S., &c. Chapman and Hall.



ence:" unfortunately its size is an obstacle to its utility as an ordinary catalogue: an octavo volume of more than five hundred pages is far too unwieldy to serve the purpose to which such books are commonly devoted. Cumbersome and weighty, one can scarcely expect to see it in the hands of a visitor to the rooms where the ivories are exhibited; a smaller edition is certainly most desirable. A few photographs and woodcuts illustrate some of the principal examples in the collection.

THERE are vast treasure-troves in many of the cities and towns of England of which very little is known: among the wealthiest, in that way, is the old Roman town, Colchester. A local artist has published\* a series of twenty prints of the principal objects that have been discovered there, and are, for the most part, now in the Museum. They consist of vases, stones, pottery, glass, fetilia, &c.; but there are also views of the Saxon tower, the Roman walls, and other antiquities that date back a thousand years. Mr. Parish has thus done a good work, and done it well, producing a volume of very great interest, and of much use, indeed, to the historian, the antiquary, and the artist, and especially to the Art manufacturer, who will find in the series many suggestive hints. We hope his success will be such as to encourage a continuation, for "Colchester" is but the first Part of his work; there are a hundred themes as fertile, or nearly so, in Great Britain. It is fortunate for Colchester that a zealous and able artist resides within its boundary.

TWO of the very best chromolithograph copies that have been produced from drawings by Birket Foster have been recently issued by Messrs. Macqueen, the publishers of Great Marlborough Street. They are so accurately rendered, so closely resemble the originals, as to seem really to be—the one as good as the other. 'Playing at School' pictures a group of village lasses, one of whom is the mimic schoolmistress; there is pretence approaching, perhaps, too near reality in each of the girl-students: the cat is the only one at play, the only one who has its lesson by heart. It is a most interesting theme, capitally rendered, and cannot fail to gratify all who look upon the scene. The other print is called 'Gathering Lilac.' Here, too, we have village girls, who have left their little sister in the wheelbarrow while they pull the overhanging branches from the lilac-tree. Such simple incidents never fail to give delight, and it is in picturing such that Birket Foster excels. Messrs. Macqueen have thus added other pleasant Art boons to a long list.

ONE of several published records of the visit of the Prince to India is entitled "From Pall Mall to the Punjab," and is the work of Mr. J. Drew Gay, the correspondent of the *Daily Telegraph*.† The book is written in a very pleasant style, the descriptions are lively and graphic, the pen sketches are clear and comprehensive, much is said in a little, it is easily read, perhaps it is not sufficiently full of characteristic anecdote, but the volume is pleasant and easy reading, and cannot fail to find favour with all who in the daily newspapers followed the Prince in his eventful and most important tour. It was a great relief when he returned in safety, having done infinitely more than he was expected to do, laying sure foundations for that knowledge that will bear fruit during the whole of his life.

THE first part of an English translation of M. Viollet-le-Duc's "Lectures on Architecture" has made its appearance.‡ The author is well known as one of the leading European architects, and as a very high authority in his profession. Having looked carefully through the pages before us, we are able to agree with the translator when he says that "the general reader will find these lectures highly interesting and instructive. . . . Were they attentively read by our young architects, we should, I am persuaded, soon observe an improvement in Architecture: we should have better construction and more sensible work, less

pretension and more Art." It is intended to complete the work, which contains numerous engravings of examples, in six parts.

"LEAVES FROM MY AUTOBIOGRAPHY" is the title of a goodly volume written and published by the Rev. Charles Rogers, a gentleman who has for more than a quarter of a century been esteemed and honoured by a large circle of friends, and who has been in many ways a benefactor to his generation. The task he has undertaken to discharge is always one of delicacy and difficulty; he has done his work wisely and well; there are not many passages we would care to erase; and that is saying much. He has strong claims to grateful recognition in our pages, and to larger space than we can accord to him; claims associated with the Wallace monument, the monument to James Hogg, and, later, with the testimonial to great and good George Cruikshank. The table of contents furnishes a long list of honoured names of people with whom Dr. Rogers was more or less acquainted; some of these are sketched by a graphic pen and with a grateful memory.

It is impossible to do more than call attention to this book,\* which is by far the most masterly treatise on Roman law that has ever appeared in the English language. Leaving the time-honoured method adopted by most writers on this subject of giving the text of the Institutes of Justinian or Gaius in the original form, and adding disconnected notes as glosses upon the different sections, the author adapts his material to a logical arrangement of his own, that recommends itself by the facility with which the mind is enabled to grasp the subject. This work will be invaluable, not only to the student of Roman law, but also to the classical scholar, who will find in it, ready to hand, information that he might otherwise spend hours in searching for through the voluminous authorities which are here digested and arranged. It may be confidently asserted that no classical library will be complete without a copy of this work.

CEYLON, although much concerning it was communicated by the valuable volumes of Sir Emerson Tennent, has received ample justice at the hands of the officer who supplies the book under review.† He has exhausted the subject; treating it in all its bearings; leaving, it seems to us, nothing to be said that could bring us into closer acquaintance with an island deeply interesting, and of the highest importance to the people of Great Britain, and, indeed, of every country in Europe. The volumes are full of exciting matter, abounding in anecdote, and illustrating every phase in the character of the several races—the various animals, birds and insects, reptiles, fish, the natural productions, the geological strata—in a word, all that may inform us concerning the island and its characteristics. Among the most important chapters are those that describe the pearl fisheries and the coffee plantations, which yield large revenues to the enterprising and industrious; while those that relate to botany are of the highest moment. The book is a contribution of immense value, agreeable and instructive reading, on various matters, but of great practical worth to producers of all classes and orders in every part of the world. It is the result of much careful study of all that has been previously written.

"THE PHILIPPINES" are very little known in England; cordial thanks are therefore due to an enterprising traveller, F. Jagor, who conveys to us all the information we can require concerning them.‡ They form "an island kingdom," which the excellent author assures us it is "very pleasant to visit." And it is by no means unlikely that his valuable book will induce some adventurous Englishmen to make a summer tour to the old new country. The work is a complete history, but its charm consists principally in descriptions of scenery, natural productions, a peculiar people, their customs, dresses, occupations, and so forth, which an artist has very well illustrated.

\* "Parish's Portfolio of Antiquities." Twenty Prints. No. 1, Colchester.

† "From Pall Mall to the Punjab; or, with the Prince in India." By J. Drew Gay, Special Correspondent of the *Daily Telegraph*. Published by Chatto and Windus.

‡ "Lectures on Architecture." Translated from the French of E. Viollet-le-Duc by Benjamin Bucknall, Architect. Published by Sampson Low, Marston, & Co.

\* "A Systematic and Historical Exposition of Roman Law in the Order of a Code." By W. A. Hunter, M.A., of the Middle Temple, Barrister-at-Law.

† "Ceylon: a General Description of the Island, Historical, Physical, Statistical." Containing the most recent information. By an Officer of the Ceylon Rifles. In 2 vols. Published by Chapman and Hall.

‡ "Travels in the Philippines." By F. Jagor. With numerous Illustrations and a Map. Published by Chapman and Hall.





## STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.



ONLY among the elderly *habitués* of the concert-room can we expect to meet with those who may remember hearing the famous Italian, Nicolo Paganini, "discoursing eloquent music" on his violin. England has for a long time been distinguished for the welcome she has given to musical genius; and Paganini's appearance among us—first about thirty-five or thirty-six years ago—created quite a sensation; he became a star of the first

magnitude, and received all the homage due to his talent: it is said that he produced marvellous effects by playing on a single string only. Landseer made several sketches of Paganini: this, kindly lent to us by Dr. Pick, is executed with pen and ink, the shading being put in with washes of Indian ink. One might suppose that it is a caricature of the violinist, but it really is not so: he was a strange-looking man at all times, but when at work with his instrument his excitement at times was such that in appearance and manner he was as



*Nicolo Paganini (1840).—Lent by Dr. Pick, St. John's Wood.*

one half-demented: he seems so in the drawing here engraved. 'Vixen' was, if we are not mistaken, one of Landseer's

favourite rat-catching dogs; he sketched him several times. We have another portrait of the "beauty" in the engraver's hands,



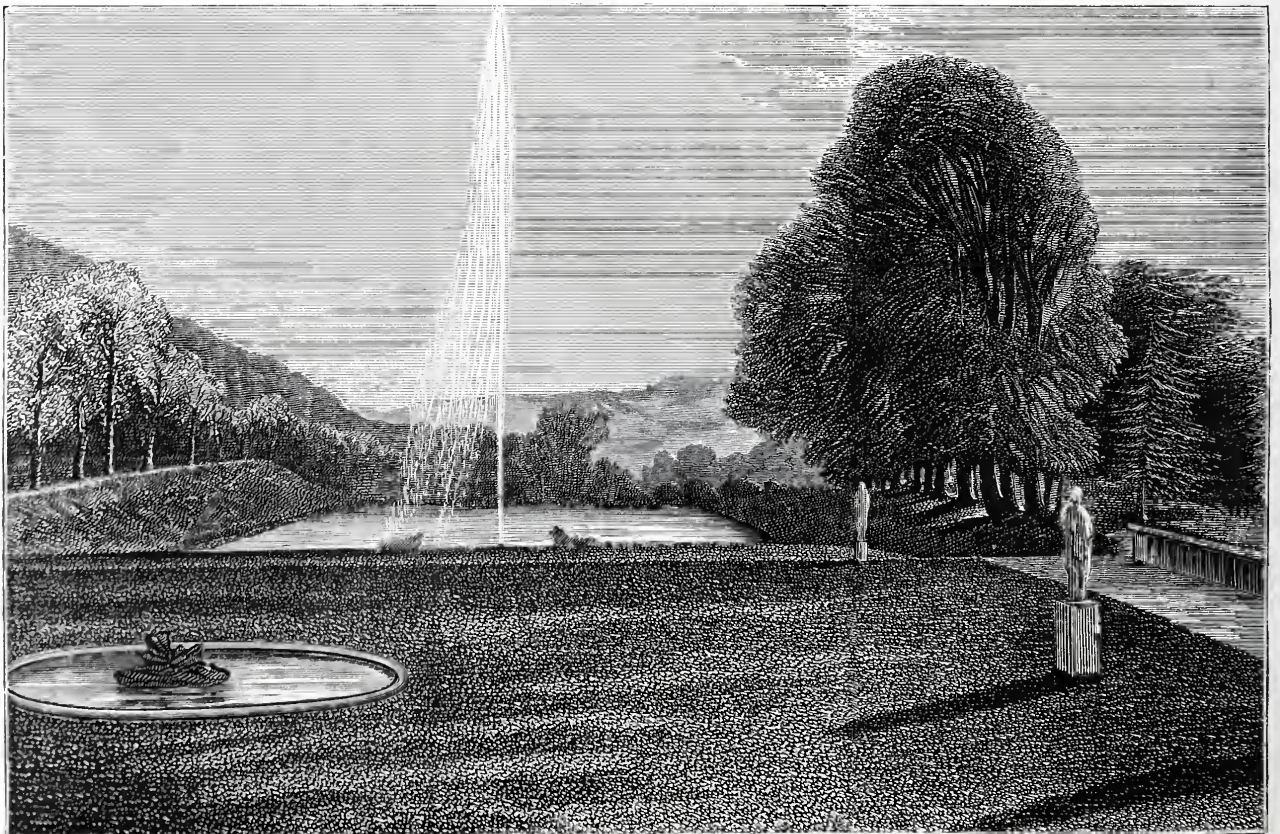
for future introduction, when we shall say more of the animal. We have no authentic record of the date of the 'Chatsworth

Fountain' sketch, which is in oils; but as Landseer is known to have made several studies of the Duke of Devonshire and



*Vixen* (1821).

some members of his family in 1832 and 1834, we have no | hesitation in assigning the sketch to that period. 'Bolton Abbey



The "Emperor" Fountain at Chatsworth (1832-4).—Lent by Mr. A. Myers, New Bond Street.

in the Olden Time,' one of the artist's most famous pictures, | painted for the duke, was exhibited two years afterwards.

Landseer made two drawings, each scarcely to be distin- | guished from the other, of the terrier 'On the Watch.' One of



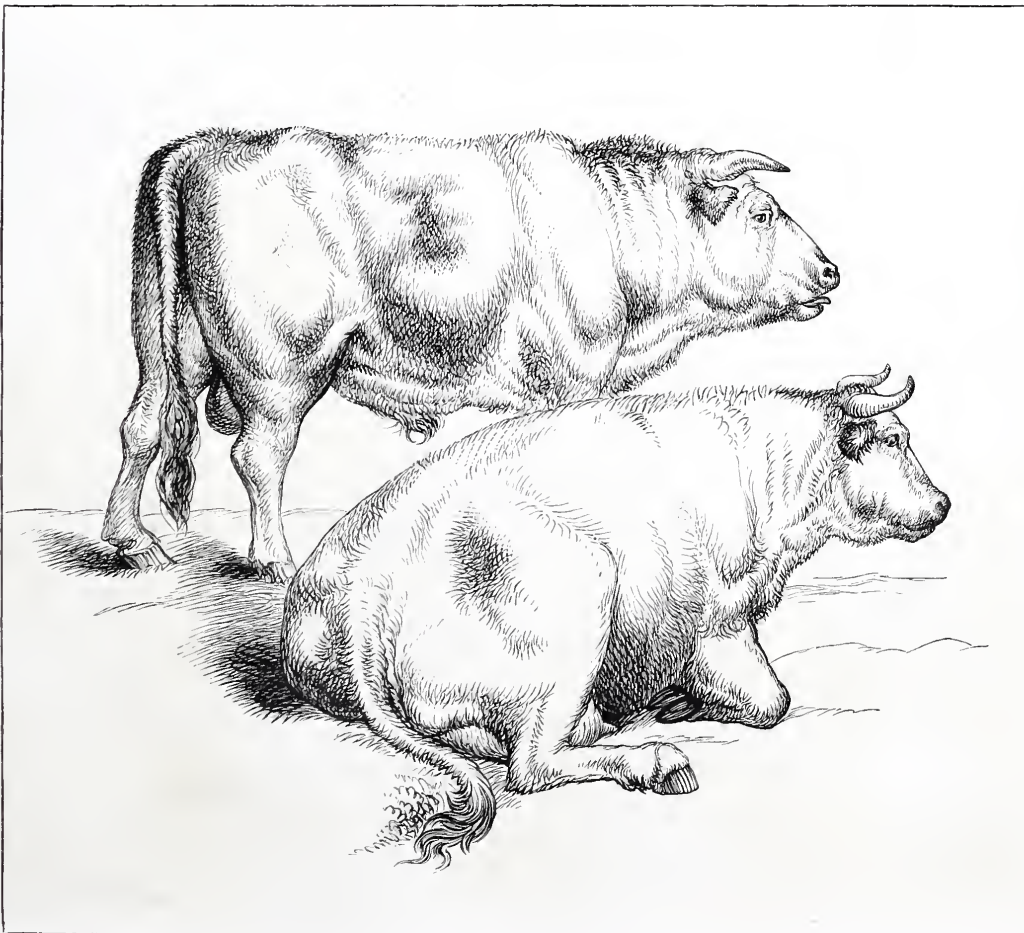
the two, originally done for a charity, was lithographed by the late R. J. Lane, A.R.A., in 1848, and had for its title 'Dead



*How now - a rat dead for a ducat!*

*On the Watch (1830).—Lent by H. C. Seddon, Esq., Edge Lane, Liverpool.*

for a Ducat,' but it does not show the line written underneath the sketch of our engraving. The little dog is sharply on the look-out for its victim; but the hole it is watching is, we think, far more suggestive of the home of a rabbit than of a rat. The



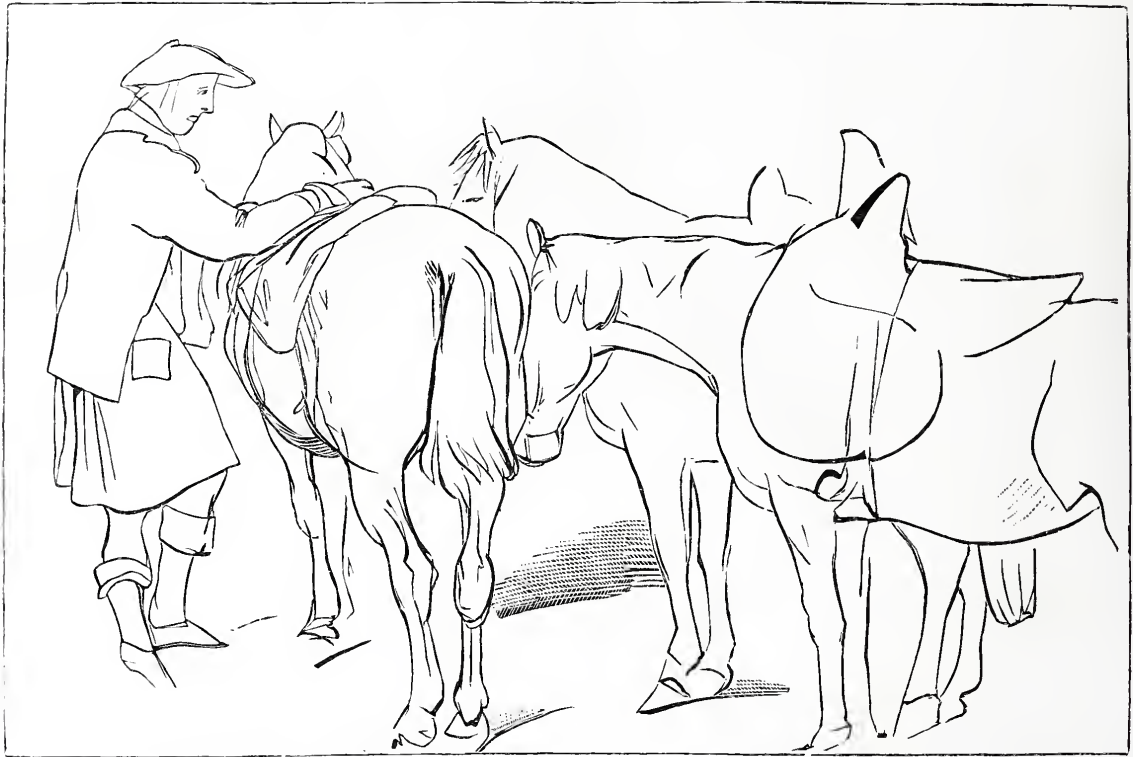
*In the Meadow.—Lent by George Gurney, Esq., Eastbourne.*

bull and cow 'In the Meadow' is from a very early drawing in pencil made when the boy-artist was in his tenth or eleventh year:



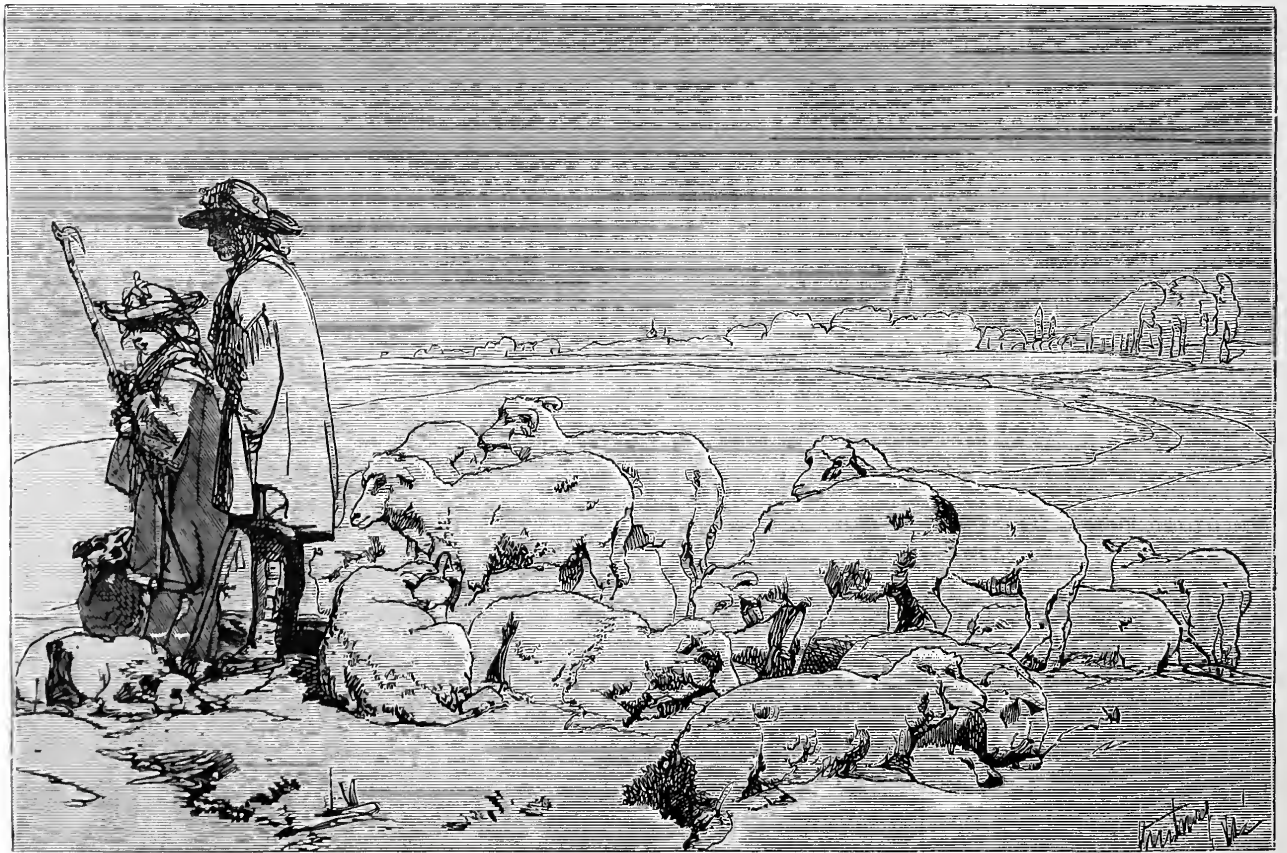
he etched it himself about the same time; the two animals appear in a group with another bull, beside which lies a

broom, in a work called "Cattle Etchings," published in 1814. On more than one or two pages throughout this series of illus-



*Highlander and Ponies (1827).—Lent by H. A. Sparke, Esq., Skirsgill Park, Penrith.*

trations we have given examples of Highlanders with ponies: | the sketch introduced now may rank with the best of them,



*Shepherds of Strasburg (1840).—Lent by Messrs. Agnew, Waterloo Place.*

though more offhand, and with less of detail: it is a pen-and-ink drawing, telling its own characteristic story. The last en-

graving is from a very picturesque composition, the result of the artist's visit to the Continent in 1840. J. D.



## THEATRES, THEIR CONSTRUCTION AND ARRANGEMENT.\*

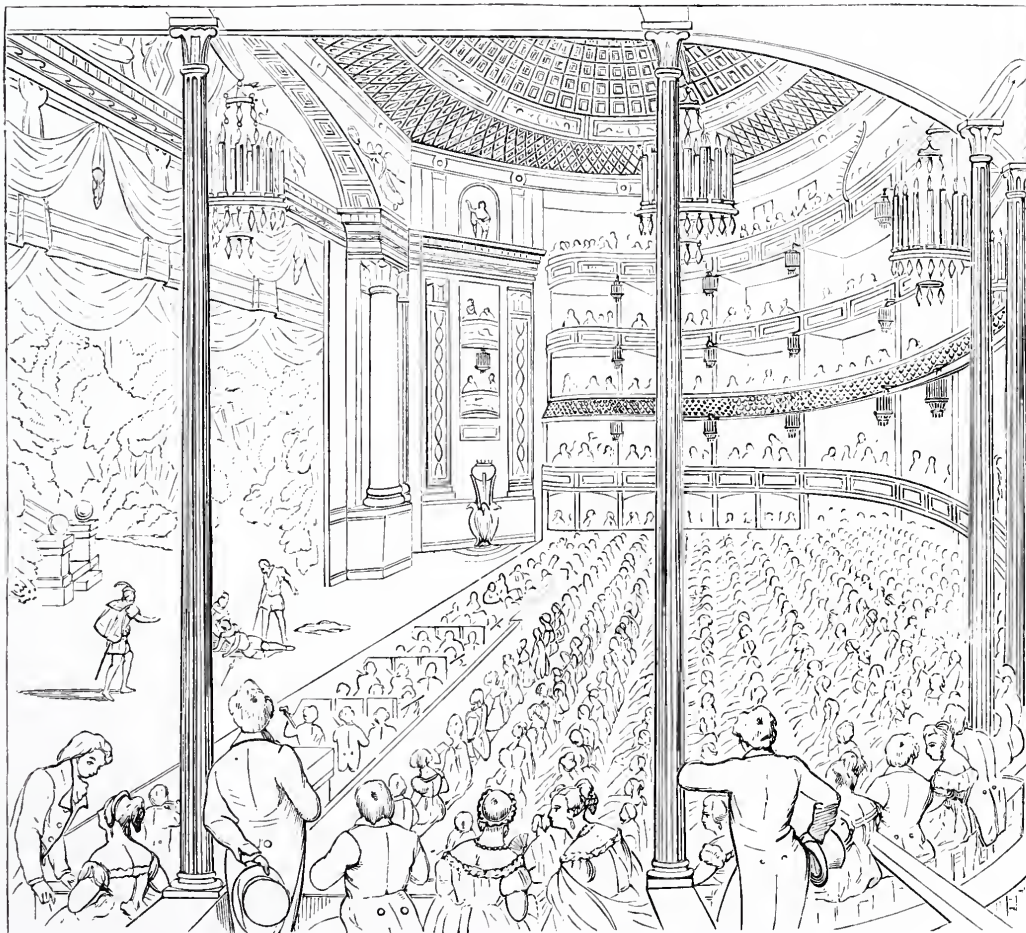
By PERCY FITZGERALD, M.A., F.S.A.

## CHAPTER VII.



HE *salle* of Covent Garden, which is the only theatre of pretension that has been erected in England since Drury Lane was built by Wyatt, is open to rather serious criticism. The term "fine" is often applied to this interior, and is often fairly appropriate where there is great size. Yet the outlines of the interior seem very awkward and inharmonious. The horseshoe outline is set within a sort of square canopy, supported on four arches so flattened as to suggest the presence of iron girders too plainly; and within this cage the horse-shoe is described. A circular ceiling, heavily ornamented with a sort of ropework ornamentation, is laid on the four flattened arches, through which also the containing walls of the theatre are visible. Again, the awkward way in which the top lattice boxes are fitted to the

angular space between the legs of the horseshoe and the wall will strike every one, from the covers of the boxes being visible, instead of terminating in the ceiling. They seem like a number of packing-cases laid upon a shelf. The two strips of flanking gallery which fill in the flattened arches, suggest the idea of shifts, and of a prudent utilisation of waste space. The whole interior arrangement offers nothing structural or connected with the design of the house. It seems to be an arrangement of carpenters and joiners who fitted the house with so many boxes. Another tier of boxes could have readily been contrived had this lattice tier been continued round the house, and the amphitheatre stalls might have been placed a storey higher. This, however, would have interfered with the enormous gallery, which stretches away backward, and is literally *outside* the spectator. In fact, this gallery stretches back to the very wall of the façade in Bow Street, while underneath it are the saloon, staircase, lobbies, &c. "I had my theatre built," wrote Mr. Gye to the



Interior of old Drury Lane Theatre.

architect of the Paris Opera House, "with a special view to Italian opera; but as the season lasts only for three or four months in the year, I had it laid out in a manner that would be adapted to other kinds of entertainment, so as to accommodate large audiences at low prices." This may account for the somewhat practical and utilitarian air of the whole. "It will contain two thousand five hundred persons, and the gallery alone holds half that number. This gallery," adds Mr. Gye, "is the

source of a very considerable revenue; and allow me to point out to you that I have often noticed in your Paris theatres the want of this *desideratum* for our *gros public*." It is evident, therefore, from this frank avowal that the house was designed for purposes of profit; and hence the enormous amphitheatre and galleries, and also the facilities for removing the partitions between the boxes, when the tiers can be converted into balconies with a very awkward effect, their supports being withdrawn. But, in truth, no theatre can be deemed properly built or suited to its purposes in which the spectators are not all contained

\* Continued from page 275.



within the same enclosure, either on the plane of the galleries or on that of the floor, as in the case of so many modern houses. In an opera-house, where a vast cavity projects behind the topmost tier to do duty as a gallery or amphitheatre, the result in the acoustic properties of the house must be serious, and much of the sound must be absorbed into this great gap. In Drury Lane Theatre there is one of the most economic devices for contriving a gallery that can be conceived. The ceiling is slightly coved, and the portion of the coving facing the stage is wholly cut away, so as to leave an additional gap, or slice, over the regular gallery, the spectators being actually accommodated next to the roof. In the new Paris Opera House all this rather shabby device is avoided, and the amphitheatres are formed out of the spaces between the arches that support the ceiling and the containing walls of the theatre.

In the arrangement of the seats in the Paris Opera House, M. Garnier has attempted a novel compromise. As a great crowd of elegantly-dressed figures and beautiful faces is the most appropriate furnishing for the tiers of a theatre, he justly owns that it is only fitting these should be shown to the best advantage, and therefore adopts the principle of the open balcony. At the same time he meets the aristocratic demand for separation and proprietorship by dividing each group from its neighbour by scooping away a portion of the partitions at a sort of obtuse angle; a valueless distinction, as there is no virtual privacy. Actual trespassing on another's bounds is indeed prevented, but not the highly important trespass by voice and eye; while from the *salle* below the whole has the air of one gallery railed off in compartments. There is, therefore, a practical gallery here. But there is a further compromise attempted. At the back of each little compartment is contrived a box, or *petit salon*, into which the owner may retire between the acts. Thus is the double debt paid, and there are both boxes and a gallery in front; yet, as in all such ambiguous combinations, the effect is unsatisfactory, and though the idea of a tier, or balcony, is asserted, it is enfeebled and disfigured by the incongruous alliance. The effect of the parallel partitions, scooped at the top and projecting at the bottom, is poor: while instead of the plain wall behind reflecting the light, and throwing out the figures, there are dark recesses. This seems the least happy of M. Garnier's devices, which he has adopted from the Vienna Opera House. Far preferable is the plan of the theatre at Milan, which has the little *salon* facing the door of each box, but separated by the corridor. M. Garnier's, under a new pretence, can be virtually resolved into the old arrangement, such as is now found at the Gaiety Theatre, of a balcony in front and a row of boxes behind, the only difference being that the intervening panels are taken out. The Grand Theatre at St. Petersburg has its galleries "pewed," as it were, by these low partitions, which, it must be repeated, is an unnecessary and valueless separation. According to the proverb, a door must be open or shut, and it would seem that in the opera-houses there should be either the box system or that of the gallery, or balcony. Any attempt at compromise only results in the double arrangement of combining both, and having both box and gallery. The box supposes the privacy of a *salon*, and this is not gained by the half partition, or by the *salon* at the rear, to reach which one has to rise and change place. Again. If boxes pure and simple are to be adopted, the architect should surely treat his interior on this principle, as a sort of whole from floor to ceiling, fitted with these little *salons*, much as the openings in an ordinary pigeon-house are treated. Yet in Covent Garden and the Paris Opera House we have broad sweeping lines of galleries, which are divided into boxes. The pillars that support these great galleries are too slight; in foreign theatres, and notably in the Paris house, this defect is cured by breaking the circle at what may be called the shoulders, and introducing double pillars at these corners. Rich, sinuous lines, bellying panels, elaborate carving, all join in adding a substantial effect: what perhaps was intended, was a *souvenir* of the costly and meretricious imperial style, where all was sumptuous and glittering. As before, we recall the old Opera House, its majestic and massive proportions, and

somewhat dingy, but still impressive, decorations. No one could praise this monument so heartily as does M. Garnier. "Above all the French theatres," he says, "and of course above all other theatres, must be ranked the interior of the French Opera House, one of the finest productions of French Art. This *salle* is certainly one of the noblest and most splendid, and certainly—allowing for some defects—nothing can exceed the beauty of its design and its admirable plan." Yet this was merely a temporary structure, run up hastily; and before its recent destruction by fire, it was falling into a decay that defied the usual processes of repair and restoration. No theatre, it seems to the writer of this series, ever so filled the mind with the sense of richness and imposing dignity, or imparted that air of grand solidity which seemed opposed to the usual flimsiness of theatrical decoration.

As to the arrangement of the seats in the tiers, it is often found that, in spite of all ingenuity, the spectators at the side, and removed a few boxes from the stage, do not see well—not at least without some stretching or craning. At the Vienna Theatre, the Alexandra Theatre St. Petersburg, and in the new Gaiety Theatre at Dublin, this difficulty has been removed by placing the tiers at a slope, and thus making the level of the seats rise as they get farther from the stage. Whatever be the favourable result of this arrangement, there can be no doubt but that it is inharmonious to the eye, and that such an alteration of the level is in defiance of all artistic law. It suggests, as M. Garnier says, the idea of "a giving way", or breaking down of the building. The lines of the theatre are thus distorted—they are not in plane with those of the stage, which ascend the reverse way, or with the ceiling. It has been suggested, however, that this difference of level should be carried out inside the box by raising the hindmost seats on an inclined plane. But here the line of heads and faces would not run parallel with the lines of the boxes, and an idea of distortion would be suggested.

Another interesting inquiry is, what is to be the prevailing tone of the hall, that is to say, the background, or lining, against which the figures are set off. The outside panelling of the balcony, &c., does not fall to this category. The prevailing white and gold of theatres like Covent Garden certainly aids in imparting that air of carpentry, as it suggests wood painted white and touched with gold. Where there are balustrades rather than balconies, the treatment should be as of metal or stone, the whole being profusely gilt. Nothing, as it has been long since established, can be *meaner* than our housepainters' and decorators' conventional manner of "picking out" mouldings neatly with a little gold. Indeed, that a *salle* should be painted merely to convey the effect of painting, seems scarcely to be accepted as a principle. The effect should be produced rather by details, though of course there must be a basis of colour of some kind. M. Garnier recalls the superb effect of the rich and profuse gilding of the old Opera House; and what made particular impression on him was, the great thick cornice that ran round the *plafond* aloft, and which framed the simple and mysterious blue welkin wherein floated the figures of a mysterious *apotheosis*. This gold seemed like jeweller's old gold: it was yellow and dim, like the dome of the Pantheon; and this hue seemed so subdued and harmonious, that M. Garnier seriously proposed having the gilding of his new theatre toned down by some artificial process. Gilding in such broad masses, and thus properly subdued, is suggestive of solid construction. With this gold was joined a rich mellow crimson, with the finest effect. In the new Paris house this effect of dimmed gold was artfully conveyed by painting the parts a rich yellow, and merely gilding the points on which the lights struck.

Crimson appears to be the favourite colour for all theatres, and it is arrived at by a sort of process of exhaustion. Violet lights up badly, as indeed any one may notice at the Olympic and Court Theatres, where it is in favour. Green and blue have a certain feebleness, and with yellow reflect unfavourable tones on the face. Orange, according to Eugene Delacroix, a competent judge of colour, would be the most effective



for a theatre, and for setting off faces and figures. As M. Garnier admits, it is "a sumptuous and powerful" tone, and would steep the *salle* in the richest tones—so rich, indeed, as to borrow all the glories of the stage. This is, indeed, the serious objection. But it is surprising that our own theatre decorators, who are reckless of such accidents and only think of the indiscriminate raptures of the critics of an opening night, should have used it plentifully. Crimson, however, remains, and it is curious to find that it obtains in the following important theatres:—Antwerp, Berlin, Bordeaux, Cairo, Constantinople, Copenhagen, Dublin, Frankfort, Genoa, Geneva, Hamburg, Hanover, Naples, London, Messina, Moscow, Munich, Paris (Opera), Philadelphia, Stockholm, and Vienna. That of the Fenice at Venice is all pure white Persian, and gold; that of Turin, black and crimson; of Santiago, crimson with golden *fleur-de-lys*, a truly barbaric magnificence; Prague, pure white; and the Grand Theatre of Moscow, bright amber; that of Mayence, yellow and gold, bordered with crimson velvet. Another rich combination is that of the Pergola at Florence, grey and gold, a mixture somewhat *bizarre*; and, finally, that of Amsterdam, a rich brown and gold. The current temper of taste sets in favour of crimson or red; and this colour it was determined should be the ground of the new house. "If we could guarantee," M. Garnier says, "the glow of health to every face in the *salle*; to every cheek a rose tint, the combination, under a brilliant light, would of itself form a fine and appropriate mass of colour." The tone that would nearest approach this effect would be accepted as the most satisfactory; and it might, at least, have the result of reflecting such a pleasing glow on the pale faces of the votaries of fashion. This may seem a little petty, but it is no doubt an element to be considered.

The sort of *bijou* style of decorations that is now in vogue in London theatres is of the gaudiest. Strange mixtures of green and mauve, flaunting colours, even silver and violet: it is all fantastic, in bad taste, and destructive of scenic effect. The audience, whose eyes have been dazzled between the acts with this heterogeneous mixture, when the act drop rises, will find the scenes poor and faded by comparison. Neither is this excessive brilliancy of colour acceptable to the audience, to whom it is trying: neither is it profitable, as these striped satin stuffs fade, while the daring colours, "aniline" mostly, soon "fly," and have to be renewed. Far more in keeping is the other extreme, the treatment of the average German

theatre, where a bald and almost shabby air seems to be cultivated.

The *proscenium* entrance into the land of poetry and enchantment is a matter that, like everything connected with a theatre, must be directed by a principle. The system now fashionable of giving it the shape of a *frame*, often gilded like the frame of a picture, however rich, seems incongruous, as such a surrounding of moving figures is not what is sought to be presented. Neither is the meagre opening cut in the wall—a smooth, level edge, with pillars or cornice—at all in keeping. Such, painted over with arabesques and figures, seems too trivial, and appears to be the opening of a caravan rather than of a building.

We must ask ourselves the question, To what part of the building does the arch of the stage belong? It may be taken to be pierced in the fourth side of the *salle*, while it must be strong enough to serve as a support, and the style must therefore be of a solid and massive character. The stage proper is merely a platform placed close to this aperture.

In all our new theatres, however, it is thus treated, as part of the *salle*, and is decorated in harmony with it. According to this principle it, the richly gilded frame, becomes a sort of curtained window or doorway of our own home through which we look at the sports going on outside. Another theory assumes that the *proscenium* is merely the front of a different building, the interior of which is seen through an arch, and this view is certainly supported by the system of construction of the new Paris and other houses, where the building containing the stage actually towers above the *salle*, as can be seen from the outside. But we have already shown that this accentuating the regions over the stage is undue and false art. It is, however, very difficult to decide this nice point, especially as the great arching, treated largely and handsomely, seems to be the entrance to a new building and not a doorway or aperture through which we are to look at something beyond. This was a conspicuous feature in the old houses. Those grand archings were the worthy vestibules of the fairy realms beyond. They were bold and even magnificent in their proportions. In some instances, as in the old French Opera House and the Bordeaux Theatre, they took the shape not of a mere profile of an arch, but of a broad archway supported on coupled columns, with the curtain draped in festoons inside. This is a contrast, indeed, to the thin "cardboardy" partition which answers to the formation in the new theatres. In the other instances we are on the threshold of the realms of enchantment, to which this archway is the entrance.

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## OBITUARY.

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### ROBERT THORBURN ROSS, R.S.A.

IN the *Art Journal* of 1871 is a notice of the life and works of this artist, whose death occurred about the middle of the month of July last. Mr. Ross, a very popular painter of *genre* subjects—Scottish life in the cottage, on the seacoast, and by the riverside—was born in Edinburgh, in 1816, and studied under G. Simson, R.S.A., at that time considered the principal Art teacher in the city; he also attended the schools of the Trustees' Academy, where so many excellent artists of Scotland learned the rudiments, and something beyond the rudiments, of their art: there he studied for three years under the superintendence of Mr. (after Sir William) Allan, R.A., and R.S.A. Mr. Ross first appeared as an exhibitor at the Scottish Academy in 1845, and constantly contributed to its annual exhibitions three or four works on an average, which generally passed from the gallery into the possession of some of the best local collectors; for example, his 'Cottage Children' was bought by Captain M. Innes, of Ayton Castle; 'The Broken Pitcher' by Mr. Wilson, of Glasgow; 'The Thorn in the Foot' by Sir John Marjoribanks; 'Highland Pets,' engraved in the *Art Journal*, by Sir Dudley Coutts Marjoribanks; 'Wha's at the Window?'

also engraved by us, by Mr. Gibbons, of Liverpool. Several of the deceased artist's pictures were purchased, as prizes, by the Glasgow Art Union and the Association for the Promotion of the Fine Arts in Scotland. His works in water colours were as much in request as his oil pictures. Mr. Ross was elected Associate of the Scottish Academy in 1852, and Member in 1869.

### EDWARD BINYON.

A correspondent supplies us with the following information respecting this artist, whose death took place on the 18th of July, in the Island of Capri. Mr. Binyon, who had resided many years in the island, was a member of what has been called the Capri school; his *forte* was, perhaps, colour, and few better than he have rendered the wonderful atmospheric effects of the sunny south. For many years he contributed to the Royal Academy pictures in oils, and paintings in water colours and oils to the Dudley Gallery and other exhibitions. His picture of Vesuvius, called 'Hidden Fires,' was in this year's exhibition of the Royal Academy. At the time of his death he was engaged on the execution of some commissions for Earl Fitzwilliam, who, in the spring of this year, occasionally visited the island.



## ART IN THE NEW FOREST.

THE New Forest is so entirely Nature that it may seem at first as if Art could have but little place there, but the forest capital, Lyndhurst, is well known to possess a treasure of Art in Mr. F. Leighton's beautiful fresco. The church itself, as seen rising in a wooded distance from between the young green of the beeches, is a real addition to the beauty of the natural view. The fresco appears to be lasting well, except in one corner, where there are traces of damage. The other mural decorations are weak compared to the great picture, and it would almost seem as if figures had better have been omitted, and the decoration confined to geometrical or arabesque designs. Morris and Marshall's east window is beautiful. Some of the foliage and flowers carved within the church are very charming; and in the forest lying all around grow the chestnut leaves and "lords and ladies," the leaves and flowers of many kinds represented here in stone. The numerous angels and other sculptured figures are rather poor.

There is a pleasant feeling that while staying in this neighbourhood you are sure to meet with things that are artistic; this happens sometimes as a surprise in trifles. Every one knows how dull a railway station usually is, and how weary a waiting traveller usually becomes of perusing advertisements. Brockenhurst is one of the forest stations, and on going into the waiting-room I was greeted by portraits of Bishop Wilberforce, Tennyson, and other well-known faces; they were Mrs. Cameron's beautiful photographs which hung on the walls, and I was told that they had been placed there by her in commemoration of a happy meeting which took place at that station.

There is a good deal of photography in the New Forest; near Lyndhurst Church is a little chemist's shop which is quite a photographic studio. The chemist and his wife have been most successful in their artistic views of forest scenery. They work intelligently, and with an evident love of their art, and the beauty of their subjects.

In Beaulieu Church (the old Refectory) there is a good deal of modern decoration, but one of the pleasantest works of Art in

the forest is a window put up last year to the memory of a little child. There are appropriate figure subjects, but between these and in the border are introduced all the sweetest wild flowers that children love; they are beautifully drawn, and as if growing in the woods and meadows.

We lodged in a cottage close to the forest, and instead of the usual lodging-house engraving, a capital sketch in oils of an old woman hung over the mantelpiece. It had been painted by an artist staying in the house some time before, and our landlady produced other sketches by the same hand, telling us that the artist now had a studio not far off, and painted animals; also that he would be pleased to show his studio to visitors. So one afternoon we crossed the corner of a gorse-covered common in the forest to a little cottage by the roadside. Close by in a meadow a rough shed had been erected, and here we found the animal painter at his work; it seemed the real way in which to study creatures, here on the borders of a forest which is full of them. Outside on the grass lay two hounds from the kennel; a white Spitz dog ran up to meet us; other dogs were idling about. Two little brown forest owls lived out here also, and stared at us with their splendid sad eyes. They had been painted in various stages of their early life. One end of the shed had been made into a place for pigeons, which flew all round us. The studio was not luxurious within, only one chair and an easel, on which a branch of blossom and a bird's nest was begun; but the rough wooden walls were hung with studies of dogs, deer, cattle, and birds. The artist lived here, and seemed to lead a happy country life in this beautiful district, with the live creatures all about him, learning their ways and their many aspects. His sketches are readily purchased in London, and he has a picture in the Royal Academy exhibition.

I did not observe any landscape painters in the forest, though it was warm and pleasant out of the wind; in May the foliage is so fresh, and none of the troublesome forest flies have yet come out, so that it is a good month for sketching.

M. A. T.

## ULYSSES PLOUGHING THE SEASHORE.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

H. HARDY, Painter.

C. COUSEN, Engraver.

TWENTY years ago, in the hope and with some expectation of seeing the result in our public exhibition galleries, we inserted a series of papers, from the pen of Mrs. Foster, the accomplished and learned translator of Vasari's "Lives of the Italian Artists." The title of these papers, "Suggestions of Subject to the Student in Art," sufficiently declared their object, which was to supply painters, and also sculptors, with themes suitable to the requirements of their respective arts. These themes—drawn from every available source in the history and literature of Europe more especially, while other springs of information were not neglected—novel, varied, and admirably adapted to their purpose as most of them were, yet failed, so far as we ever could discover, to attract the notice of any one of our artists.

It is quite a relief to the general monotony of subject-matter which usually prevails on the walls of the Academy and elsewhere—excellent as the pictures may be, regarding them only as works of Art—when one meets with a canvas that shows the painter has moved out of the beaten track; has set his mind, as well as his hands, to work, and gives to the world something that is not only novel in subject, but of manifest pictorial interest: such was the impression Mr. Hardy's 'Ulysses ploughing

the Seashore' made on us when it hung in the Academy in 1874. The story related of the King of Ithaca is, that very soon after his marriage with Penelope he was summoned with the rest of the Grecian princes to take part in the Trojan war: unwilling to leave his young wife, he pretended to be insane, and yoking a bull and a horse together ploughed the seashore, sowing therein salt instead of corn. The dissimulation, however, was soon detected by Palamedes, a Greek chieftain sent to bring Ulysses to the camp, who contrived to get possession of Telemachus, the infant son of the latter, and placed him in the track of the ploughshare. The sanity of the father was proved to the satisfaction of the Greek leaders by his turning the plough aside to avoid injuring the child. This is the point of Mr. Hardy's capital picture: by the exercise of considerable strength, apparently, Ulysses has managed to turn the animals from the course they were taking, as evidenced by the ridges of turned-up sand, on the edge of which the boy lies asleep on a leopard's skin. Near the waterside stands Palamedes with a companion, watching the effect of their stratagem. The composition is very spirited, and the drawing both of the figures—Ulysses and his child—and of the animals is excellent. The picture, when in the Academy, received marked attention from the visitors to the gallery.





H. HARDY PINX'T

C. COUSEN. SCULPT.

ULYSSES PLOUGHING THE SEA SHORE.

FROM THE PICTURE IN THE COLLECTION OF T. E. WALKER, ESQ. M.P. PARK LANE.







## THE WORKS OF FREDERICK WALKER, A.R.A.

**I**N November, 1859, "a nervous, timid, boyish aspirant for employment as a draughtsman on wood called on the editor of *Once a Week* with specimens of his work. They were examined, approved, and a commission was given him to illustrate a story called 'Peasant Proprietorship,' which appeared, with the nervous young artist's illustration, in the number for February 18, 1860."

Thus wrote Mr. Tom Taylor as an introductory passage to a brief biographical sketch of the late Frederick Walker, which prefaces the catalogue of the works of the artist exhibited in New Bond Street in the beginning of the present year: that visit to the editorial *sanctum* was the first public step in a career of short-lived brilliancy, for his "sun went down while it was yet day." Born in Marylebone, in 1840, Walker's earliest years had some association with Art, his father—whom, however, he lost in boyhood—being a designer for jewelry. When at school he displayed considerable skill with the pencil, and he was accustomed to spend much of his spare time drawing from

the antiques in the British Museum. At the suggestion of an uncle he entered, when about sixteen years of age, the office of an architect, Mr. Baker, who was also district surveyor of St. Pancras, with whom he remained rather more than a year; but his earnest desire to become a painter, sustained as it was by that of his mother, who was not slow in detecting and appreciating the latent genius of her son, induced him to leave Mr. Baker's office, and enter at once upon a course of close study of Art. In the daytime he resumed his work in the British Museum, and in the evening attended the classes at Mr. Leigh's studio in Newman Street; soon afterwards young Walker was admitted a student of the Royal Academy, but, according to Mr. Taylor, "did not draw there very closely, never even reaching the Life Classes." His great ambition at this period of his life seems to have been the earning of his own livelihood; and, feeling that the quickest and surest way of gaining this point was to qualify himself for such work, he passed three days a week for about two years in the *atelier* of Mr. Whymper, the wood engraver. It may not be generally known that a drawing



Drawn by W. J. Allen.]

The Fireside.

[Engraved by J. and G. P. Nicholls.

on wood demands peculiar manipulation to suit the requirements of the engraver; we have frequently seen drawings on wood which, to an unprofessional eye, look everything that could be desired, rejected by the engraver because, to use a technicality, "they would not cut." Under Mr. Whymper's guidance and directions his pupil, if we may so term the youthful artist, soon surmounted whatever difficulties lay in his path as a wood draughtsman, and found ample employment for his talent.

1876.

Walker's introduction to the editor of *Once a Week* led to his being engaged by Thackeray, who about that time conducted the *Cornhill Magazine*, and was writing for it the well-known tale "Philip and his Adventures on his Way through the World," illustrating it with his own designs. Finding the combined labours of pen and pencil too heavy a tax upon him, Thackeray arranged with Walker to undertake the work of the latter: this he commenced in May, 1861, and concluded in August

4 G



of the following year, when the story was concluded. Subsequently he supplied designs for some stories by Miss Thackeray, while he was all this time busy at work for *Once a Week*, in which, as Mr. Taylor observes, he "was exposed to no common competition, for the artists employed on that periodical included Millais, Holman Hunt, J. Leech, Tenniel, Sandys, Poynter, Lawless, Du Maurier, C. Keene, and others of high and various reputation. But here, as in the *Cornhill Magazine*, the nervous, timid, sensitive young fellow, frail and small of body, feverish of temperament, but ever prompt and bright of wit, and close and keen of observation, not only made his mark, but gradually established a decided pre-eminence among his associates." The predominating qualities of his designs for book illustrations are facility of invention combined with great tenderness and grace in drawing, and an innate perception of individual character: by skilful and subtle arrangement of light and shade he produced striking and brilliant effects, yet all in perfect harmony; while his designs, generally, are their own interpreter.

Walker's long training in black-and-white work, and the care he bestowed on these drawings, served him to good purpose when he had recourse to colours. While still busy "on the wood," he was preparing himself for another kind of labour, and in 1863 he sent to the Royal Academy 'The Lost Path,' the first work in colours he ever exhibited. Referring to our catalogue of that year, we find a mark of approval set against the picture, and a second examination of it when in the gallery in New Bond Street, in January last, confirms the opinion we formed of it at the first: no stronger appeal could be made to the heart of sympathy than is made by that poor woman struggling through the snowstorm with an infant closely clasped to her bosom: there is no doubt the picture made an impression on the mind of every thoughtful visitor to the Academy. Early in 1864 Walker was elected an Associate of the Water Colour Society, and contributed to its exhibition of that year four drawings, of which two were especially the themes of general attraction: 'Spring,' symbolised by a boy and girl gathering



Drawn and Engraved by]

*The Right of Way.*

[J. and G. P. Nicholls.

primroses; while thus engaged the dress of the latter has become entangled in a low hazel-tree, from which she tries to disengage herself, the boughs enclosing the figure like network. For artistic qualities the drawing is admirable, the colour true and delicate, while all the details are put in with most careful manipulation. The other picture referred to was suggested by a scene in Thackeray's "Philip:" Philip forms one of a family seated in church. This, as we wrote at the time in this Journal, "tells much and suggests more; every face has its history and its lesson, thought and devotion are impressed on each feature." By way of contrast to this the artist contributed to the gallery in the following year—and it was the only work he sent—'Autumn,' a girl leaning against an apple-tree, apparently in saddened mood, as if the dry fading leaves and the ripened fruit, and the waning days, found an echo in the maiden's heart, reminding her of the joyous summertime passed away. Walker rarely or never painted anything which had not some special sentiment or meaning underlying the surface.

'The Wayfarers,' exhibited at Mr. Wallis's gallery in 1866, gave rise to some diversity of opinion among the critics. The subject shows a blind man led by a boy along a country road saturated with rain: the execution is peculiar, and the general effect is certainly not pleasing; but artistic power and forcible expression must not be denied to the work. In the winter exhibition of the Water Colour Society that same year was, among several other drawings, a small one, a perfect transcript of nature, 'The Street, Cookham,' the pretty Berkshire village on the banks of the Thames, which the gentle artist so loved when on earth, and in whose quiet churchyard he "rests from his labours:" the leading feature of this little gem is a flock of white geese driven by a young country girl along the street.

In 1867 Walker was elected a Member of the Water Colour Society, but he contributed nothing to the exhibition of the season: to the Royal Academy he sent a rather large oil painting, 'The Bathers,' a composition containing twenty figures, boys. When looking at this picture again in Bond Street at

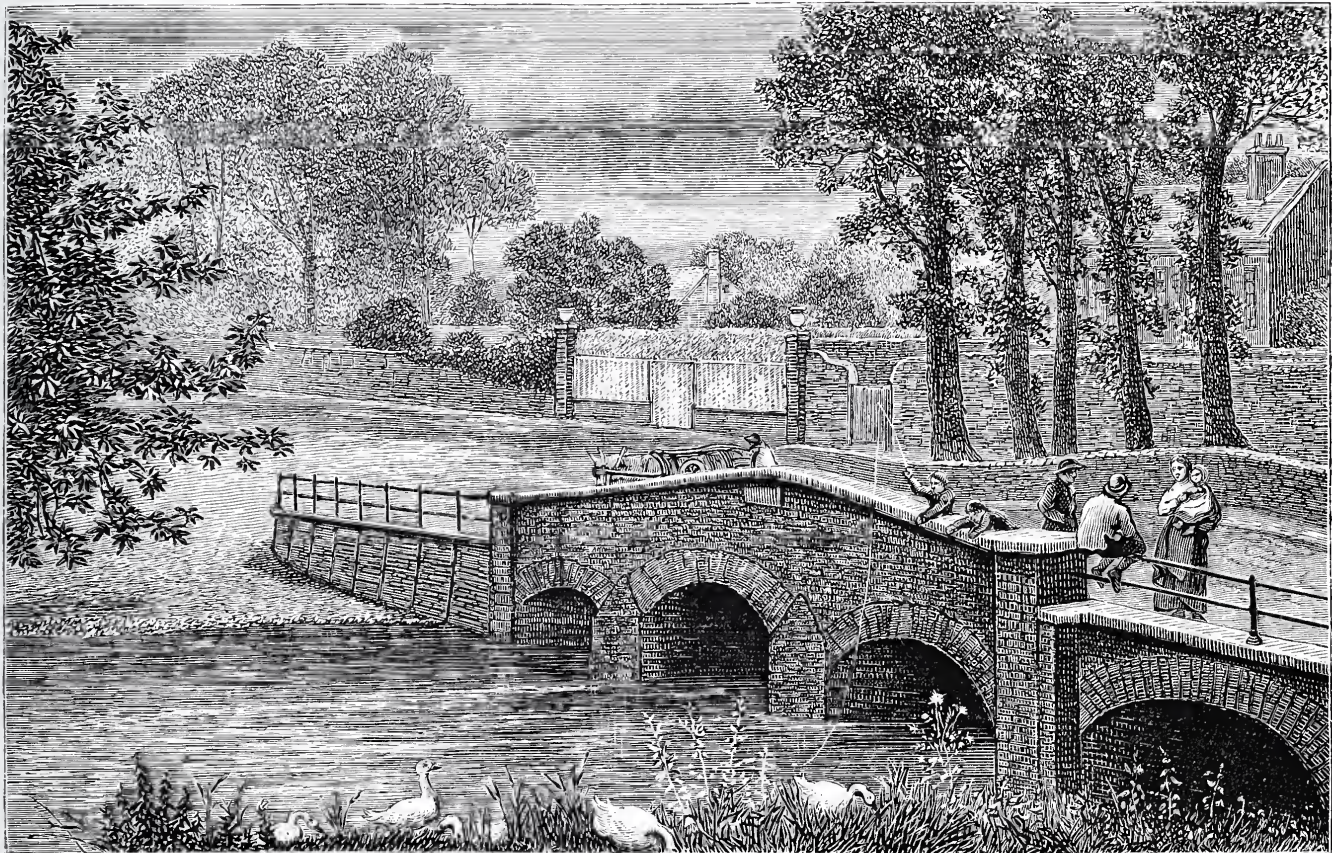


the beginning of the year, we could see no reason for changing the opinion we had of it when in the Academy, that it showed no ordinary talent, but that the subject was not agreeable, neither were the figures generally good in drawing and colour: the nude was certainly never the artist's *forte*.

"Among the wonders of the gallery," said a writer in our Journal referring to the exhibition of the Water Colour Society in 1868, "are the five drawings contributed by F. Walker." These were 'Well Sinkers,' 'The Fates,' designed to illustrate Miss Thackeray's "Jack the Giant Killer;" 'The Chaplain's Daughter,' for the same work; 'Stream in Inverness-shire,' and 'The Bedroom Window.' "Few artists can fit together the component parts of a picture more neatly, or express to the purpose so many thoughts within small compass. Brevity, even in a picture, is the soul of wit; concentration and compactness the secret of power. How well Mr. Walker can put together a pictorial narrative may be once more seen in the two 'designs for book illustrations'—'Jack the Giant Killer' and 'The Chap-

lain's Daughter;' 'Well Sinkers' is also a skilled composition, which tells its story at a glance. The artist has an original way of looking at a subject." The composition shows a lady and girl looking down a well where three men are at work. The 'Stream in Inverness-shire' represents the waterfall Corriechoille; the view is enlivened by the introduction of a girl preparing to wash linen in the stream.

And while writing of Walker's pictures in water colours, it is perhaps better to continue our remarks on these before referring again to his oil paintings. In the winter exhibition of the Society in 1872-3 was his 'Fishmonger's Shop,' a small drawing, but of exquisite manipulation, and absolutely glittering with beautiful tints, as a diamond when it catches the rays of the sun. Mr. Ruskin objects to this drawing, but only because the labour spent on it "would have painted twenty instructive studies of fish of their real size."—"Nobody," he says, "wants to carry about the miniature of a cod:" certainly not; yet, on the other hand, who would care to hang up a picture of a fullgrown lusty



Drawn by W. J. Allen.]

The Village.

[Engraved by J. and G. P. Nicholls.

cod, "real size?" One can scarcely understand the consistency of the objection from a critic usually so *exigant* after "delicate completion."

'THE FIRESIDE,' the first of the three examples we have engraved to illustrate the works of this artist, is a small drawing which was never exhibited till seen in the gallery in New Bond Street in January last. It appears to tell no special story, neither do the two figures, particularly the one leaning against the fireplace, seem to harmonise with the room in which they are: the seated girl has a somewhat ladylike look about her: not so the other, whose dress, in style, might have been made half a century ago, and is now an unmistakable misfit. It is equally evident that the drawing is painted with extreme care, and that the old-fashioned room, with its open fireplace of ancient Dutch tiles, is very suggestive of home comforts.

The engraving on this page is also from a small drawing called 'THE VILLAGE,' exhibited at the Water Colour Society's gallery in 1873: no clue whatever is given as to the locality, but that the picture is a real transcript of nature appears beyond

doubt. No artist who had not sufficient confidence in himself to feel that he could convert a subject simple almost to barrenness, would have handled so unpromising a theme. For what are the materials of which it is composed? A formal bridge of red brick crossing a somewhat rapid stream; beyond this is a dwelling-house of some pretensions, the garden and offices of which are enclosed within a high wall of brick; and then there are sundry groups of trees, which one may be sure the artist never planted there for the sake of giving effect to his drawing. We should scarcely question the fact of the villagers gossiping on the bridge, the boys fishing, the old man driving his donkey-cart homewards, and the geese by the waterside—being exactly as they now appear when Walker sketched this unpretentious, quiet, rural scene.

As most of his principal water-colour drawings, beyond those already mentioned, were first exhibited as oil-pictures, they are now referred to as such, with other paintings of a similar kind.

In 1868 he sent to the Royal Academy "a master-work," as it was designated at the time in our pages, 'Vagrants in the



Glen,' a group of gipsies, five in number, encamped in a hollow near a pool: it is daytime, and the painter has given great brilliancy to the scene by "a fierce conflict of colour," yet free from crudity. The composition is remarkable for depth of expression: there is a pathos, a melancholy about these poor outcasts which awakens our compassion. Hearts of a brave humanity have those wanderers, though rude in person and ragged of attire. Specially noble is the bearing of the woman with folded arms, and of countenance moodily meditative. In the same gallery, in the year following, was 'The Old Gate,' a large picture, of which it may be said that while every figure is a study, and plays a part more or less conspicuous in the pictorial drama, the grouping of the characters is ineffective by want of concentration, while the prevalence of red in the colouring is far from agreeable. Still, with these defects, there are passages in the work of rare truth and beauty, and its pervading sentiment is suggestive of great refinement both of mind and manner in all the individuals introduced.

Under the title of 'The Plough,' and adopting as the motto of his work the Psalmist's oft-quoted text, "Man goeth forth to his work and to his labour until the evening," Walker contributed to the Academy, in 1870, another picture of considerable dimensions, and possibly the best balanced of all his compositions. Here, as was the artist's wont, he has made the landscape, glowing and beautiful as it is under the ruddy sunset tempered by the cool shade of twilight, subordinate to the figures: two men are with the plough, which is worked by a pair of white horses; a figure is seen on horseback to the left, in the foreground is a stream; the background is a high bank of earth, looking like a quarry, and running along nearly the entire width of the canvas; against this bank, which reflects brightly the setting sun, the white horses stand out in clear relief. There is a sentiment closely allied with pathos in the attitude of the man who guides the plough, leaning wearily, as it seems, on the handles for support: throughout one sees and acknowledges the combination of moral purpose with genuine artistic feeling. The exhibition of this really fine work was soon after followed by the painter being elected an Associate of the Royal Academy. His contribution to the gallery in 1871, the year of his election, was a disappointment to all admirers of his works: 'At the Bar' is assumed to represent a woman on her trial, but the meaning is not very intelligible, and the colouring not satisfactory; it seems, as we remarked at the time, that the artist found himself going so far wrong that he was unable to set himself right, at least without beginning all over again.

Whatever was lacking in 'At the Bar,' was amply supplied in Walker's next contribution to the Academy, 'The Harbour of Refuge,' which appeared in 1872, certainly the most poetic composition he ever produced, and full of sweet tenderness,

bordering very closely on sadness; yet why sad one scarcely knows, for the aged inmates of the almshouses, which constitute 'The Harbour of Refuge,' and who are dispersed about the garden-walks of the quadrangular building, seem only to be quietly waiting for their dismissal from earth. It is summer over their heads, and a flood of sunshine is poured upon the pleasant and fragrant flower borders and the breadth of grass-plot studded with daisies; but there is late autumn on the faces of the majority of those old people, and the snows of wintry time on the brows of others; yet peace and contentment seem to have possession of the hearts of all. The feebleness of age is contrasted with the vigour of strong manhood in the person of a mower, whose scythe is at work on the daisied lawn. There is a deep poetic sentiment in this figure, for the painter evidently purposed it to typify death, who is usually represented as armed with a scythe. The intensity of feeling thrown into this picture drew forth the sympathies of all who saw it, and were able to realise its meaning.

One other painting only was exhibited at the Academy after that just mentioned: 'THE RIGHT OF WAY' appeared three years later, namely, in 1875: it is engraved on a previous page. The subject does not, certainly, make that strong appeal to the imagination or the sensibility which some others of his works make, but it is nevertheless a most attractive picture, with a touch of humour in it. A woman passing through a meadow with a young boy have their "right of way" challenged by a ewe; at least the boy assumes it by the bold front of the animal, and, alarmed at its formidable appearance, he clings to the woman for protection. The charm of the picture lies mainly in the beauty of the landscape; perfectly simple it is in composition, and perfectly true to nature. While it was still hanging on the walls of the Academy, drawing to it the notice of every visitor, the hand of the gifted artist was arrested by death: this event occurred in the month of June of last year: consumption, that fell disease which so often lays hold of genius, took from us, at the comparatively early age of thirty-five, one whom English Art would but ill have cared to lose.

Of what may be termed idyllic painting Frederick Walker was unquestionably one of the ablest representatives, and in it he appealed to a deeper feeling than is generally to be found among the artists of this school. Defects of style were occasionally to be noticed, but they were in a great measure redeemed by grace of composition and the expression of a deep and earnest sympathy, kind and true, with every phase and condition of human life: it has been well said of his works, that "they tell us over and over again of the manifold beauties, in form and colour, which beset our everyday life, if we have eyes to see and sensitiveness to appreciate."

JAMES DAFFORNE.

## JOHN BUNYAN.

Engraved by H. BALDING, from the Statue by J. E. BOEHM.

WERE we asked to describe the present age by one of its prominent characteristics, we should be disposed to speak of it as an age of memorials and testimonials: the fine arts and the manufacturing arts are constantly employed in doing honour to the living and the dead with more or less show of justification; private friendship is in some instances the moving power to this end, but public estimation in many others. The statue of John Bunyan, which is here engraved, is a memorial erected at the sole cost of a single individual; it is the gift of the Duke of Bedford to the corporation of the town which gives to the duke his title, and was placed in a conspicuous part of the place in July, 1874. The names of Bunyan and Bedford can never be dissociated: the "glorious dreamer" was born at Elstow, but a short distance from the town; was incarcerated in its prison for a considerable term, where he

wrote his immortal "Pilgrim's Progress;" and after his release he became the minister of the Baptist congregation there.

Mr. Boehm's statue shows Bunyan as in the act of preaching to, or of addressing, an audience in the open air, which, his biographers relate, he was at one time accustomed to do in the villages round about the town. The figure is well modelled, and stands firmly yet easily, but the expression of the face—at least as it appears in the engraving—is not agreeable; it has an affected smile, or rather smirk; still the likeness to the best authenticated portraits is recognisable. Near the feet is a representation of stonework, to which chains are attached, typifying Bunyan's imprisonment. Three sides of the pedestal have respectively a bas-relief of a subject from the "Pilgrim's Progress;" the fourth side bears an appropriate inscription. The engraved name is a facsimile of one of Bunyan's autographs.





ENGRAVED BY H. BALDING, FROM THE STATUE BY J. E. BOEHM.







## THE STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

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

BY S. C. HALL, F.S.A., AND LLEWELLYNN JEWITT, F.S.A.

—♦—

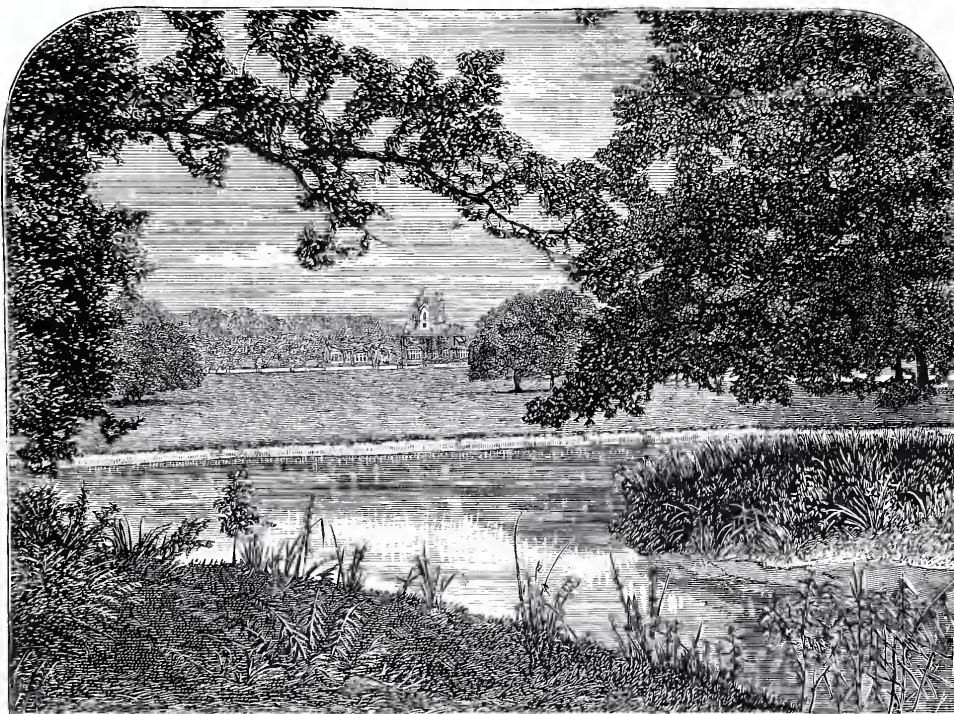
 WARNHAM COURT.


WE have chosen Warnham Court to close our present series, not because it is, strictly speaking, a *Stately Home*, nor because its history is a stirring one, or the family to whom it belongs can boast of high antiquity in descent or of nobility in extraction; but simply because it is a good and pleasing and fine example of a modern "Elizabethan" home, the characteristic features of which have been made suitable for the tastes and requirements of the present day. Its beauties are manifold, but they are purely of that quiet domestic character that is utterly opposed to ostentation and show, and that gives it an air of comfort possessed by but few of its more pretentious neighbours.

Sussex is a county of "many mansions," and they are as varied in their style and their architectural character as they are in the periods in which they have been erected; but few can, out of the whole, compare with Warnham Court in pleasantness of situation, in beauty of external surroundings, or in comfort of internal arrangements. It is a house fitted for

hospitality, and for the enjoyment of those guests whom its owner delights to have around him.

Warnham Court lies near the village of Warnham, which is about three miles from Horsham, and has a station on the Horsham line of the London, Brighton, and South Coast Railway. The village—and a pretty Sussex village it is—consists mainly of one long street, running north and south, and it has many pleasant residences in its neighbourhood. The church, dedicated to St. Margaret, is of Norman foundation, but was enlarged and altered in 1848. It consists of "a nave, with north and south aisles, with three chancels, the north of these latter portions being divided from the south aisle by a fine Gothic oak screen. It has a square embattled tower, with clock and six bells. The interior contains several monuments," to the Carills and others. The "Court" was built in the Elizabethan style, in place of an older house, in the beginning of this century, by Henry Tredcroft, Esq., of Horsham—a fine old Sussex squire—and, at his death, was sold to Sir Thomas Pelley, Bart., who made it his residence. The whole estate passed, by



Warnham Court, Distant View.

purchase, from the executors of Sir Henry Pelley, in 1866, to its present owner, Charles T. Lucas, Esq., the head of the well-known firm of "Lucas Brothers," the eminent builders and contractors. By Mr. Lucas the house has been remodelled and considerably enlarged; its Elizabethan character being, however, carefully preserved in every detail. He has also built new stabling, lodges, gardener's house, terraces, garden appliances, &c., at an enormous outlay, which, however, has been most judiciously expended.

Mr. Lucas, who is the eldest son of the late James Lucas, Esq., was born in 1820, and, in 1840, was married to Miss Tiffin, by whom he has, with other issue, a son, Charles James Lucas, born in 1853, and educated at Harrow. Mr. Lucas is Lord of the Manor of Warnham, a governor of Christ's Hospital, and a magistrate for the county of Surrey. He is brother to his partner, Thomas Lucas, Esq., of Eastwicke Park, Surrey, who was born in 1822, and, in 1852, married Mary Amelia, daughter of Robert Chamberlain, Esq., of Cotton Hall, Norfolk,



by whom, with other issue, he has a son, Arthur Charles Lucas, born in 1853, and educated at Harrow; he is a J.P. and D.L. for Suffolk, and a magistrate for Middlesex and Westminster.

The arms of this branch of the family of Lucas are:—per bend, dovetailed, *argent* and *gules*, a bend between six annulets counterchanged. Crest, a dragon's head, wings endorsed, vert, *semée* of annulets. Motto, "Spes et Fides."

The mansion is approached from the principal lodge entrance by a drive through the park, which is ornamented with forest trees of large growth. These are chiefly oaks, of which there are some remarkably fine and gigantic examples; under these roam innumerable herds of red and fallow deer, which add much to the beauty of the park scenery. The Lodge, with its overhanging roofs, its mullioned windows, its geometrical chimneyshafts, and its advanced porch, is one of the most picturesque and pleasant in the county.

The mansion itself is situated on an eminence, and commands extensive views of the surrounding country. On the east side is the Carriage Entrance, which is a spacious gravelled courtyard, enclosed next the park by a stone balustrade. On the

south side is the South, or Grand Terrace, a fine promenade-walk some six hundred feet in length by twenty feet in width, adorned with statuary, and overhung and shaded by magnificent trees. This terrace is supported, at an elevation from the park of about ten feet, by a massive stone wall and elegantly-designed balustrade. In the recesses are fine examples of sculpture, and the balustrade itself supports a number of elegant vases, terminals, and other ornaments, placed at regular distances. The park from this point slopes gently away till it ends in a fine ornamental lake. Looking to the eastward, down a lovely glade in the park, another and more magnificent piece of water, covering an area of over thirty acres, is seen in the distance.

On the right, while passing along to the west end of this terrace, stands the Conservatory. It is filled with the choicest exotic palms, green ferns, and flowering plants; and in the centre, on a massive marble base, stands a magnificent sculptured group of figures in white marble. The floor is geometrical in pattern, and the appointments, the vases, the flower-stands, &c., are all characterised by good taste in their arrangement.



*The Mansion and Conservatory.*

The surrounding grounds are beautifully undulating and diversified, and comprise the Flower Garden, Croquet Lawn, and American Garden. Arrived at the end of this terrace, the visitor descends, by means of a broad flight of steps, to another terrace-walk nearly a quarter of a mile in length, and flanked for most of that distance on each side with masses of rhododendrons alternated with some fine specimens of *Cedrus deodara*, and the Chinese juniper. Again descending, by another flight of steps to the left, access is gained to the Rose Garden. This "garden of roses," which is of perfect Eastern loveliness, takes the form of a half-circle, the whole of which is filled with the choicest roses, the outer line being backed by a broad belt of flowering rhododendrons. Some idea may be formed of the size and importance of this rose garden from the fact that it contains upwards of a thousand standard roses, and nearly as many dwarf roses, and these comprise examples of every colour, shade and variety that are worth cultivating. The effect, when these are fully in flower, is enchanting in the extreme.

In close proximity to this, but shut out by a high wall covered with *Magnolia grandiflora*, are the Forcing and Plant Houses; these occupy three sides of a square. Passing through the

upper side, which is a range of span-roofed houses, we find it embraces a Show House (kept gay with flowers the year round), Fernery, Plant, Stove, and Camelia House, in which latter is a plant of the old double white camelia twenty feet across, and rather more than that in height, besides many other fine specimens of those choicest and most beautiful of flowers. Leaving this house, the visitor passes through about two hundred feet in length of Vineries and Peach Houses, filled with their luscious treasures in different stages of growth. Thus the third side of the house is gained. This is another range of span Plant Houses, the centre division being a Rose House, planted chiefly with tea-scented roses. In the centre of this square, and running parallel with the two end ranges, is a large late Peach House, sixty-five feet long by twenty-four feet wide; it spans the walk which connects this square with the lower terrace.

At the back of these houses are the Kitchen Gardens, which comprise about four acres; these are well walled, and have a good fall to the south. The soil being a retentive clay, fruit trees, as well as most vegetables, thrive well. Here also are extensive ranges of pits used for forcing early vegetables, pot vines, melons, cucumbers, and bedding plants, of which latter



about thirty thousand are grown and planted annually. Here also is the Orchid House, containing many valuable plants, *Gardenia* House, and range of Fig Houses. Covering the back wall of the range of Vineries before alluded to, and facing the Kitchen Gardens, are the Fruit Rooms, Mushroom House, Potting Sheds—also the young men's rooms; these are spacious, and contain every convenience for their comfort. Too much credit cannot be given Mr. Lucas for the manner in which he thus studies the comfort of his *employés*, both in this and in other particulars.

The most striking feature in the Kitchen Gardens is the Head Gardener's Cottage. This is a picture of architectural beauty, and from its elevated position commands a view of every part of the gardens, as well as most extensive prospects of the surrounding country. Not only has the external appearance of this model cottage been made matter of study, but the interior also is replete with every domestic convenience. It is one of the most charming of residences, and its occupant, Mr. Morley, who is Mr. Lucas's head gardener, is one of the most accomplished in his profession. To his good taste and skill much of the beauty and attractiveness of the place is due.

The north side of these gardens is bounded by a newly-planted Orchard, containing above a hundred fine standard trees of all the best varieties of apples, pears, plums, &c.: it is followed by about two acres planted as a *Pinetum*, in which are many valuable and promising young specimen *coniferae*: this is continued down to the north carriage-drive, where it is bounded by a belt of evergreen shrubs, &c. It may not be out of place here to add that the whole of these gardens owe their existence, as well as their present state of high keeping, to their present worthy owner, who has spared no expense in their formation or subsequent management, and whose love of the beautiful, whether in nature or in Art, is unbounded.

The internal arrangements of the house—which, besides all the usual reception and "state" apartments and the domestic offices, contains an unusual number of bedrooms—are all that can be desired, both for elegance and for home comforts; and the furnishing and appointments are such as eminently to entitle Warnham Court to be ranked as a "home of taste." Mr. Lucas is a liberal patron of Art, and both here and at his town mansion the walls are hung with pictures of matchless excellence and of "great price."



From the North-west.

The park is some three hundred and fifty acres in extent, the farm occupies about six hundred acres more, and the pleasure-grounds add another fifty acres to the total, so that Warnham Court is a fine and noble property, and one unmatched in its district.

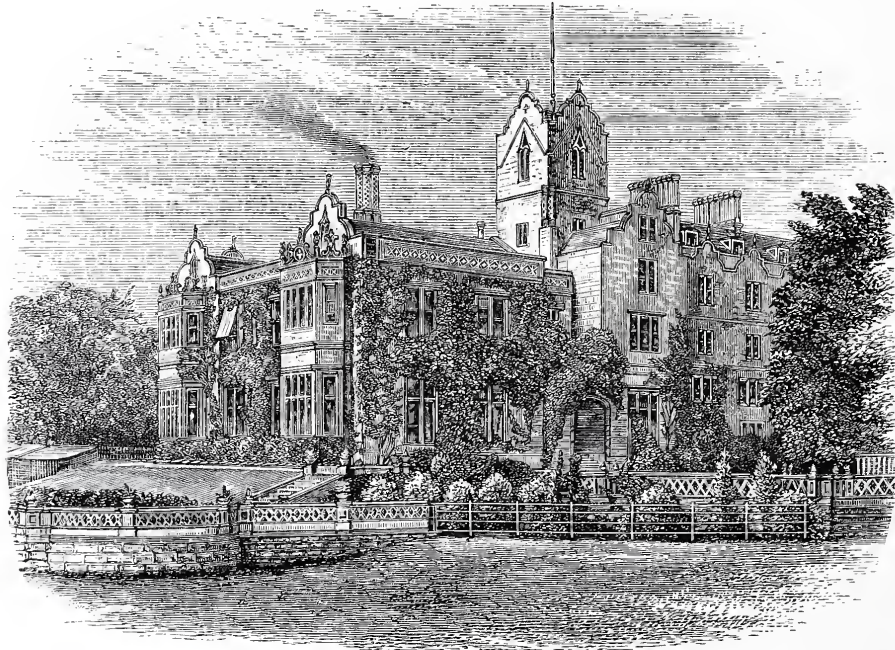
It would ill become us, in any notice of the parish of Warnham, to omit the mention of one of its worthies—Percy Bysshe Shelley. This ill-fated but gifted poet was born at Field Place, on Broadbridge Heath, Warnham, on the 4th of August, 1792. He was the grandson of Sir Bysshe Shelley, Bart., of Castle Goring, who married twice, and had, by his first wife, with other issue, a son and successor, Sir Timothy Shelley, who married Elizabeth, daughter of Charles Pinfold, Esq., of Etchingham, in Surrey; their eldest son was the poet. Percy Bysshe Shelley received his first education from the Rev. Mr. Edwards, vicar of Warnham, and afterwards went to school at Brentford, with his young cousin, Thomas Medwin. At thirteen, Shelley was sent to Eton. At eighteen, having previously written much poetry, he produced his "Queen Mab;" and in 1810 he entered University College, Oxford. "At the age of nineteen he published a pamphlet

embodying the argumenst of Voltaire and the false philosophy of that school, which was speedily circulated amongst those in authority. This reckless act coloured all his subsequent life;" it led to his expulsion from college, to the breaking off of a match with his cousin, and to his being discarded by his father. Soon afterwards, young Shelley married Miss Westbrook, at Gretna Green, and resided first at Keswick, next in Ireland (where he published some political pamphlets), and afterwards in Wales. After three years of married life and the birth of two children, Shelley and his wife separated in 1814, and he went to Switzerland, where he formed the friendship of Lord Byron, which closed only with his death. In 1816 he was "recalled from Switzerland by the tragic fate of his wife, who committed suicide by drowning;" and shortly afterwards, her father, Mr. Westbrook, succeeded in an application to deprive him of the guardianship of his children. Very shortly after the death of his wife, Shelley married Mary Wolstencroft Godwin, daughter of the notorious free-thinker William Godwin, and herself the authoress of "Frankenstein," and they settled at Great Marlow, where he published his "Alaster" and "The



Revolt of Islam." In 1818 they quitted England for Italy, and from that time to his death every year "gave evidence of Shelley's untiring intellectual energy in the production of numerous poems and other pieces," including "Adonais,"

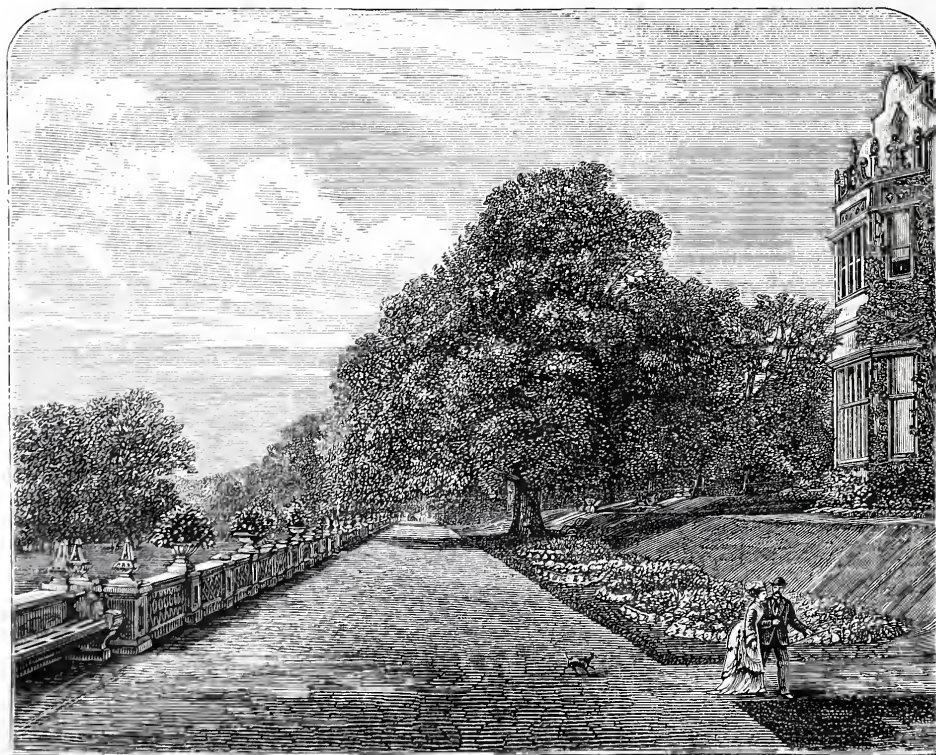
"The Cenci," "Prometheus Bound," &c. After spending some time in Rome and Naples and various places, Mr. and Mrs. Shelley engaged a house at Lerici, on the Bay of Spezzia, and it was here that he met his premature and lamented death.



*The Garden Front.*

The facts are sufficiently well known. He was drowned on the 8th of July, 1822. Dying before his father (Sir Timothy), Shelley did not of course succeed to the family estates; but on the

death of Sir Timothy, in 1844, the son of the poet succeeded, and is the present head of the family, Sir Percy Florence Shelley, Bart., of Field Place, Warnham.



*The Grand Terrace.*

Around Warnham the neighbourhood is one unbroken succession of pleasant scenery and of delightful "nooks and corners;" and the district is studded with many pleasant residences. Within a few miles, too, are Horsham, with its fine old church

and other objects of interest; St. Leonards Forest, Longhurst, Graylands, Rusper, and a score or two other places that are full of beauty and interest, and show well what charms are furnished by the scenery of Sussex.



## VENETIAN GLASS.

ON the occasion of a recent visit to the establishment in St. James's Street of the "Salviati Glass and Mosaic Company," made with the special object of studying certain important works then just completed by this company in their admirable mosaic, we availed ourselves of so favourable an opportunity for examining the present condition of the collections of the company's productions in the other department of their artistic industry, glassmaking. As our readers probably will remember, it was with the desire to restore for the benefit of his country, with the revival of the national processes for mosaic decoration, the almost extinct manufacture of the beautiful glass for which Venice in better times long passed away had been so famous, that Dr. Salviati gave up his Venetian practice as a lawyer of eminence, and devoted his abilities and his wealth to the work it was his good fortune to see crowned with triumphant success. At Murano the mosaic of to-day rivals the best remains of the mosaicists who worked there in the Middle Ages; and now at Venice glass is made in great abundance and almost endless variety of form and adornment, which is well able to stand side by side with the most choice specimens that enrich the cabinets of collectors of old Venetian glass. With satisfaction we observed the successful application by the Salviati company of their resources for the production of glass, as well for useful as for merely decorative purposes. For the cultivation and refinement of the public taste in this country, the grand agent must be the identification of the useful and decorative arts—it must consist, that is to say, in the habitual familiarity on the part of the public with the presence of true beauty, as an essential element of their construction, in objects designed for the practical uses of everyday life. The Salviati company have taken a bold step in advance in this direction, in their production of decanters, wineglasses, and numerous other objects that may be grouped with them, for application to purposes of domestic utility, all of them exhibiting the beautiful

forms, delicate texture, and effective colouring always associated with genuine Venetian glass of a high class. Their glass vases, and the various works in the same material for which they are deservedly celebrated, designed to be regarded as expressions of the glassmaker's art in its most aspiring character, and consequently not qualified for application to useful purposes, the company continue to produce with well-sustained energy, and the same success that all along has attended their career. As naturally would be the case, they have not failed to reproduce in all their variety the curious objects in glass which the old Venetians loved, and which the glassmakers of the Venice of the olden time delighted to send forth, as if to show what might be achieved that was quaint and singular in the most delicate of materials. But the Salviati company have by no means been content to rival their predecessors in the curiosity of their productions, but, on the contrary, they have resolutely devoted themselves to the adaptation of their singularly-beautiful glass—glass which apparently can be made *only* in Venice, as in Venice it is made in so high a degree of perfection—to objects distinguished for excellence of form, charm of colour, and artistic adornment. Among the latest novelties we were greatly pleased with some richly-coloured vases, in which, after the manner of the Portland vase, glasses of different tints were united by the action of the furnace. To describe the collections of the company, however, or indeed to do full justice by means of description even to a few selected objects from any one particular collection, would be altogether beyond our power. These collections, in fact, and the individual works that compose them, alone are able adequately to describe themselves. The right thing, as indeed the only thing, to be done by those who would realise their ideas as to Venetian glass as a manufacture of their own era, is to pay a visit to the establishment in St. James's Street, in order personally to examine what there alone may be seen. The display of these beautiful objects is unique in this country.

## THE NEW MOSAIC REREDOS IN CHESTER CATHEDRAL.

WITH much satisfaction we have to record the introduction of another appropriate work of the highest decorative Art, executed in imperishable vitreous mosaic, into one of our churches of cathedral rank and dignity. The new reredos in Chester Cathedral, while it may happily be regarded as a companion work to the similar architectural accessory that has found an honoured resting-place in Westminster Abbey, shows with admirable effectiveness the resources of the artists who have produced both these pictures of the Institution of the Sacrament of the Lord's Supper. Almost as a matter of course, in both pictures the group of figures seated at a table is suggestive at once of the famous and well-known fresco of Leonardo da Vinci: at the same time, this very suggestion serves to lead directly to the better appreciation as well of the originality as of the excellence of each one of the two compositions, designed expressly for production in mosaic by a living artist. Irrespective of its intrinsic merits, the Chester reredos is of great value at the present time as an irresistible witness to the infinite superiority of mosaic—such mosaic as proceeds from the studios of the Salviati Murano Company—to fresco for the highest class of pictorial wall adornment. Whether the atmospheric conditions of the climate of this country may ever be so far brought under the control of chemical authority, as to enable artists to execute in our more important edifices frescoes which may have a fair prospect of endurance, coupled with an unimpaired condition, it appears hopeless at present to speculate. But, on the other hand, in the

case of the mosaics, there exists neither doubt nor disquietude. Once executed, they remain as they are at the period of the completion of their execution. The only possible question concerning them applies to the faculty of producing pictures in mosaic which, *as pictures*, may aspire to an equality with works in fresco when regarded in their pictorial capacity. Given its permanence, what as to the Art of the mosaic? The reply of the Chester reredos is conclusive in establishing, with the indestructibility of mosaic itself, the claims of its own style of production to be recognised as having attained to a degree of artistic excellence that in the most strict truthfulness leaves nothing to be desired. It is scarcely necessary to add the earnest expression of our desire to see this beautiful art introduced into general adoption, as it also can need no words of ours to show how admirably it is suitable for every variety of wall decoration, as well in private residences as in public buildings, whether ecclesiastical or secular. There is, however, one class of works which we must particularise as specially qualified for the most successful treatment with the happiest results in mosaic—these works are shields-of-arms, and all other armorial insignia and accessories. Colour, so often regarded as comparatively of such slight importance as to be omitted altogether from the heraldic decorations of buildings, but which, in fact, is of primary concern in all, is an essential condition of the brilliant and imperishable blazonry that is executed in mosaic.

The cartoon for the Chester reredos is from the pencil of



Mr. Clayton, the gentleman whose name is so well and honourably known in connection with that of his able and accomplished partner, Mr. Bell, as an artist in painted glass; and Mr. Clayton never has produced a more excellent work, or one with which he may be better satisfied that his name should be associated. The composition, always attended with the especial difficulties inseparable from the necessity for placing thirteen figures at a table in a manner to admit of every one being distinctly seen, is thoroughly successful. Dignified, calm, the countenance beaming with solemn emotions, the central figure is supported on either side by six apostles, their figures disposed in two groups, skilfully varied in attitude and expression, while preserving that balance of adjustment which in such a composition would be an essential of success. The heads exhibit the results of thoughtful care and study, and the draperies are rich and harmonious. Considering the universally-accepted usage of representing this transcendent scene in a manner as unlike as possible to the verities of the occasion itself, Chester Cathedral may be congratulated on possessing in its new reredos a picture in which the conventional rendering of the Institution of the Holy Communion is endowed with qualities of the rarest excellence. It must be kept carefully in mind, however, that the very excellence of Mr. Clayton's cartoon would have been the most decided reason for its own failure in mosaic, had it been placed in the hands of mosaicists of inferior ability. The cartoon, to become a picture in mosaic, required technical treatment of its own high order. And to the technical treatment which from the artists of the Salviati company this fine work has experienced, it is indebted for being what it is. Nothing can be more admirable than the gradations of the tints, and the manipulative dexterity with which the *smalti* have made to assimilate their combinations to the most effective brushwork. Thus this mosaic picture is a work of Art throughout, the hand, and also the feeling, of a true artist being everywhere palpably

present. Where the merit of the work in mosaic is so uniform, it may appear almost inconsistent to particularise any parts of this picture for especial commendation; but we are unable to refrain from remarking upon the extreme beauty of the golden background to the figures, at once so brilliant, and yet having its brilliancy so finely chastened; while the general effectiveness of the entire work is enhanced by the bold introduction into the costumes of draperies that are grave in colour and subdued in tone. This reredos ought, indeed, to become the means for attracting to the company, which bears the name of Dr. Salviati, a very great and widely-extended accession to the demands upon their beautiful art and their inexhaustible resources.

We cannot better conclude our own notice of the mosaic reredos in Chester Cathedral than in the concluding words of an elaborate paper "On Mosaic Decoration" read at a meeting of the Royal Institute of British Architects by the Right Hon. A. H. Layard, M.P. "As regards simple decoration," says the discoverer of long-lost Nineveh, "when the durability of the material, the facility with which it is cleaned and restored, and the admirable effect that it is calculated to produce, are taken into consideration, the cost of mosaic is certainly not an obstacle in the way of its use on a large scale in our great public and even private buildings. I would venture to express a hope that the subject which I have brought before you is one not unworthy of the attention of English architects, and that by the aid of mosaic we shall see erected public buildings which, in their internal decoration as well as in their exterior architectural features, may be worthy of the wealth and greatness of the country." This passage, and with it the mosaic of the Salviati Company, we commend to the thoughtful attention of Mr. Street, with the view to impress on him the special claims of the new Law Courts as a "great public building" pre-eminently qualified to receive consistent adornment from the free use of historical heraldry in mosaic.

## THE ROMAN CATHOLIC CHURCH IN FARM STREET.

PLACED in a locality in which the presence of any work of Art of a high order, or even of any work of true Art at all, certainly could scarcely have been expected, and yet in the immediate neighbourhood of whatever might claim to be associated with Art in its happiest moods, near Berkeley Square, and yet in Farm Street, stands one of the best examples of our revived Gothic architecture, and one of the most richly-adorned edifices specially devoted to the ceremonies and the worship of the Roman Catholic Church that are to be found at the present day in London. The building itself has been erected from designs by Mr. Henry Clutton, which were produced by that gentleman and were carried out by him, after the Gothic revival had attained to the strength of a full development, and yet before it had even contemplated any other aspect of originality than such as might be identified with a true reproduction of the old and long-dormant Art, with all its old facilities of adaptation in ecclesiastical structures and their accessories to the mediæval requirements and associations of the ritual of the Roman Church. The exigencies of the ground did not admit of this building being placed east and west, so it is necessary to speak of the representatives severally of its east and west ends as containing fine reproductions, on a reduced scale, the former of the grand central west window of York Cathedral, and the latter of the no less glorious window that is placed in a similar position in the Cathedral at Wells. Both windows, like all the other windows in the building in Farm Street, are filled with richly-painted glass. Immediately below the great east window, and rising above the elaborate ornamentation of the high-altar itself, is a reredos extending the entire breadth of the choir. This reredos, divided into two equal compartments, is composed of two large pictures, one of them occupying each compart-

ment, executed a few months ago in their imperishable mosaic by the Salviati Company of Murano and London. These mosaic pictures—fine examples of both the versatility and the skill of the mosaicists who produced them from Mr. Clutton's cartoons, in consistent keeping with the dedication of the church to the Virgin Mary—contain such conventionalised representations of the historical fact of the Annunciation as the Roman Church loves, and of the legendary tradition of the coronation of the Mother of Christ. It is highly satisfactory to see pictures like these mosaics in the midst of so much wall colouring, that painfully detracts from the proper effect of the primary structural elements of a noble Gothic church, such as might have stood on the same spot when the second half of the reign of the Third Edward had made some little advance. The chapel, which may be considered to be on the south side of the choir, is adorned with the lavish elaboration in which in Roman Catholic hands a Gothic architect delights to revel. There is a picture there of Christ—as a picture singularly good and beautiful, but as representing an impersonation of our Lord no less singular in being un-Christlike; and from the crown of the vaulting to the floor all is carving, gilding, and colour, exhibiting much of effective design and artistic treatment, but by no means free from the commingled excesses and puerilities that proclaim but too characteristic an inability to stay the hand within the narrow line that marks the demarcation between the magnificent and the tawdry. In this church the windows, with their coloured glass, and the mosaic reredos, as works of Art, are worthy of all praise. The vaulting is good, and specially commendable, as but too rare a feature in the Gothic churches of our day. And there is much of praiseworthy carving and colour scattered here and there throughout the interior; but



repose is nowhere to be found, nor that relief in neutral tints which make vivid colouring the more welcome while enhancing its charms. We may not overlook a series of the so-called "stations," represented in large carved panels arranged in successive order along each side of the nave; they are in wood,

the work of a Flemish artist, but they have unhappily had their really high artistic character seriously affected by having been painted throughout by some lover of colour, who certainly never had been recognised as a favourite disciple by Art. The Low Countries have for centuries been famous for their wood-carvers.

## THE NATIONAL PORTRAIT GALLERY.

THE trustees have issued their report—the nineteenth annual report—for the last year; it informs us that the gallery has acquired during the year five portraits as gifts; namely, one of the late Duke of Wellington, painted in 1845 by Count D'Orsay, and presented by the late Mr. C. Vickers, of Newbury; the Marquess of Rockingham, "painted in the school of Sir Joshua Reynolds," presented by the Rev. Ralph Maude; Charles Babbage, the eminent mathematician, bequeathed by Sir Edward Ryan; Margaret Russell, Countess of Cumberland (1560—1616), the gift of Mr. G. Scharf, F.S.A., Secretary and Keeper of the gallery; and a portrait of George Morland, painted by himself at an early age, presented by Mr. W. Smith, F.S.A., Deputy Chairman of the Trustees.

The pictures purchased within the year number thirteen; they are the following:—Henry, Prince of Wales (1594—1612), painted by Van Somer; George Stephenson, the engineer; W. Godwin, the author of "Caleb Williams," &c.; Hannah More, at the age of seventy-seven (1822); Jeremy Bentham, at the age of eighty-one (1829); Judge Talfourd—these five portraits are by H. W. Pickersgill, R.A.; Henry VII. (1457—1509), by an unknown Flemish painter; Colonel Thomas Blood (1628—1680), who stole several of the state jewels from the Tower in the reign of Charles II., painted by Gerard Soest, or Zoest; Dr. Busby (1606—1695), the famous head-master of Westminster School; John Fletcher, the dramatist (1576—1625), painted by an unknown artist; Matthew Gregory Lewis, known as "Monk" Lewis, from his story entitled "The Monk," painted by H. W. Pickersgill, R.A.; a portrait of George Monck, Duke of Albemarle, K.G., who did Charles II. such good service in the matter of the Restoration, painted by Sir Peter Lely; and a

portrait of George Carew, Earl of Totness (1557—1629), by G. Gualdorp, or Geldorp. There has also been added to the gallery a cast of Lord Bacon, copied from his monument in St. Michael's Church, St. Albans: the figure is lifesize, and seated; it was moulded by Mr. Brucciani, and electrotyped by Messrs. Elkington, the total cost being £150. The collection of autographs has also received from various sources several valuable additions.

The number of visitors to the gallery last year was 71,740. The Trustees have received with much satisfaction information that the Lords of the Treasury have directed additional apartments to be assigned to them, and they are now looking forward confidently to extend very considerably their sphere of usefulness; especially do they now hope to be able to afford artists facilities for studying and copying the pictures.

Since the report was made public we hear of other pictures having been added to the gallery by purchase, they are—Mary Tudor, afterwards Queen Mary, at the age of twenty-eight (1544); Mary Queen of Scots when a prisoner in England, dated 1578; these two pictures have, it is stated, long been stowed away at Beaurepaire, Hampshire, a seat of the Brocas family; Angelica Kauffmann (1742—1807), painted by herself; this lady was one of the earliest members of the Royal Academy, she has represented herself holding a book and a portcrayon; Anne Oldfield, grandmother of the first Earl of Cadogan, and Lady Rachel Russell, widow of Lord William Russell, who was executed in Lincoln's Inn Fields in 1683. The portrait of this most exemplary lady, who died in 1723 at a very advanced age, is by Sir Godfrey Kneller; it is a seated figure dressed in mourning.

## ART-NOTES FROM THE PROVINCES.

DUBLIN.—Whilst deploring the tendency observable in the sister country too often to waste time and talent upon subjects of a visionary character, or of a mischievous tendency, it is encouraging to have to refer to the growth of the practical and the increase of whatever is calculated to lead to material advancement. Among the numerous institutions that Ireland possesses, none have performed such valuable work of an essentially practical character, or hold a higher place in public estimation, than the Royal Society of Dublin. Founded in 1731, it was incorporated by Royal Charter in 1749, and it claims to be the first body in the United Kingdom that offered premiums for the encouragement of drawing and the promotion of Art. The School of Art has had, from an early period, a distinguished career, but of late years it has in a very especial manner proved itself worthy of the position it is doubtless destined to occupy as the Metropolitan Art School of Ireland, since Lord Sandon recently announced in the House of Commons that the Government contemplated an expenditure of £100,000 upon Art and Science in Dublin. The school was established in the year 1749 as a public and free drawing school, to promote and advance the Arts; and in the first instance it was located in Shaw's Court, Dame Street, Dublin. The example thus set was

shortly followed by the Society for the Encouragement of Arts, Manufactures and Commerce in London, now known as the Society of Arts. The Art School of the Royal Society of Dublin is thus the parent of all kindred institutions in the United Kingdom, and it has sent forth many famous men, distinguished in every department of Art; both Barry and Foley were pupils within its walls. When first established the school received an annual grant of public money of £500 from the Irish Parliament, which was continued during one hundred and five years. In the year 1849 an additional grant of £500 was made to the school upon its amalgamation with the then newly instituted Schools of Design. In the year 1854, however, this sum, along with the grant instituted by the Irish Parliament, was withdrawn, since which time the school has been almost self-supporting. The work latterly performed by the institution and its teachings has greatly led to the general and active interest in all relating to Art which has been so evident in Ireland of late years, and which has culminated in the universal desire for the establishment of an Art Museum, admitted by all to be a national want as an aid to Art education in Ireland. Some years have elapsed since Earl Spencer pleaded the cause of this institution, and pointed out how worthy it was of Govern-



ment aid, as having contributed so largely to the advancement of taste and increased skill in Art operations in Ireland. On the occasion of a deputation of the Royal Dublin Society to the Lord Lieutenant at Dublin Castle some years since, it was urged that one of the chief grounds upon which state assistance might reasonably be claimed was, that Dublin—being a metropolitan city, and the natural centre of Art operations in Ireland—should, like London and Edinburgh, receive a special grant for its Art school; and it was further urged, that however well calculated the museum and training school of South Kensington were to improve public taste in England, they were too far removed to be of much practical utility to Ireland. In considering the useful career of the Art schools of the Royal Society of Dublin, it is worthy of remark that their more successful operations of late, as compared with the period when they received such state assistance, evidences the ability with which they have been conducted, and the unremitting zeal with which the students have seconded the efforts of instructors; whilst the success of the school in the recent national contest affords incontestable proof of the high position to which it has now attained.

EDINBURGH.—Mr. Daniel Macnee, the new President of the Royal Scottish Academy, has received the customary honour of knighthood at the hands of her Majesty.—The model of the statue of the late Mr. Adam Black—a work for which Mr. J. Hutchison, R.S.A., has the commission—has unfortunately been almost destroyed through, it is presumed, the excessive heat of the weather in the month of July. The sculptor had been at work upon it for many months, and he had actually put the finishing touches to the figure on the 14th of July, which happened to be a Friday; on the following Sunday evening it was seen to be all right by one of Mr. Hutchison's assistants, who went in for a few moments to moisten the clay; but the next morning, when the workmen entered, a considerable portion of the statue was lying on the ground, an almost irreparable mass of ruins: the head is reported to be uninjured fortunately. Much sympathy is felt for Mr. Hutchison, who will have to begin his labours once more almost as if nothing had been done.

DERBY.—The Baroness Burdett-Coutts laid, on the 1st of August, the foundation-stone of a new building for the Derby School of Art.

HALIFAX.—The bronze statue of Colonel Akroyd, late member for this borough, was unveiled on the 29th of July. The figure is nine feet high, and stands on a granite pedestal of proportionate size: it was designed, and partly modelled, by the late Mr. J. Birnie Philip, after whose death Signor Fucigna, an Italian sculptor now resident in England, completed it. The

work is the result of a subscription of the inhabitants of Halifax and its vicinity, to testify their esteem for Colonel Akroyd both in his public and private character. An address, signed by nearly twelve thousand individuals of different sections of political parties and of various religious denominations, was presented to the Colonel prior to the unveiling of the statue.

KIDDERMINSTER.—We find we were in error in stating that no Kidderminster carpets are now made in the town so long renowned for the fabric. They are extensively manufactured there by Messrs. Watson and Naylor—more so, we believe, than by any other firm in England. They refer us for proof to the well-known establishment of Halling, Pearce, and Stone, where we examined a large number of their patterns; they are of great excellence in design, without an exception harmonious in colour, and perfectly appropriate to the numerous purposes for which they are required. Indeed, it is not too much to say they rival the costlier productions of Brussels and Axminster. Clearly they are the results of careful artistic training, added to large experience. Compared with what we recollect of the old Kidderminsters, they are admirable works of true and graceful Art. We owe this act of justice to Messrs. Watson and Naylor, and rejoice that they have given us the means to accord it.

MANCHESTER.—We have received the catalogue of modern painters lent for exhibition at the Royal Museum, Peel Park. It is a wonderful gathering of Art treasures, the commercial value of which exceeds £50,000, and they are all lent from the walls of magnates of great Manchester, who have been very liberal; but they always are so. It is not a small sacrifice they make in depriving themselves of enjoyment for two or three months, that they may give pleasure to less fortunate neighbours. At the head of the movement is Mr. William Agnew, who is not only a contributor himself, but no doubt to his influence is owing much of the grand results.

WANTAGE.—A statue, by H.S.H. Count Gleichen, of Alfred the Great has been offered by Colonel Loyd Lindsay to this small Berkshire town, the birthplace of the famous Saxon monarch. The figure represents the King in the double character of warrior and lawgiver, leaning on a battleaxe, and holding a scroll.

YORK.—It is proposed to erect in this city a permanent Fine Art Gallery and Industrial Museum: for this purpose a guarantee fund, of upwards of £30,000, has been subscribed, and the committee has acquired the site of Bearpark's Gardens for the building: the land belongs to the Crown, and, at a meeting held on the 7th of July, it was resolved that a cheque for £4,000 be drawn to complete the purchase and to obtain the necessary grant from the Crown.

## THE WATER BEARER.

A. A. E. HÉBERT, Painter.

J. LEVASSEUR, Engraver.

THIS picture is by a French artist whose works are very little known in this country, simply because they are so eagerly sought after in his own that there is no inducement for M. Hébert to exhibit them here, and our dealers are rarely able to procure even a single example. We believe this painter originally intended to follow sculpture as an art, for in the catalogue of the Paris International Exhibition of 1855 he is spoken of as a pupil of David d'Angers, the distinguished sculptor. However, he subsequently entered the studio of Paul Delaroche, afterwards attended the French school in Rome, gaining the "grand prize of Rome," in 1839. In 1851 he received a first-class medal for "historic genre;" another similar award in 1855; and a second-class medal at the Universal Exhibition of 1867: to these distinctions may be added that of a Chevalier of the Legion of Honour, conferred in 1853, and of Officer in 1867.

We have remarked that M. Hébert's pictures are rarely seen in England; the only instances, so far as we know, are these: in the International Exhibition of 1862 were his 'Rosa Nera at

the Fountain,' belonging to the Empress of the French, and 'Les Cervaralles,' from the Luxembourg Museum; Mr. Wallis's gallery in Pall Mall had, in 1872, a *réplica* of the artist's famous picture called 'Malaria,' in the Luxembourg; in 1874, another work of great beauty, 'The Madonna;' and in the same room hung, at the exhibition recently closed, a *réplica* of the picture here engraved, only slightly varied in the foreground, the thistles on the right of the composition being carried up to a height reaching not very much below the left arm of the figure: the artist's monogram is seen in the right-hand corner of the canvas; in the engraved work it is transferred to the other side, and near the centre.

The subject is not one which demands lengthened notice: it is simply a beautiful rendering of a young Italian girl who has been to fetch water from a stream or fountain below the steep she now ascends, bearing steadily on her head a large double-handled vase, and holding a smaller in her left hand. There is very great elegance in the design of the figure.





A. A. E. HEBERT PINXT

J. LEVASSEUR. SCULPT

THE WATER BEARER.



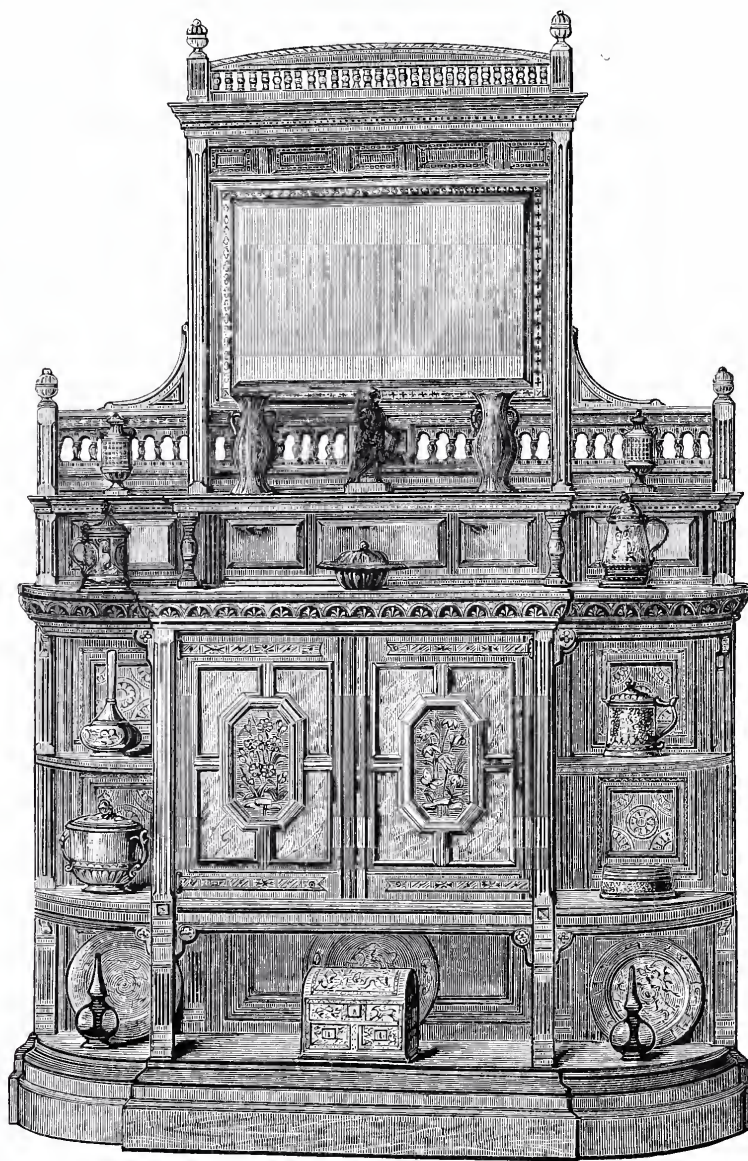
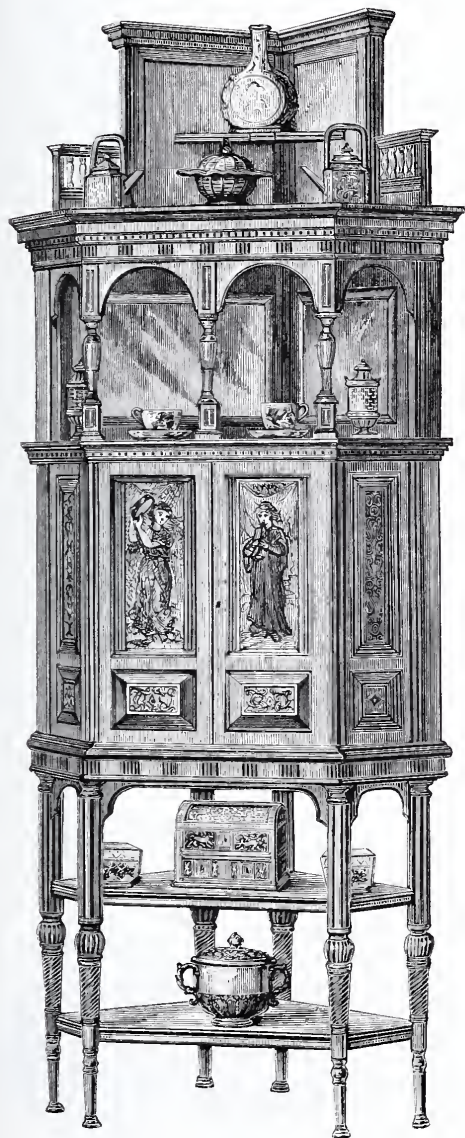




## CONTRIBUTIONS TO THE INTERNATIONAL EXHIBITION, PHILADELPHIA.

MESSRS. COLLINSON AND LOCK have long held foremost rank among the best upholsterers and cabinet makers of London; it has been our privilege to engrave many of their able works. They have sent several to Philadelphia: of two of them—

CABINETS—we give engravings on this page: they are of high merit in design, and, certainly, in manufacture, for it is the especial study of the firm to combine durability with elegance. The larger cabinet is of satin-wood, inlaid with ivory and various



woods; the other is an angle cabinet, of plain red walnut-wood, the panels of the doors being painted in decorative figures. Both of these productions are original in composition, arrangement, and finish; they cannot be said to belong to any "style,"

and are in no way borrowed from a past, although thoroughly of the old English in manner. It is a style that Messrs. Collinson and Lock have in a great measure made their own, and which, more or less, characterises all the issues of the establishment.

It has been well said, in *Lippincott's Magazine*: "None of the European exhibitions partook of the nature of an anniversary, or was designed to commemorate an historical event. Some idea of celebrating the close of the calendar half-century may have helped to determine the choice of 1851 as the year for holding the first London fair; but if so, it was only with reference to the general progress during this period, and not to any notable fact at its commencement. Still less did the later exhibitions owe any portion of their significance and interest to their connection with a date. They afforded occasion for

comparison and rivalry, but no shape loomed up out of the past claiming to preside over the festival, to have its toils and achievements remembered, and to be credited with a share in the production of the harvests garnered by its successors.

"In our case it is very different. Here was the birth-year of the Union coming apace. It forced itself upon our contemplation. It appealed not merely to the average passion of grown-up boys for hurrahs, gun-firing, bell-ringing, and rockets sulphureous and oratorical. It addressed us in a much more sober tone, and assumed a far more didactic aspect. Looking



Messrs. REED and BARTON are eminent silversmiths of New York and Taunton, Massachusetts; one of their many important contributions is engraved on this page. The groups are admir-

ably modelled; but in sculpture the artists of America have attained to great excellence, and no doubt their skill is evidenced in the comparatively minor, as well as in the higher, departments



of Art. We have reason to expect, therefore, that in Art-use of the costlier metals, silver and gold, they will produce works of the loftier order. Their Art manufacturers have undoubtedly already done so, and from the statements that reach us Messrs.

Reed and Barton are on the high-road, in this art, to the excellence to which they have attained in many other branches of Art manufacture. We are justified in predicting that ere long they will compete with the best gold and silversmiths of Europe.

from its throne of clouds o'er half the (New) World—and indeed, as we have shown, constructively over the Old as well—it summoned us to the wholesome moral exercise of pausing a moment in our rapid career to revert to first principles, moral, social and political, and to explore the germs of our marvellous material progress. Nor could we assume this office as exclusively for our own benefit. The rest of Christendom silently assigned it to the youngest-born for the common good. Circumstances had placed in our hands the measuring-rod of Humanity's growth, and all stood willing to gather upon our soil for its application,

so far as that could be made by the method devised and perfected within the past quarter of a century."

A not inappropriate continuation of this paragraph we copy from the same journal; it regards the allotment of spaces—an onerous duty that seems to have been discharged to the satisfaction of all parties: the quantity "consumed" by the United States may be accounted for hereafter.

"The great European states which have assumed within the century the supreme direction of human affairs are assigned a prominent central position in the Main Building. Great Britain



We devote another page to the works of Messrs. BROWN-

WESTHEAD & Co., of Cauldron Place, Staffordshire. But the



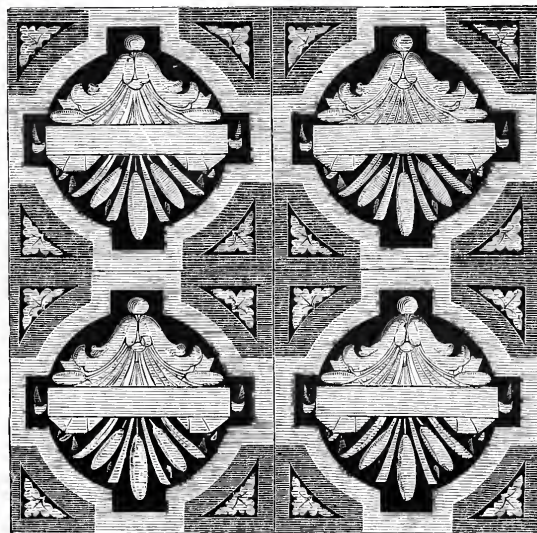
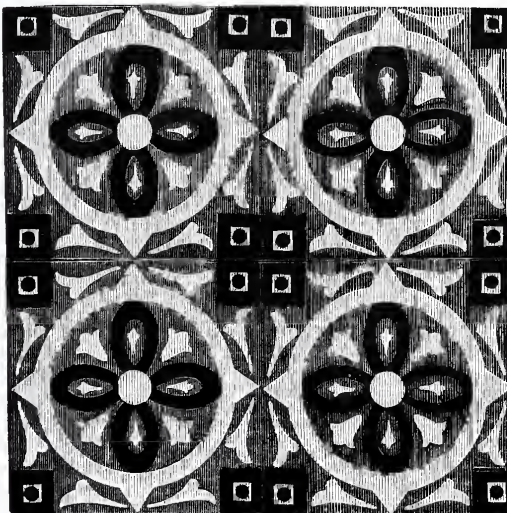
second differs much from the first. We here engrave examples | of their TILES, selecting chiefly those that are rare and valuable



specimens of Art, used chiefly for flower-boxes, chimneypieces, | and so forth. As will be seen, they are admirably drawn, very



beautiful as compositions—efforts, indeed, of true Art by accom- | plished artists. It is gratifying to find in the potteries of Staf-



fordshire such conclusive evidence of progress. They cannot fail

to be appreciated by all lovers of the pure and beautiful in Art.

and her Asiatic possessions occupy just eighty-three feet less than a hundred thousand; her other colonies, including Canada, 48,150; France and her colonies, 43,314; Germany, 27,975; Austria, 24,070; Russia, 11,002; Spain, 11,253; Sweden and Belgium, each 15,358; Norway, 6,897; Italy, 8,167; Japan, 16,566; Switzerland, 6,646; China, 7,504; Brazil, 6,397; Egypt, 5,146; Mexico, 6,504; Turkey, 4,805; Denmark, 1,462; and Tunis, 2,015. These, with minor apportionments to Venezuela, the Argentine Confederation, Chili, Peru and the Orange Free State of South Africa, cover the original area of the structure,

deducting the reservation of 187,705 feet for the United States, and excluding thirty-eight thousand square feet in the annexes. France must be credited, in explanation of her comparatively limited territory under the main roof, with her external pavilions devoted to bronzes, glass, perfumery and (chief of all) to her magnificent government exhibit of technical plans, drawings and models in engineering, civil and military, and architecture. These outside contributions constitute a link between her more substantial displays and the five hundred paintings, fifty statues, &c., she places in Memorial Hall.



Norway is a valuable contributor to the Philadelphia Exhibition : its productions in Carved Woods have long been famous ; some



of them grace this page ; for excellence of design and skill in finish they vie with the very best works of their class and order.

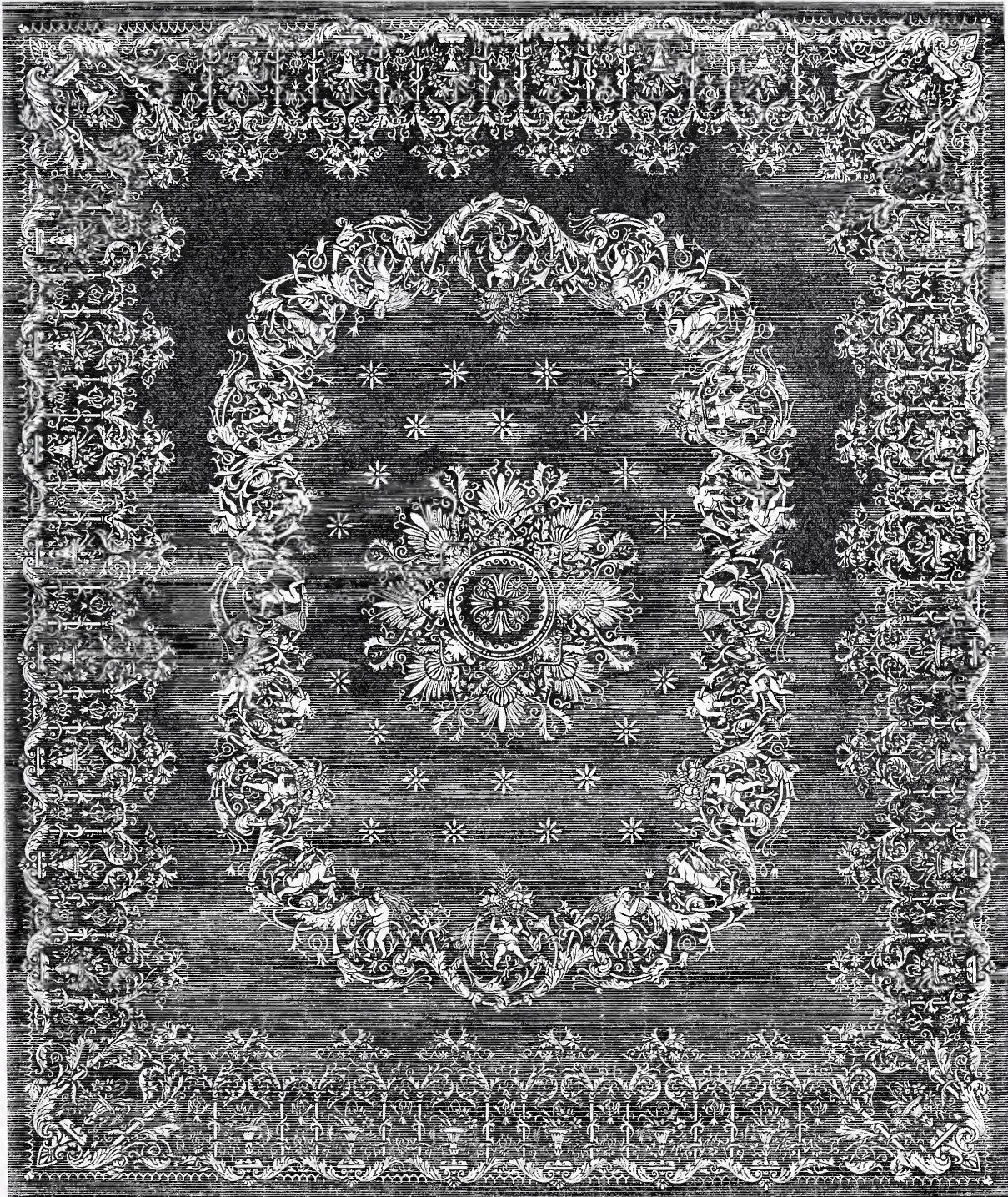
" In Machinery and Agricultural Halls, respectively, Great Britain has 37,125 and 18,745 feet ; Germany, 10,757 and 4,875 ; France, 10,139 and 15,574 ; Belgium, 9,375 and 1,851 ; Canada, 4,300 and 10,094 ; Brazil, 4,000 and 4,657 ; Sweden, 3,168 and 2,603 ; Spain, 2,248 and 5005 ; Russia, 1,500 and 6,785 ; Chili, 480 and 2,493 ; Norway, 360 and 1,590. Austria occupies 1,536 feet in Mechanical Hall ; and in that of Agriculture are the following additional allotments : Netherlands, 4,276 ; Denmark, 836 ; Japan, 1,665 ; Peru, 1,632 ; Liberia, 1,536 ; Siam, 1,220 ; Portugal, 1,020 "

Probably the Exhibition will have closed before we are in a condition to review it fully, and to ascertain what practical lessons may be derived from it. The New World will be taught much by its multifarious contents ; although it is certain that the leading manufacturers of Europe are not among the contributors, while those of the second class have not sent the productions they consider their best. There are some grand exceptions ; if England has not gone out in her strength, these exceptions are principally English. It is beyond question that we shall have more of glory than of shame when we come to



We have given examples of the Table-linen of Messrs. JOHN S. BROWN and SONS, of Belfast. We are induced to engrave

another of their productions. It is especially gratifying to know that while the fabric of the great commercial Capital of Ireland



maintains its supremacy in all the markets of the world, increased attention is being paid to the designs applied to such articles as are calculated to receive graceful and effective

decoration. That we engrave is of ambitious character; but it is very charming—an admirable specimen of Art judiciously applied, which may be suggestive for use in many other ways.

pass under detailed review the Centenary Exhibition of 1876. It will always be matter of regret that a larger number of British Art-manufacturers did not contribute: every inducement was held out to them, and although no doubt there were drawbacks, as far as we can at present ascertain they were not so serious as to justify entire withdrawal. In the highest class of manufactured Art—Art, that is to say, which is not entirely the production of the artist—we make but a poor figure. There is not a single jeweller in the list, and but for the effective aid of one firm, there would have been no producer of works in the precious

metals. Yet, if we consider what might have been done to gratify and instruct millions, while extending the renown of the country, we cannot but deplore the absence of Hunt and Roskell, of Phillips Brothers, of Brogden, of Hancock, and at least a score of others to whom America might have been largely indebted for aid, and to whom Great Britain also might have been grateful. We have done justice to the great efforts of the firm of Elkington: unhappily, they stand alone. They establish, however, the supremacy of England in the highest of the Arts, and throw into the shade the best *fabricants* of



This page contains examples of the Pottery of Denmark: which has obtained large estimation in England, and is highly

valued in America. The more prominent of the productions of Denmark are either copies from, or adaptations of, the forms



and ornamentation of Etruria, and these the artists generally

select to copy. They are not only good but suggestive.

Germany, Belgium, and France—at least in as far as this Exhibition is concerned.

And in that which ranks next to it, we by no means take a second place: of the cabinet makers of England, perhaps the worthiest *did* send. The four or five whose works we have engraved in this illustrated report, at all events hold positions among the foremost of the class, and they have not been niggardly in their efforts to uphold the honour of Great Britain.

As much may be said of our carpet manufacturers; and of the linen of Belfast, there has been a supply as excellent in design

as any that could have been presented if the contributors had been not one but a score of its manufacturers.

If we except the very large and very beautiful contribution of Messrs. Doulton, and the excellent works in terra-cotta of Watcombe, our manufacturers of Pottery are insufficiently represented; while of productions in crystal glass, wherein we have of late years made prodigious progress, and in which we are certainly without rivals in the several nations of the world, we have sent absolutely nothing. A large and grand and varied show of porcelain and earthenware contributed



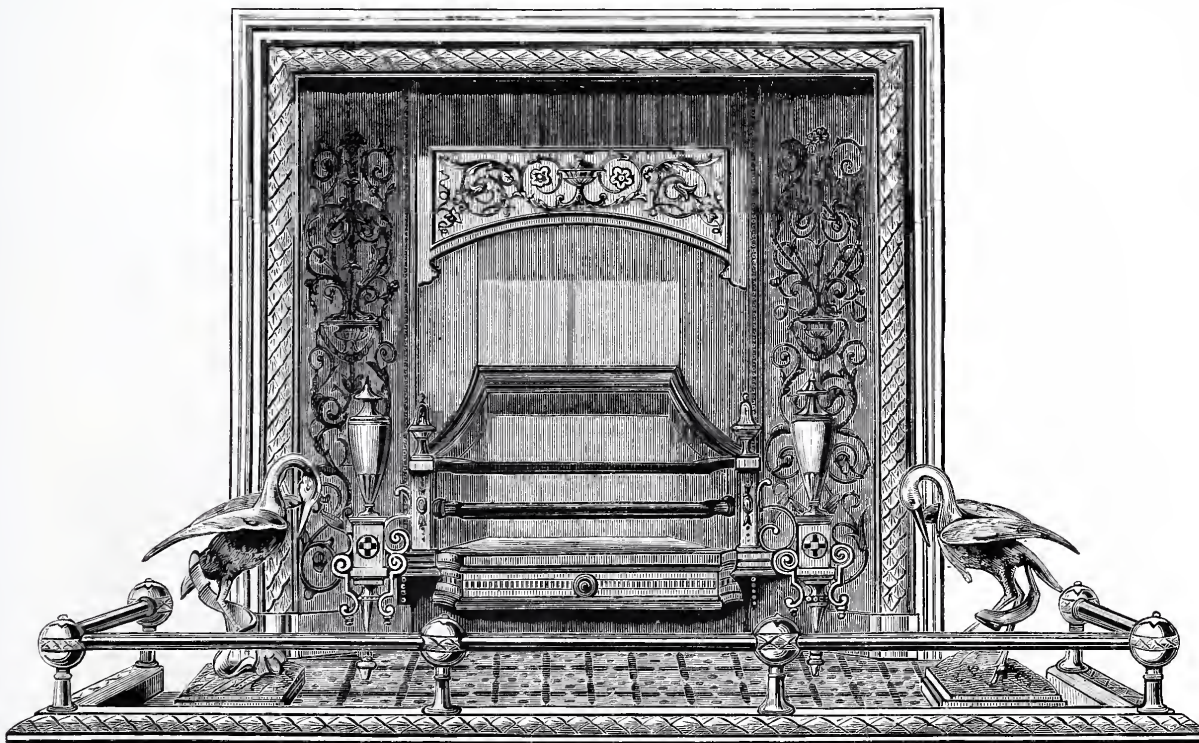
Messrs. STEEL and GARLAND, of Sheffield, are British contributors of Stoves, a branch of Art-manufacture in which England

is expected to, and does, excel. We engrave two of their many admirable works. They are composed of judiciously mingled



bright and burnished steel with ormolu enrichments. The space at our command will not permit us to describe these very

beautiful and truly artistic productions: it must suffice to say they fully maintain the high character that Sheffield half a



century ago received, and has ever since maintained, for the creation of articles indispensable in every house, grand or

humble, in the Kingdom, and which are as much necessities in the United States of America as they are in the British Empire.

by Messrs. Daniell and Sons may be said to represent the important Art, and will convey to America a means of knowing what England has done in that way. But no one of the great manufacturers has given aid: the works of Stoke, of Worcester, and other places, are shown, but to a limited extent and not of the highest order; yet Messrs. Daniell have done good service by their efforts, and Messrs. Brown-Westhead and Brownfield, the only actual manufacturers who are contributors, claim our grateful thanks that we are not entirely unrepresented in this important department of Art. Our report will give evidence that

in artistic tiles we are not only as well as was to be expected, but as thoroughly perfect as under any circumstances we could have been—the three foremost firms of England liberally contributing.

In the Art which has in later times assumed so high a position—works that may be classed under the head of church furniture—we have reason to believe we at least hold our own, and in stained or painted windows we exhibit some specimens of great and acknowledged excellence.

There are other—if lesser—departments of Art manufacture in



Of the famous Glass-ware of Hungary there is a large supply that gives brilliancy to the Exhibition. It is needless to describe

it; as heretofore, although far surpassed by manufacturers of pure crystal, the glass fabricants in many colours maintain their



supremacy. They continue also to produce good forms, and subject them to appropriate ornamentation; while, very fre-

quently, designs striking in subject and admirable in drawing grace the always—and always necessary—beautiful material.

the display of which Great Britain disappoints none; and although it is beyond question that we might have done better, on the whole we have done well.

All accounts concur in expressing a deep sense of obligation, not only to the authorities of every grade, but to the people universally, for the attention and courtesy tendered to British visitors; and no doubt it is the same as regards the representatives of other nationalities. Not only did they receive hospitality rarely surpassed, but there seemed to be a resolve that in all possible ways they should feel as much at home as they could have done

in their own countries. It was a study everywhere how best to minister to their wants and wishes. We have conversed with several who went to Philadelphia strangers, and returned from it friends. Moreover, those visitors are eager to do justice not alone to the vast capabilities of the New World—its wonderfully progressive power—but to the actual conditions of the manufactures and decorative Arts of that vast country and great people; reporting them as rapidly competing with the Old World in the arts of peace. No doubt their progress in the past will be comparatively little as compared with their progress hereafter.



## THE CRUIKSHANK MEMORIAL EXHIBITION, AT THE WESTMINSTER ROYAL AQUARIUM.

PROUDLY conscious of having endowed them with immortal qualities, in his own verses the Roman poet declared his conviction of possessing a time-defying memorial. Among ourselves, at the time now present, there exists a collection of works—not of poetry, but of graphic Art—to which, in like manner and in the same spirit, the venerable artist who called them into being might apply with equal justice the famous words, “Exegi monumentum ære perennius,” since, in his inimitable etchings, George Cruikshank has constructed a monument of himself, infinitely more enduring than the hardest mass of the metal upon which his faithful and facile hand has traced the always-significant, eloquent, and attractive imagery of his observant, practical, and wonderfully-endowed mind. So, the collection of sketches, drawings, pictures, and etchings, purchased by the directors of the Westminster Aquarium, and by them exhibited in their gallery, we entitle “The Cruikshank Memorial Exhibition.” Even of this very large and very rich collection, Mr. Cruikshank, in his catalogue, speaks as constituting only “some of his works.” So numerous, indeed, have been the productions of his prolific and versatile genius, as well as so varied in their character, while invariably bearing his own peculiar impress, that probably it would not be possible to have brought together impressions literally of every one of his etchings; this “Memorial” assemblage, however, contains more than enough to vindicate its own title, at the same time that it accompanies the artist from his early boyhood through every stage of his long, laborious, and eminently-honourable career. As to the public, it must be satisfactory to know that the Exhibition they are privileged to visit has been arranged by the artist himself, so to Cruikshank it cannot fail to be signally gratifying thus to have been enabled with his own hand and under his own eye to have placed before the public this extraordinary collection of his works. Of his subtle perception of character, of his keen sense of the humorous and the ridiculous, of the masterly ability with which he imparts a natural air to the grotesque and the extravagant, and of the life and vigour and movement of his figures and groups, it would be truly superfluous for us here to speak—all this is known as widely and as familiarly as his name; and wherever Art has extended her benign influence, there the name of George Cruikshank is happily associated with the ever-welcome productions of his delightful pencil. It does become us, however, when noticing his “Memorial Exhibition,” in the plainest and most earnest manner to direct attention to the admirable motives that have influenced this great humorist, and which consequently have made his wonderful powers powerful for good. If Cruikshank possesses an experimental knowledge of the strength of ridicule and humour, he also understands well the true secret of that strength to lie in wielding it with a view to expose folly, to correct error, and to rebuke, and, if possible, to repress, vice. At the same time, his genial temper and warm sympathies always have led this excellent artist to seize upon those points in the literary works he has been invited to illustrate, which enabled him after his own inimitable fashion to enhance the merit and the attractiveness of the writings of the greatest and most popular authors.

What Ruskin has written concerning the illustrations by Cruikshank—illustrations necessarily reproduced from his original etchings—to one of the editions of “German Popular Stories,” may be accepted as no less strictly applicable to all the volumes that have had the good fortune to have been illustrated by the same artist. “They”—the illustrations in question—“are of quite sterling and admirable Art . . . and the original etchings were unrivalled in masterfulness of touch since Rembrandt; in some qualities of delineation unrivalled even by him. These copies have been so carefully executed, that at first I was deceived by them, and supposed them to be late impressions from the

original plates (and, what is more, I believe the master himself was deceived by them, and supposed them to be his own); and although, on comparison with the first proofs, they will be found no exception to the terrible law that literal reproduction of fine work shall be, even to the hand that produced it, and much more to any other, for ever impossible, they still represent with sufficient fidelity to be in the highest degree instructive, the harmonious light and shade, the manly simplicity of execution, and the easy, unencumbered fancy of designs which belonged to the best period of Cruikshank’s genius . . . I would gladly also say much in their praise as imaginative designs; but the power of genuine imaginative work, and its difference from that which is compounded and patched together from borrowed sources, is, of all qualities of Art, the most difficult to explain; and I must be content with the simple assertion of it.” Hence it appears, then, even Ruskin himself shrank from an attempt to describe “the power of the genuine imaginative work” expressed in Cruikshank’s illustrative designs: we may be quite sure, however, that the author of the “Stones of Venice” appreciates the capacity of those designs thoroughly to tell their own tale, and to give an exact and an exhaustive description of themselves.

Not the least remarkable feature in the Exhibition at Westminster is the fact that it comprises a series of groups of the finest impressions ever taken of the Cruikshank etchings. This collection, therefore, will amply repay visitors, irrespective of all other considerations, by placing before them the works of this master, under the rarest conditions for forming a just estimate of their beauty and excellence.

With his more finished works and with his highest achievements, in this collection Cruikshank has associated many of his early sketches and studies. To this extremely interesting circumstance, with characteristic modesty blended with the deep conviction of the value of such teaching, Cruikshank has stated it to have been one reason for his desiring “to exhibit this collection of some of his works, because he believed, to a certain extent, it would be a lesson to youth, when they looked at the first attempts of the artist when a child, and saw the progress made by steady perseverance.” Having gone on to point out, in the same modest spirit, how “the caricatures made by him of the fashions, in his early days, did away with many absurdities, and brought the style of dress down to a rational state of costume,” the Artist has declared “the great event of his artistic life to have been the production of ‘The Bank Note not to be imitated;’ as the issue of that etching not only put a stop to the hanging, then deplorably common, for passing ‘one pound’ forged notes, but also led to a revision of the Penal Code which did away with the hanging for all minor offences.” Cruikshank’s ‘Bank Note,’ a promissory one, signed “J. Ketch,” and adorned with accessories equally ghastly and significant, was sold by Hone, on Ludgate Hill, when the crowd surrounding the shop was so great that the Lord Mayor ordered the street to be cleared, the artist meanwhile sitting up all night to produce a second plate, in order to meet the urgent demand for this memorable and merciful etching. Much might be added on other good results derived from various other works of this estimable and able man, whose self-raised memorial proclaims him to stand in the front rank among philanthropists, as he is second to none as a humorist, and a master in his own department of Art. His faithful, earnest, and unselfish labours in the great cause of temperance, as opposed to reckless indulgence in the terrible vice of drinking, alone would have secured for him a niche of honour among the worthies of his generation and his country; but his Memorial Exhibition shows George Cruikshank’s claim for loving admiration and remembrance among his countrymen to rest not upon a single isolated quality, however high its character, but upon a rare combination of qualities all of them ranging at the same high standard.



## THE ART UNION PRIZE EXHIBITION.

THE fortieth exhibition of the Art Union prizes contained no fewer than 194 pictures, and one example of sculpture, selected by the prizcholders of 1876. The exhibition was held in the Gallery of the Water Colour Institute, and attracted a numerous attendance of visitors. Indeed, the works chosen do infinite credit to the taste of the prizcholders. The winner of the first prize (£300) selected Mr. E. M. Ward's Academy picture, 'A Year after the Battle,' one of the best examples of Mr. Ward's later work. The winner of the second prize (£200) selected Mr. H. R. Robertson's beautiful painting 'Grig Weels,' exhibited in the Academy. The two £150 prizes were Haynes King's 'Bouquet-seller,' from Suffolk Street, and H. Woods' 'Goodbye,' from the Academy; the latter work by no means worthy of its clever painter. The five £100 prizes were E. J. Cobbett's 'Home' (Suffolk Street), D. W. Wynfield's 'Market Morning' (Academy), G. C. Stanfield's very clever 'Durdle-door, near Lulworth' (Academy), Sir Francis Grant's 'Muckle Hart' (Academy), and E. K. Johnson's 'April Weather' (Water Colour Society). The winner of a £10 prize was willing to pay the difference in cost to obtain an £84 picture, for 'The Warren,' by E. M. Wimperis (Institute). Among the best-known artists whose works were selected by prizcholders were J. Absolon, J. M. Barber (2), A. De Breanski, W. Bromley, W. Callow,

C. Davidson (2), J. R. Dicksee ('The Willing Captive,' from the Academy), J. Fahey, H. Garland (2), A. A. Glendining (3), Miss Gow, Edwin Hayes, J. Holland (2), J. W. B. Knight, Mrs. Jopling ('Lorraine,' from the Academy), J. H. Mole, Henry Moore, Paul Naftel, C. Pearson (2), J. Peel, T. Pyne, A. M. Rossi, C. Thorneley (4, evidently the favourite), T. F. Wainwright, J. W. Whymper, and C. W. Wyllie. It is worth noting that close upon one half of the prizes (86 out of 195) were selected from the Gallery of the Society of British Artists in Suffolk Street.

The chief feature of the exhibition, however, was the 'Joseph and Mary' of Mr. Armitage, R.A. This picture, valued at £400, is to be the first prize for 1877, whilst the subscription engraving for the subscribers of that year is by Mr. Jeens. Exhibited in a room by itself, with the light carefully arranged to fall upon it properly, the picture was seen to the best advantage. The treatment of the subject is somewhat cold and academical, perhaps, yet the despairing resignation of Joseph may be well traced in the *pose* of his figure, whilst the anxiety of Mary about her lost little son is almost too painfully obvious. One of the children at the well, with a pitcher tilted up to his mouth, is as wild-looking an urchin as one could wish to see. The print, in pure line by Mr. Jeens, is, as hardly need be said, most admirably engraved.

## MINOR TOPICS.

THE PARIS EXHIBITION, 1878.—It is announced that the Prince of Wales has consented to act as the head of the British Department of the Paris International Exhibition of 1878, and the Crown Prince of Germany will, in a similar capacity, superintend the work of the Prussian division in the Exhibition.

ROYAL ARCHITECTURAL MUSEUM.—The Royal Academy has presented £100, and the Clothworkers' Company twenty guineas, towards the special fund now being raised in aid of the School of Art attached to this institution.

MISS S. A. JAMES'S COLLECTION OF DRAWINGS.—The Collection of drawings now on view at the Bethnal Green Museum, lent by Miss S. A. James, is one of the most instructive exhibitions ever offered for the advantage of the student or critic. The English drawings in the collection are comparatively unimportant, although there are admirable examples of Turner, David Cox, De Wint, William Hunt, Bonington, and Girtin. The number of drawings by Edridge seems out of all proportion to their merits. On the other hand there are some gems by Leslie, Constable, Samuel Prout, Sir T. Lawrence, and Wilkie. The strength of the collection, however, lies in its numerous examples of the Dutch masters, which throw a light that to many will be novel upon their manner of work. "Dutch painting" is a synonym for finish of the most exquisite sort; but Dutch drawing has evidently as much freedom and spirit in it as that of any other school—certainly more than that of such a French painter as Claude, or of such an Italian as Salvator Rosa. The work of Adrian and Isaac van Ostade, of the two Teniers, and of Jordaens has a very different aspect in these hasty sketches, from that which it possesses in their completed pictures; yet the characteristic humour is not a whit less. There are some lovely landscapes by Cuyp, some admirable seas of W. Van der Velde and Bakhuizen, carefully-studied figures by Wouvermans, birds by Weenix, free flowers by Van Huysum, and a host of interesting and lovely work by Van Swanevelt, Rubens, Wynants, Van der Neer, Jan Both, P. Breughel, Jan Breughel, J. Ruysdael, Van Laar, Jan Steen, Mieris, N. Berghem, A. Van der Velde, and Franz Hals. A few drawings of Canaletto

(very free in treatment), Guardi, Salvator Rosa, Claude, and Van Eyck, vary this wonderful display of Dutch art. Two screens are devoted to Miss James's 'Watteau' drawings, as delightful as anything in the collection. They show how that wonderful magician could evoke the most graceful figures from his paper by a few apparently careless strokes of the pencil, and yet each line was placed at once where it ought to be.

THE CAPE OF GOOD HOPE.—There is to be an International Exhibition at the Cape, in February next, with but little time for preparation. The following notice is extracted from the *Times*:—"This Exhibition is looked forward to with much interest in official and commercial circles. Not having any manufactories of her own, South Africa is wholly dependent upon Europe and America for supplies, and the Exhibition, it is anticipated, will inaugurate a new era by introducing a variety of manufactures hitherto unknown here. The Director-General of the Exhibition, Signor A. Cagli, has proceeded to Europe on matters connected with the Exhibition." We further learn that goods intended for exhibition must be shipped from London during the first week of December. Mr. Edmund Johnson has been appointed commissioner for Europe, and the central offices are at 3, Castle Street, Holborn, where all communications relating to the Exhibition should be addressed.

MESSRS. MARCUS WARD & CO. have shown us some of the cards they have prepared for Christmas. They are of exceeding beauty. The firm has made great progress. The works they issue are very far better than any that have been sent to us from Germany or France—countries from which, for a long series of years, they were regularly imported by millions. Their trade in these graceful and always welcome acquisitions is now, we imagine, *nil*: they cannot produce such things better, nor, we believe, at less cost. Messrs. Ward have thus given a new power to Ireland and an additional commerce to the Empire: no doubt they have also established relations with other countries; for these cards are nowhere equalled—certainly nowhere surpassed. They are produced in great varieties; chiefly they are



of flowers and figures, all admirably drawn. The artists to whom they give employment are true artists, and the resources of the establishment at Belfast seem to be unlimited. It is surely something to have beaten France and Germany on their own ground.

LAMBETH SCHOOL OF ART.—At the last meeting of those interested in this school for the distribution of prizes, an address was delivered by Mr. W. F. Yeames, A.R.A., in which he laid down some suggestive rules for the guidance and progress of the pupils. Canon Gregory, who presided on the occasion, afterwards presented to Mr. John Sparkes, who has superintended the school for twenty years, a very handsome testimonial from the students, who thought they were to lose the valuable services of their head-master, in consequence of his recent appointment to South Kensington. The subscription for it was commenced under this impression; but when the pupils found that Mr. Sparkes would not sever his connection with them, their gratitude was evinced by redoubled exertions to render their gift yet more worthy of his acceptance.

SIR J. NOEL PATON'S 'GOOD SHEPHERD.'—We have had no opportunity of seeing this picture, but our contemporary, the *Architect*, seems to have been more fortunate, and thus describes it:—"A new painting, which has occupied Sir J. Noel Paton, R.S.A., during the greater part of the last twelve months, has been, by special command, submitted for the inspection of her Majesty at Balmoral. Designed as a companion picture to the 'Man of Sorrows,' produced about a year ago, the work represents, on an upright canvas of the same size, Christ in the character of the 'Good Shepherd.' In the foreground of a rugged mountain landscape the Saviour appears in standing posture, simply draped in garments of red and blue, and having his head encircled with a halo. His left hand, held in front, grasps a shepherd's crook, which thus comes diagonally athwart the figure; and on the right arm he supports, with half-embracing action, a lamb just extricated from the thorny brake at his feet, and which, in the prickly twig entangled in its wool, and the bleeding scratches on its slender limbs, shows evidence of the woful predicament from which it has been rescued. With head bent slightly forward, the Shepherd gazes down upon his helpless charge with a look of benignity and divine compassion. Alike in the feeling which inspires the subject, in the drawing of the admirably-designed figure, in the simple yet effective arrangement of the drapery, and in the high finish displayed throughout, the work is worthy of the painter's well-won repu-

tion.' By the way, we have noticed that Sir Noel's picture, the 'Man of Sorrows' had a narrow escape from destruction in the great fire which recently occurred at Scarborough.

MRS. E. M. WARD'S picture of 'Elizabeth Fry visiting New-gate' is to be engraved, and subscribers' names are requested; the list has already received those of leading artists, Millais, Frith, Leighton, Hart, Elmore, Sant, Horsley, Richmond, Ansdell, and above twenty other members of the Royal Academy. The print cannot fail to be popular; the picture is justly classed among the best productions of British Art, and when exhibited excited universal admiration, not only for its merits as a painting, but for its value as a composition. The subject is one of the highest interest; it does that which Art always professes to do—teaches. It was a noble theme to select. Mrs. Ward's fame had been established before it was produced; if it had not been so, this great work would have at once given to her the high place in Art to which she is undoubtedly entitled. The newspapers state that the picture has been sent to Osborne, where it was seen and admired by her Majesty the Queen.

THE SISTERS BERTOLACCI, whose studio is now at Edith Grove, West Brompton, to whose skill and ability we have heretofore accorded justice, and to whom we have long been indebted for much valuable professional help, are now engaged in producing photographic portraits. There are no better, very few so good; these ladies have a peculiar tact in *posing* the figure, and manage, by some means or other, to give grace and dignity to persons who are probably in no way distinguished. Their remarkable talent, however, is displayed in the very extraordinary effect they produce by management of light and shade, making of a simple portrait a graceful and striking picture—one that might be kept by those to whom the sitter is an indifferent person. In short, they are Art works of considerable value, exhibiting the great knowledge that arises from long experience added to matured thought and careful study.

A CHROMOLITHOGRAPH has been shown to us which has been prepared by the managers of the Imperial Art Union for distribution to their subscribers of the current year. It is copied from a picture by Mr. E. Deanes, representing a scene at the Boar's Head, in which Dame Quickly, Nym, Bardolph, and others take part in a quarrel. The incident is presented in a clever and humorous manner, and the chromolithograph itself is a very good specimen of the art.

## ART-PUBLICATIONS.

LIKE the South Kensington Museum Art Handbooks, which recently have been published, with the sanction of the "Committee of Council on Education," a notice of which we have in type, these "Handy Volumes,"\* which are of uniform convenient size, have been produced with becoming care in all particulars concerning type, paper, and binding; they also have excellent illustrations when by their aid description can be advantageously served or superseded, and special assistance can so be given to the comprehension of the subject under consideration; moreover, by bringing into one focus the leading features and present position of the most important industries of the kingdom, they enable the general reader, and the public at large, readily, and at a trifling cost, to comprehend the enormous development in our chief national manufacturing industries that has taken place within the last twenty or thirty years. Thus, also, facilities that are thoroughly trustworthy and easily accessible have been provided for leading all classes of the community to take an intelligent

interest in matters of universal concern, as they are of supreme importance. Without being either strictly scientific treatises, or merely popular manuals even of a high order, these well-planned and ably-produced little volumes combine such a degree of science as makes them eminently useful and valuable, with an attractiveness of style and an easy and pleasant system of treatment certain to win for them a hearty and far-extending popularity. Facts have been gathered together and presented in as readable a form as could be compatible with accuracy, and a freedom from superficiality; and, without professing to be a technical guide to its own special industry, each essay is well qualified to establish a claim for recognition as a reliable and standard work of reference. Great stress has been laid on the progressive developments of the several manufactures, and the various appliances to them of the collateral arts and sciences: an effective and comprehensive sketch of the history of each manufacture is faithfully given; present processes and recent inventions are succinctly described; and, where possible, the social effects and influences of these industries, as bearing upon either general or particular sections of our populations, have received becoming attention and notice. It must be added

\* "British Manufacturing Industries:" a series of handy volumes by eminent writers. Edited by G. Phillips Bevan, F.G.S. Published by Edward Stanford.



that each one of the twelve volumes of this series already published contains several distinct essays, for the most part on cognate subjects, and generally by different writers, every author having had entrusted to him the subject with which he was well known to be most familiar, and on which he could write with unquestionable authority. The series will be completed by two more volumes, on the "Industrial Classes and Industrial Statistics," from the pen of Mr. G. Phillips Bevan, by whom the entire series has been edited with an ability that leaves nothing to be desired.

The intimate alliance between Art and Manufacture claims for this really remarkable series of essays express recognition and a cordial welcome in the columns of the *Art Journal*; a close connection also may be considered to exist between these volumes and the South Kensington Handbooks, since in many respects there exists a close alliance between the two groups of publications, each of them being well qualified to be regarded by the other as a valuable ally; in the instance of "Furniture and Woodwork," indeed, the same writer, Mr. J. H. Pollen, M.A., has produced the two essays that appear, one of them in the South Kensington "Handbook," and the other (in connection with essays on "Pottery" by M. L. Arnoux, and on "Glass and Silicates" by Professor Barff) in one of the Charing Cross Handy Volumes. Whatever degree of interest we may feel—and we are very deeply interested—in this entire series, the volumes that necessarily have an especial attraction for us are those that treat of "Paper, Printing and Bookbinding, Engraving and Photography," of materials for "Textile Fabrics," and of "Jewellery and Goldworking," in addition to the volume containing Mr. Pollen's contribution to which we already have referred. That "Photography" should have been treated in the right spirit and with a masterly grasp of his subject by Mr. Peter Le Neve Foster, is simply what would have been expected as a matter of course; within a comparatively narrow space, however, the able and accomplished secretary of the Society of Arts has succeeded in saying, and saying in the happiest manner, much more concerning photography than would have fully satisfied those who know and understand him best. Mr. Joseph Hatton, too, who provides so much occupation for printers, has shown in his essay how well he is able to write on "Printing" and its ally "Bookbinding." The equally valuable essays on "Paper" and "Engraving" are by Professor Archer and the late Samuel Davenport; the writers on "Wool," "Flax and Linen," "Cotton," and "Silk" are Professor Archer, W. T. Charley, M.P., Isaac Watts, and B. F. Cobb; and "Jewellery" and "Goldworking" are respectively from the pens of G. Wallis, and the Rev. Charles Boutell, M.A.

We have said that these volumes do not profess to be technical guides to the men who, in some condition or other, are practically connected with the "Manufacturing Industries" of which they treat; to this it must be added, if we would do justice both to these essays and to our manufacturers and craftsmen, that these volumes contain very much that it will be well for all practical men to learn from their pages. Also, it must be understood that what here is said of "British Manufacturing Industries" is equally applicable to all readers of every order, whether they be or be not subjects of the British Crown, by whom everywhere the English language is spoken and understood.

A CATALOGUE of the works executed at the great foundry of Coalbrookdale has been printed; it is only a trade catalogue, yet a more remarkable publication has never been issued.\* It is in two quarto volumes, consisting of 1,032 pages; each page has, on an average, six engravings, so that we have upwards of 6,000 pictured objects, into all of which Art more or less enters; for even the kitchen ranges have been in a degree subjected to its influence—even the ash-pans are not quite without it. The two enormous tomes will astonish all who examine them: but what can we say of a company that has turned to such valuable

account the natural wealth of the country? Great Britain is undoubtedly mainly indebted for power to its mines of coal and iron; so long as they last, we need in no way envy the nations of the world that have their riches in veins of silver and gold; the precious metals of California, the diamond fields of South Africa, yield but a poor harvest compared with the produce of the black country in the midland counties of England. Coalbrookdale has not, indeed, sent out the vast machines that move our ships and rule our railways, neither does it fabricate eighty-ton guns for slaughter and ruin; but it supplies with comforts and luxuries a large proportion of our homes: there is hardly a conceivable want of the special order that it fails to supply. Not only does the company warm our rooms, it furnishes every department, even to the stable, of a household with the graceful in form and the elegant in pure and good Art. Passing over the utilities, of which there is, as we intimate, a rare abundance, our observation naturally turns to the articles that are to supply our halls, our gardens, conservatories, lawns, and all that appertain to them. We have long known that for Coalbrookdale some of our best artists have made designs, but the artists of the establishment have high qualities of mind added to their knowledge and experience, and a very large portion of the excellent results of good training must be attributed to them; and surely to the manager who presides over and directs them.

Our business is with the works that more strictly appertain to Art, although, as we have said, the meanest things have been subjected to its influence. Passing lightly over 200 pages of grates, stoves, and fenders, we reach the hall tables and umbrella stands, of which there are about 200; and thence to the garden tables and chairs, about 200 also; thence to the fountains, some of them so large as to be fitted for great squares, others suited to conservatories. For conservatories there are many well-constructed and graceful stands to contain flowerpots. We turn thence to the lamps and lamp-posts, some of them supported by admirably-modelled figures; thence to the drinking-fountains, chiefly, but by no means exclusively, for street walls, so effectually aiding the wise and merciful donors of boons that are mighty blessings to working men and to animals of the lower world. Then we have engravings of park and garden gates, some of great size, others small, with railings in great abundance.

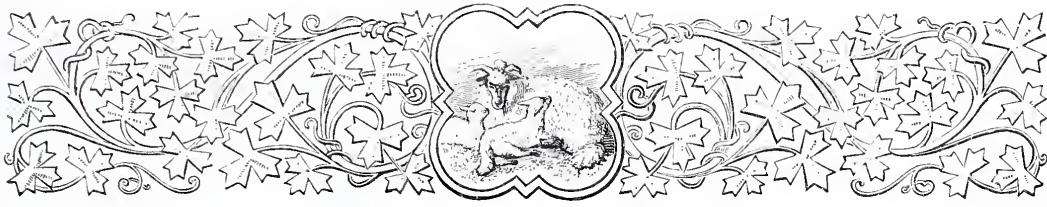
We have written enough to show the immense value of these huge volumes of 6,000 engravings. There is hardly an imaginable purpose to which cast iron can be applied of which they do not give an example. The books are no doubt compiled principally for the trade; but they may be greatly valuable to all improvers of houses, grounds, gardens, or estates. And it is by no means necessary that their circulation should be limited, at least they ought to be examined by any person who is interested in an important undertaking, whether such undertaking be large or small. The volumes are rare acquisitions to the general public, as well as to those who are engaged in any profession or trade, one of the needs of which is productions in cast iron.

HAPPILY there is a vast store of "Famous Books:" Mr. Adams has resorted to but few of them; but these he has judiciously selected. Among others are the "Utopia" of Sir Thomas More, Sidney's "Arcadia," Quarles's "Emblems," Pepys's "Diary," and Defoe's "Robinson Crusoe." The book is right well done,\* with a high moral tendency; it is indeed a good and useful teacher, from which the young may learn much that cannot fail to be profitable. Mr. Adams has long been a useful caterer for amusement and instruction; especially, juvenile readers owe him much; but this volume may be read advantageously by the old, for of the books reviewed, with sufficient extracts, there are few who know much; all are familiar with the names, but perhaps there is not more than one in a hundred who has ever gone through either the "Arcadia" or the "Utopia."

\* Published for the Company at Coalbrookdale, and at their establishment in London.

\* "Famous Books: Sketches in the Highways and Byways of English Literature." By W. Davenport Adams. Published by Virtue & Co., Limited.





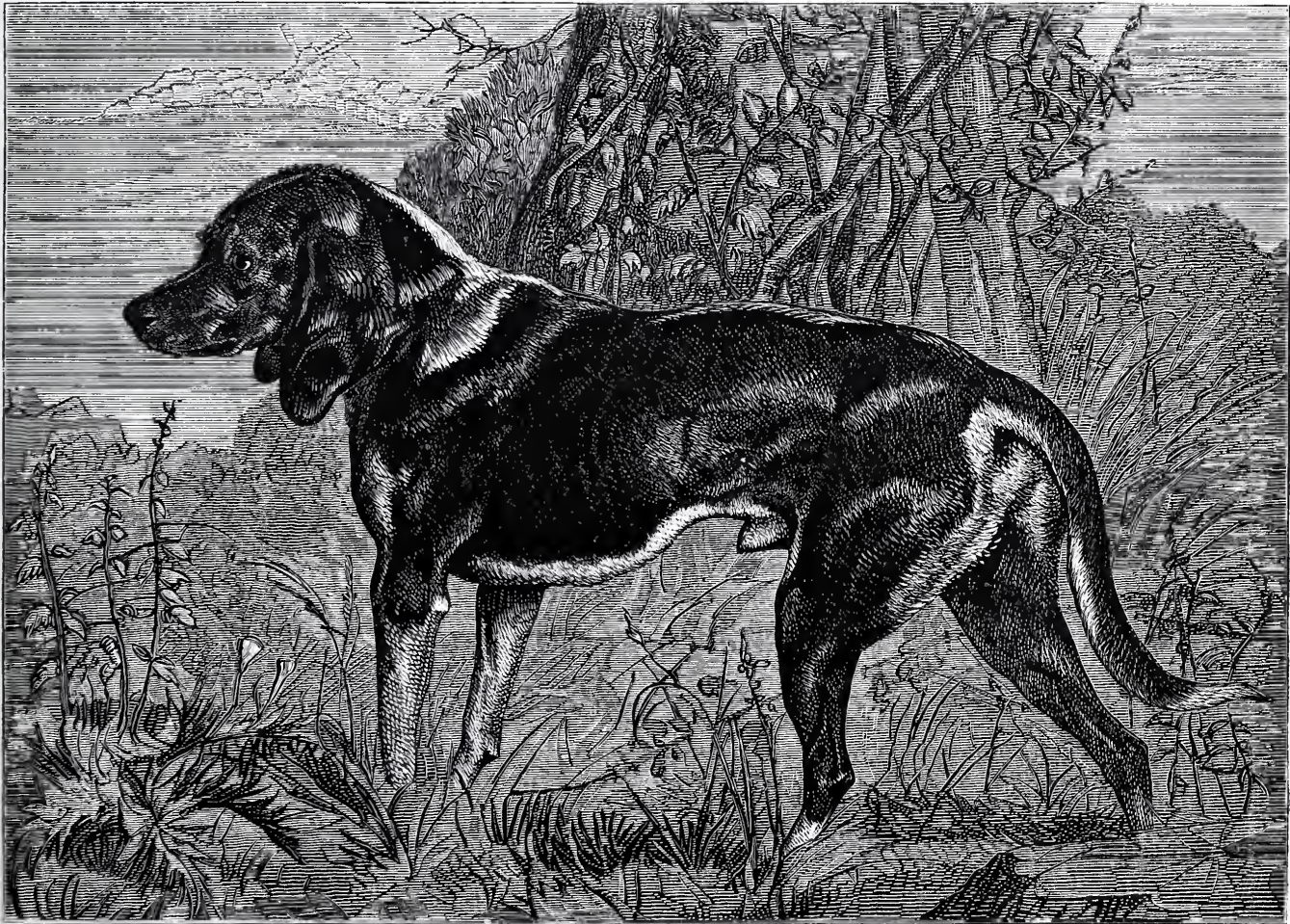
## STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.



HE engraving on this page is from an early but clever sketch, in water colours, of a 'Beagle,' a class of hunting-dogs which, years ago, were great favourites with sportsmen as harriers: in our younger days we lived in the neighbourhood of a pack of beagles, and have often seen the little animals in full cry over the fields after a hare. In the background of the sketch is the outline of a hill, on which stands a windmill in the midst of a clump of trees.

With the exception of 'The Stray Shot,' we know not that Landseer ever painted a picture more painfully suggestive than 'The Otter Hunt,' as it is called in Mr. C. G. Lewis's large and fine engraving, but which, when exhibited in the Royal Academy

in 1844, was entitled 'The Otter Speared;' the original sketch for it, a large outline drawing in sepia, occupies the next page. But the finished painting shows the wretched otter even more repulsively, if that be possible, than we see it here, for in the agony of impalement the poor animal has twisted itself round, and is biting spasmodically at the hunter's spear. Could one but get rid of this distressing feature of the picture, the work would give pleasure instead of pain, for skilfulness of composition, faithful expression of canine character, and remarkable brilliancy of colour: it may, in fact, be regarded as one of the most important productions of its kind which Landseer ever sent forth from his studio. The painting, however, shows several deviations from the sketch; the horse does not appear in the



*A Beagle.—Lent by Messrs. Agnew, Waterloo Place.*

former, but in its place is the trunk of a tree, rather more to the right, and carried up higher, so as to aid the pyramidal form of the composition; the head of the huntsman, a younger man than him in the sketch, is looking upwards at the otter, and not down on the dogs; in these also is some alteration, while the cottage and trees on the right have no existence in the painting.

NOVEMBER, 1876.

The 'Eagle' is from a highly-finished water-colour drawing, one of a series of seven, which were engraved in 1852-8, for Landseer's own work, "The Forest;" the whole of these drawings were sold at the artist's sale to Messrs. Agnew for the sum of 828 guineas, though they are no larger than our engraving. The copyright in them is held by Messrs. Henry Graves & Co.,



who permit us to introduce the print here. Two others of the set, 'The Advance' and 'The Retreat,' we published in the earlier numbers of last year's Journal. The 'Eagle' is represented as having lighted on a dead deer, which probably has fallen over the rocks and been killed: the ravenous bird is feasting luxuriously on the animal, and, as is its custom, devours first the

entrails. The subject is far from being an agreeable one, but the eagle and all the accessories are beautifully painted.

'Shakspeare's Cliff' is from a drawing in coloured chalks on grey paper, made, it may be supposed, in 1840, when Landseer was enjoying the sea-breezes on the south-eastern coast of the island, at Hastings and elsewhere: some of his sketches made



*The Otter Hunt (1844).—Lent by John Knight, Esq., Kensington.*

in the last-named place we have already engraved. That of the famous historical cliff at Dover shows nothing more than a bare representation of nature, without much attempt to invest the spot with pictorial interest by the introduction of figures or any other objects that would relieve the nakedness and desolation of the scene. Huge boulders of discoloured chalk lie promiscuously huddled together, as they may have fallen from the

cliff, and a few sea-birds are flying about, the only signs of life. But the sketch is very carefully and faithfully pencilled, and has much the appearance, at a short distance, of being painted in water colours. It may be assumed that after his visits to Hastings the painter crossed over from the latter place to France, whence he commenced, in 1840, his continental tour.

In 1831 Landseer was in Scotland, where he made several

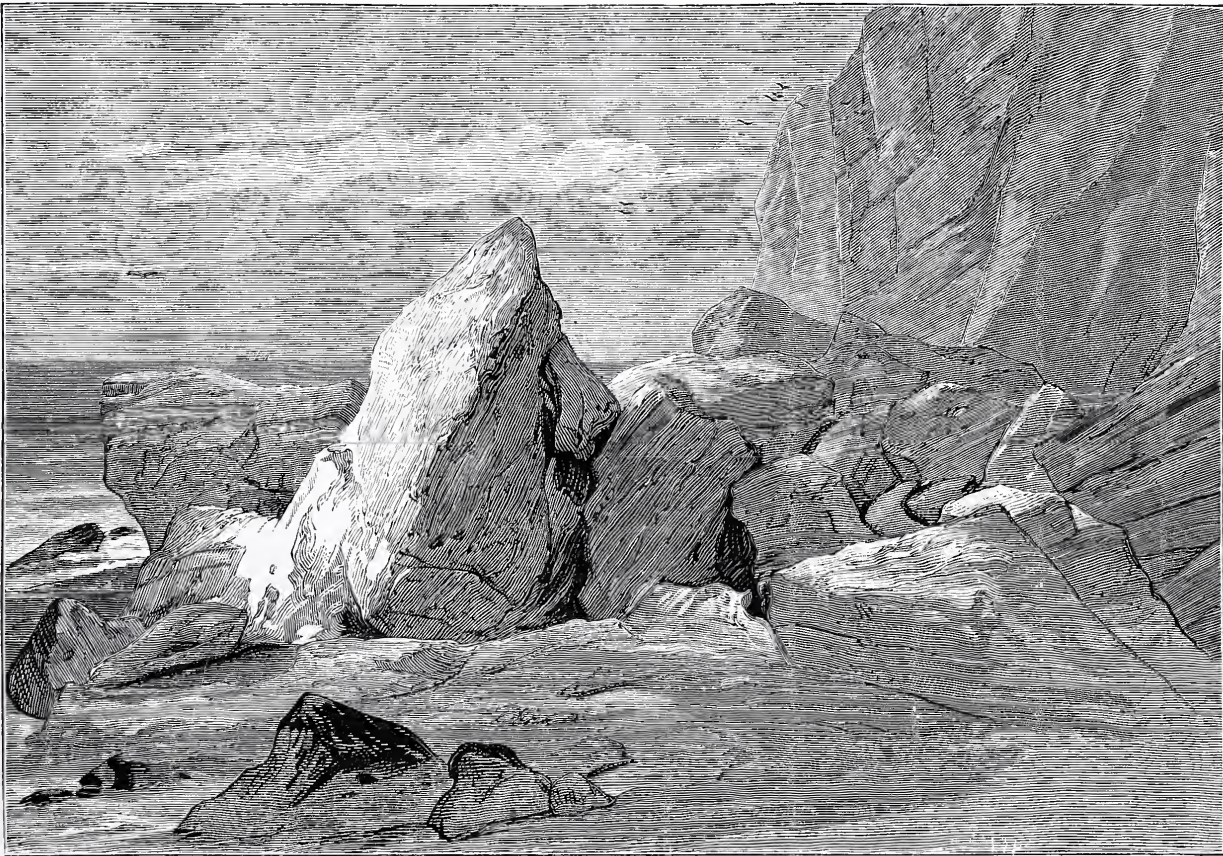


drawings, some of which were engraved subsequently for the "Waverley Novels." The portraits of Scott, engraved here,



*An Eagle (1852).—Lent by Messrs. Agnew, Waterloo Place.*

simply scratched off with pen and ink, must have been done then; rough as they are, there is no mistaking their individu-



*Shakspeare's Cliff, Dover (1840).—Lent by George Gurney, Esq., Eastbourne.*

ality: the profile on the left side of the page was etched by W. J. Mayor, and published in 1832; the other, so far as can be



ascertained, was never made public till its appearance in the gallery of the South Kensington Museum, where both now are.

The last engraving, 'A Market Scene,' from a drawing in water colours, is certainly among the most attractive compositions of



*Sir Walter Scott (1831).—From Sketches in the South Kensington Museum.*

its kind we have ever seen from the hand of Landseer: it was sketched on the continent when, as just stated, he visited France

and Belgium in 1840: the drawing was sold at Christie's under the title of 'A Market Scene at Aix-la-Chapelle.' The



*A Market Scene (1842).—Lent by Messrs. Agnew, Waterloo Place.*

market is held near a fountain, round which are grouped numerous figures, the foremost of whom are most effectively and graphically disposed, and intent on business matters. On the

left is a dealer in fruit endeavouring to tempt a would-be purchaser; on the right is a fishmonger: between these groups is the poultry-dealer, &c.

J. D.



## THEATRES, THEIR CONSTRUCTION AND ARRANGEMENT.\*

By PERCY FITZGERALD, M.A., F.S.A.

## CHAPTER VIII.



WE are so accustomed to see the stage projecting into the body of the house, that we do not notice how it interferes with symmetry, and, as will be shown presently, with effective lighting. The pillars of the proscenium have now invariably their bases on the wooden floor, whereas on any architectural principle they ought to

start from the level of the pit; while the stage should be treated merely as a platform erected between, and supporting nothing but the performers. This would be on the theory that pure acting and merely intellectual pleasure was sought. It must be admitted, however, that under the modern conditions of the theatre something very different is required; and the stage, instead of being a platform for recitation, is a sort of *terra firma* on which enormous structures are reared, and the most massive concrete formations presented. Yet even on this supposition we cannot get rid of the idea of "a stage;" and the view from the *salle* is still as of something *raised*, which idea is entirely owing to its projecting forward into the body of the house. It might indeed be said that when the stage is dealt with in this improper way, and leaves its own domain to intrude among the spectators, it ceases to be a "stage," or platform, and becomes a floor, joined to that of the *salle*, and is often quite substantial enough to bear pillars and arches. But were it treated legitimately, and not allowed to thus intrude, the pillars ought to start from the floor in front of the stage. In this case the arch might be considered as the fourth side of the *salle*, and through which we see the performance; whereas, in the first case, that of the projecting stage, the wall becomes that of a separate building. So much for this point.

That we have gone back, instead of advancing, in the art of theatre building, seems only too certain. Houses of ambitious and pretentious character are reared by the municipality or the state; but size and meretricious decoration does not produce effect, nor even the effect of size and beauty. More curious still, some of the largest houses are the least roomy; and this is no doubt owing to a want of appreciation of the principles we have been examining. Thus the great theatre of La Scala at Milan, whose area would appear to be nearly double that of Drury Lane, holds no more, owing to the arrangement of boxes; while the new theatre at Vienna, the last built before the French Opera House was opened, and which is stated to be the largest house in the world, actually holds less than the Theatre Royal, Dublin. M. Garnier was furnished with returns from all the leading theatres of Europe, based on exhaustive queries, carefully drawn up, as to the dimensions, arrangement, and other matters of interest. Though these have not been abstracted, it is possible to deduce from them some curious conclusions. It might be thought that in a house laid out in boxes there would be a great loss of space; but this makes little difference in such a comparison, as a box may be assumed to hold an indefinite number of sitting and standing persons, invited by the owner. The "great theatre of Berlin" only receives 1,736 persons, and the San Carlo at Naples, which is perhaps the oldest of all the theatres, having been built in 1737, would probably contain about the same number as La Scala.

The surprise, however, is in the case of the Dublin Theatre, which stands fifth in the list of forty or fifty important European theatres. This is entirely owing to the admirable disposition of its seats; and it is a frequent boast that in every one of these seats good view and good hearing can be obtained. It was built at a time when the science of theatres was studied, and

when books were written on the subject: now a builder or a decorator will contract to do the work. Nothing can be more effective than its bold and spacious proscenium, which of course entails scenery of a spacious kind, and thus give a freedom and nobility to the play itself. Stage-land should be viewed through some such noble opening, not through a mean frame. Behind should be a spreading, open stage, not one of those squeezed, cupboard-like areas which destroy all romance and delusion. The following is a comparative view of the capacity of most of the leading houses, which has been prepared from the returns obtained from M. Garnier:—

	Persons.		Persons.
San Carlo . . . . .	3,000	Antwerp . . . . .	1,830
Drury Lane . . . . .	3,060	Paris (Old Opera). . . . .	1,783
La Scala (Milan) . . . . .	3,000	St. Petersburg (Grand	
Covent Garden . . . . .	2,500	Theatre) . . . . .	1,773
Dublin . . . . .	2,490	Stuttgart . . . . .	1,750
Vienna . . . . .	2,406	Berlin . . . . .	1,736
Munich . . . . .	2,300	Mayence . . . . .	1,675
Lisbon . . . . .	2,000	Hamburg . . . . .	1,600
Genoa (San Carlo) . . . . .	2,000	Copenhagen . . . . .	1,400
Turin . . . . .	2,000	Bordeaux . . . . .	1,300
Venice (Fenice) . . . . .	2,000	New Opera House on	
Hanover . . . . .	1,900	the Embankment . . . . .	2,000
St. Petersburg Marie.	1,840		

A very ingenious writer—to use the expression common in the last century—has laid down some good principles that should guide the arrangement of the interior of a theatre. He thus speaks of that curious mode of disposing the boxes to which allusion has been already made:—"There is yet a better manner of arranging the boxes, and for which invention we are indebted to Andrea Sighizzi, the scholar of Brizio and Dentone; he was the predecessor of Bibiena; his method, though, had been approved and made use of even by them. The plan he followed was, that the boxes, according as they were to be removed from the stage towards the bottom of the theatre, should continue gradually rising by some inches one above the other, and gradually receding to the sides by some inches; by which means every box would have a more commodious view of the stage, and the light of one could not be intercepted by the other, especially if the partition that separates them were made pervious in a racklike form, as may be seen in the Formagliari Theatre at Bologna, finished in this manner under the direction of Sighizzi. The boxes, be they ever so well arranged, have yet one fashionable vice to get rid of, viz. those ornamental parts that have too much *relievo*, too many swellings and sinuous cavities; because the voice, by such inequalities, is reverberated irregularly, and in part lost. For ever be banished from the interior part of a theatre that kind of ornamenting which represents the orders of architecture: a pedantic affectation devolved to us from the fifteenth century, at which period no scrivener's office, or even a family cupboard, was made without being ridiculously adorned with all the orders of the Coliseum: but such misplaced decorations are not suitable to a theatre. The pilasters and columns that are made to the boxes, as their elevation can be but of a few feet, present a bad appearance; they seem dwindled into pygmies by losing so much of that loftiness and dignity which is their natural right. The ornaments above, although the cornices be architraved, are too high for the size of simple boxes; besides, their purpose is nothing more than to separate one range of boxes from another. But this is not all that is exceptional here, for as to act conformably to the laws of architecture, it is necessary to give to the upper ranges a greater air of lightness, what the Italians call *Sveltezza*, than to the inferior; consequently the boxes must be

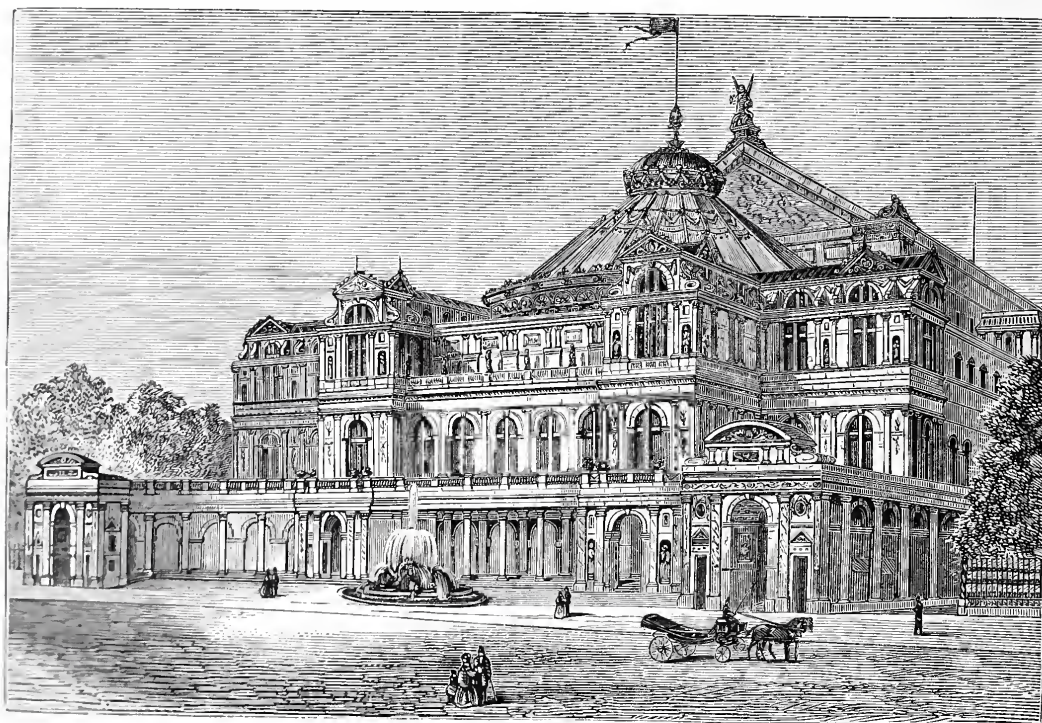
Continued from page 295.



different in height, whence the internal part of the theatre is made like a semi-zone, or tower; and thus, without any necessity, the spectators in the uppermost range of boxes are quite thrown out from the point of view, which is settled by the middle box in the first range; or else there will be but few ranges of boxes made, and thereby a great space will be lost. I would have the props of the boxes to be made very slender, having but a small weight to support. Let the ornaments above be narrow and confined, but in all the parts of a light and delicate workmanship. In fine, the architect's principal care should be to leave no article unremedied that might any way tend to impede the view; and at the same time to let no gaping chasm appear, by any space remaining unoccupied and lost to every serviceable purpose. Let him also contrive that the audience may appear to form a part of the spectacle to each other, ranged as books are in a library. For producing such an effect, no better example can be proposed than the theatre of Faunus, admirably designed by Jacopo Torelli, who, in the last century, having passed many years of his life in France, was afterwards ennobled by his country. An architect will find opportunities of displaying his talents and judgment in directing the workmanship, as

well as the ornamental part of the boxes, and of the rest of the theatre. That artist will justly merit our praise who will order the carving in wood to be light, but with taste at the same time; and he will be indulged in displaying all the pomp and magnificence of his art on the outside, in galleries, niches, balconies, &c. I have seen two plans in Italy, wherein no article was wanting, even for modern dramatic representations, yet all the majesty of the Grecian theatre was preserved. One of them was the performance of Tommaso Temanza, a man of extraordinary merit, and who, by his writings, has given new life to Sausovino and Palladio; the other was the production of the Conte Giralomo dal Pozzo, who, by his works, has revived in Verona, his native country, the grateful memory of Samnichele. The theatre, which was dedicated some years ago in Berlin to Apollo and the Muses, does not fall far short of their idea, and is ranked among the first-rate ornaments of that imperial city."\*

There are some minor points in the disposition of the house which have yet to be touched upon: one of these is the position of the royal, or state box. In England, and in the modern foreign theatres, it is almost invariably placed on the left, or O.P. side, next the stage. There is in this choice a certain



*The Original Design for the New Opera House on the Victoria Embankment.*

distinction on the ground of its being the most favourable and *recherché*, the stage boxes being always found desirable. In the old state theatres the place of honour was in the centre, and a sort of alcove, handsomely fitted, made a feature in the architectural arrangement. M. Garnier objects to the inconveniences of this system, which are certainly serious, as the circulation in the corridor outside is interrupted to furnish the various saloons, &c., behind the box. On the other hand, there is a want of symmetry in having a single box, with conspicuous decorations, at one side only of the circle. Again, it is perhaps the worst place in the house for appreciating theatrical effect, however convenient for access to the stage, and for other advantages of seeing. As what really regulates the decision is something removed from dramatic enjoyment, or consideration for the symmetry of the house, the situation at the side may be assumed to be the proper room. The taste for privacy, for luxuriousness of accommodation, for places where smoking and refreshment can be enjoyed between the acts, or the visit to the *coulisses*

and to the director's room—these are matters which have more weight with princes than mere spectacular effect. As most of the grand houses are opera houses, there would be also a disadvantage in being at a distance from the stage. All these various incidents of enjoyment it would be impossible to secure at the centre of the house.

It might indeed be supposed that even royalties, should they attend the theatres, would be drawn by the entertainment itself, and not require that the luxuries of the palace should attend them for the few hours they are absent. Nothing could illustrate this exaggerated luxuriousness more than the arrangements contemplated under the Imperial *régime* at the new Paris Opera House, but which a severer taste fortunately interrupted. It will hardly be credited that the architect was called on to provide what amounted to a sort of palace for the accommodation of the Imperial party during its short stay. The idea was worthy of an effeminate Eastern sovereign. There was to be the grand saloon behind the Emperor's apartment, the Empress's rooms for the *suite* and for the servants, and coach-houses, with stabling, for the imperial horses; guardrooms for the *Cent*

\* Algarotti.



*Gardes*, and a post for the mounted escort. This was taxing the resources of the designer severely.\*

There can be no doubt that if visitors of state would be content with a reasonable luxury, sufficient accommodation could be contrived behind a box in the centre of the theatre, without any interference with the convenience of the audience. At the same time M. Garnier, who is always clear and sensible, and not *entêté* for his theories, explains that it is only on gala nights, on the occasion of the visit of sovereigns, that this central blaze of state is necessary, when the temporary arrangement of throwing several boxes into one, and fitting up canopies, &c., can be attempted. On ordinary nights there would be a sense of desertion from such great recesses being unoccupied.

One of the most difficult questions now arises, how is the great *salle* of some huge theatre to be effectively lighted? M. Garnier has worked out the true principle in a very interesting way. As may be conceived, there can be but two methods, either by a great light in the centre, or by a number of small lights all round. To both modes there are objections, which will easily suggest themselves. To light a hall of vast dimensions with a central lamp, the chandelier must be of corresponding power and size, must be hung low, and will intercept the view.

The same objections, with some others of a minor kind, may be taken to a series of smaller lights hung round, or attached to the panels of the boxes. If they light the boxes beneath, the glow, or mist, from the flames, rises up and beats on the faces of those above, and the light and heat interfere with the view and comfort. If they are hung out too far, the branches themselves shut out the stage. In short, a great hall, to be lit effectively, must have an immense lamp, or a vast number of small ones, which, however hung, *must* interfere with the view.

This difficulty has set the ingenuity of our architects to work, who have to contrive a lamp of such a kind that it does not interfere with the view, and yet is brilliant enough to light the whole *salle*. This, in short, is the ever-to-be-abhorred "sun-light," *Sonnenbeleuchtung*, which is so much in vogue in our theatres. This detestable invention is repugnant to all notions of stage effect, and brings us back to the prosaic tone of light with fatal effect; it really suggests the coarse flame of fire-light, and illumines with a hot glare the texture and very blemishes of all that it plays on. Neither does it light up the *salle* any more than a furnace does the workshop. In its own immediate range there is an excessive glow and glare, but its



Old Drury Lane Theatre.

yellow beams play but languidly on the rest of the house; while it casts coarse shadows on all that it does not reach. As it is fixed in the ceiling, all the roofs and backs of the boxes are thrown into the blackest shade. Nothing is more effectual in vulgarising and disfiguring a pretty house; and there are few theatres in the kingdom not thus hideously illuminated.

All who have attended the great Châtelet Theatre will recall

\* It is worth while quoting these almost insane requirements from the official programme. They give a perfect idea of the insensate folly of the later days of the Empire, and would have interfered with the effect of the building, as such demands quite cramped the architect. "A box at the front of the stage; the staircase leading to it to be easy, and composed of the smallest number of steps. The provision for attendance to consist of an antechamber, or guardroom; a parlour for the officers-in-waiting; a grand saloon; a small private drawing-room for the empress; dressing-rooms, vestiaries, &c. All these different rooms were to be entirely separated from the rest of the house. The hall leading to the staircase was to be wide, and constructed so as to be easily reached. The porch conducting to this to be large enough to receive the carriage of the chief-of-state, besides the two court carriages and the escort. Near to this porch were to be a coach-house large enough to contain three carriages with their horses, and stables for the outriders' horses; a guardhouse and stables for the escort picket (twenty horsemen and an officer); a guardhouse for an infantry picket (thirty men and an officer); a guardhouse for ten horse-guards (*Cent Gardes*), and stables for their horses; a room for the servants (about fifteen or twenty persons)." In short, accommodation for one hundred and fifty persons, fifty horses, and several carriages.

the enormous transparent ceiling which covers in the entire *salle*. This idea was no doubt suggested by our House of Commons, where the lamps are virtually *outside* the house, and all heating and flame is avoided. The whole theatre is thus filled with a subdued light like that of the setting sun. Yet there are the gravest objections to this: first, as may be imagined, the enormous cost; a cost yet more enhanced by the fact that a third of the light was supposed to be intercepted by the tinted glass. Above all, there was something *bizarre* in so vast a building being covered in after so *mesquin* and greenhouse-like a fashion. Again, the sound of the voices was said to be affected by this strange reflector, though it must be confessed the present writer never noticed that it was inferior to that of other houses. Finally, the enormous waste of glass, and the general apparatus itself, was altogether out of proportion to what was sought. At the French Vaudeville a sort of illuminated semicircle is adopted, and at the Gaieté a number of fantastic engines of the same kind at intervals over the ceiling, something after the fashion of our Princess's. All these are mere extravagances and freaks, not worthy certainly of serious discussion, as in such cases the experiment is never likely to be made more than once.



## THE DULWICH GALLERY AT BETHNAL GREEN.

THE world-renowned Dulwich pictures—brought together by Noel Desenfans for the unlucky King Stanislaus of Poland, but through that monarch's misfortunes left on the collector's hands, and bequeathed by him to Sir Francis Bourgeois, R.A., who afterwards presented them to the governors of Dulwich College, under whose care they came in the year 1814—have been removed for a short time from the gallery built for them by Sir John Soane, which needs alterations and repairs, and are to be housed for a time in the galleries of the Bethnal Green Museum, where they will be more accessible than hitherto. At Dulwich the pictures were mixed up in a very irregular manner, but the Bethnal Green authorities have very wisely arranged them in schools—British, French, Spanish, Italian, Dutch, and Flemish. The collection is very strong in Dutch and Flemish pictures, among the more remarkable being Rembrandt's 'Servant Maid,' one of the most beautiful of his works; Holbein's 'Portrait of an old Burgomaster;' Rubens's 'Venus, Mars, and Cupid,' and 'A Shepherd and Shepherdess;' Vandyke's 'Lady Venetia Digby,' and 'Madonna and Infant Saviour;' many beautiful landscapes by Cuyp; Gerard Dou's 'Woman eating Porridge,' and 'Lady playing on a Spinnet,' two exquisitely-finished works; examples of Teniers, father and son; Wouwerman's 'Return from Hawking;' Hobbema's 'Watermill;' and Karel du Jardin's 'Landscape with Cattle and Figures.' The more remarkable of the Italian pictures are—the beautiful sketch by Titian for the grand picture of 'The Rape of Europa,' which was hung in the Old Masters' Exhibition at the beginning of this year; two decidedly weak productions of Raphael, which are worth notice for their very weakness; Andrea del Sarto's 'Holy Family;' Paul Veronese's

'Portrait of a Lady,' and 'St. Catherine;' Guido's 'St. John in the Wilderness;' Salvator Rosa's 'Soldiers Gaming;' and Carlo Dolci's 'Mater Dolorosa.' Of the French school are several landscapes by Claude; Nicholas Poussin's 'Inspiration of a Poet,' and 'Education of Jupiter;' Watteau's 'Fête Champêtre,' and 'Bal Champêtre.' The collection is especially fine in its Murillos and Velasquez, possessing a magnificent 'Philip IV.' by the latter, and 'The Flower Girl,' 'The Three Peasant Boys,' and 'The Two Peasant Boys,' of the former. The English school is not very largely represented in the collection. Reynolds appears in the fine *replica* of 'Mrs. Siddons as the Tragic Muse' (in the Grosvenor Gallery), 'The Prophet Samuel,' and 'Portrait of Himself' (in his broad-rimmed spectacles), besides some examples of inferior consequence. Gainsborough has 'Mrs. Sheridan and Mrs. Tickell' (a lovely work, and it was rarely indeed that Gainsborough obtained so beautiful a subject as Mrs. Sheridan), and 'Mrs. Moody and her Children.' R. Wilson's 'Cascatella' is as pure and sweet in colour and composition as anything he ever painted. If only for mere gratitude, the works of Sir Francis Bourgeois, R.A., should be examined, for he has indeed been a benefactor to Art in this country. And visitors to Bethnal Green should procure at the bookstall the descriptive catalogue of the Dulwich pictures, compiled with great care and ability by Mr. Sparkes, chief of the Art Department at Dulwich College, and now holding a very important appointment at South Kensington Museum. It is one of the cheapest shilling's-worth ever issued, and contains a full account of the foundation of the Dulwich Gallery, besides giving brief biographies of every painter represented there. A notice of this catalogue appeared in the *Art Journal* for June.

## THE WOOING OF HENRY V.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

W. F. YEAMES, A.R.A. Painter.

W. GREATBACH, Engraver.

SHAKESPEARE gives a humorous account of the courtship of Henry V. After the battle of Agincourt, as we learn from the history of the period, one of the conditions of peace with the French king, Charles VI., was that Henry should have in marriage the Princess Katharine, daughter of the latter: he requests the French monarch, who with his queen and daughter are about to leave the apartment in the palace where state affairs have been discussed, to allow the princess to remain:—

"Yet leave our cousin Katharine here with us,  
She is our capital demand, comprised  
Within the fore-rank of our articles."

*King Henry V., Act v., Sc. 2.*

The two are accordingly left to themselves, with the exception of Alice, one of the princess's ladies-in-waiting. Henry has but little knowledge of the French language, and neither Katharine nor her attendant can speak much English: the royal wooer therefore finds it not an easy task to enter upon the delicate matter upon which he desires to speak with her. He begins, however, very properly, with a compliment to the lady:—

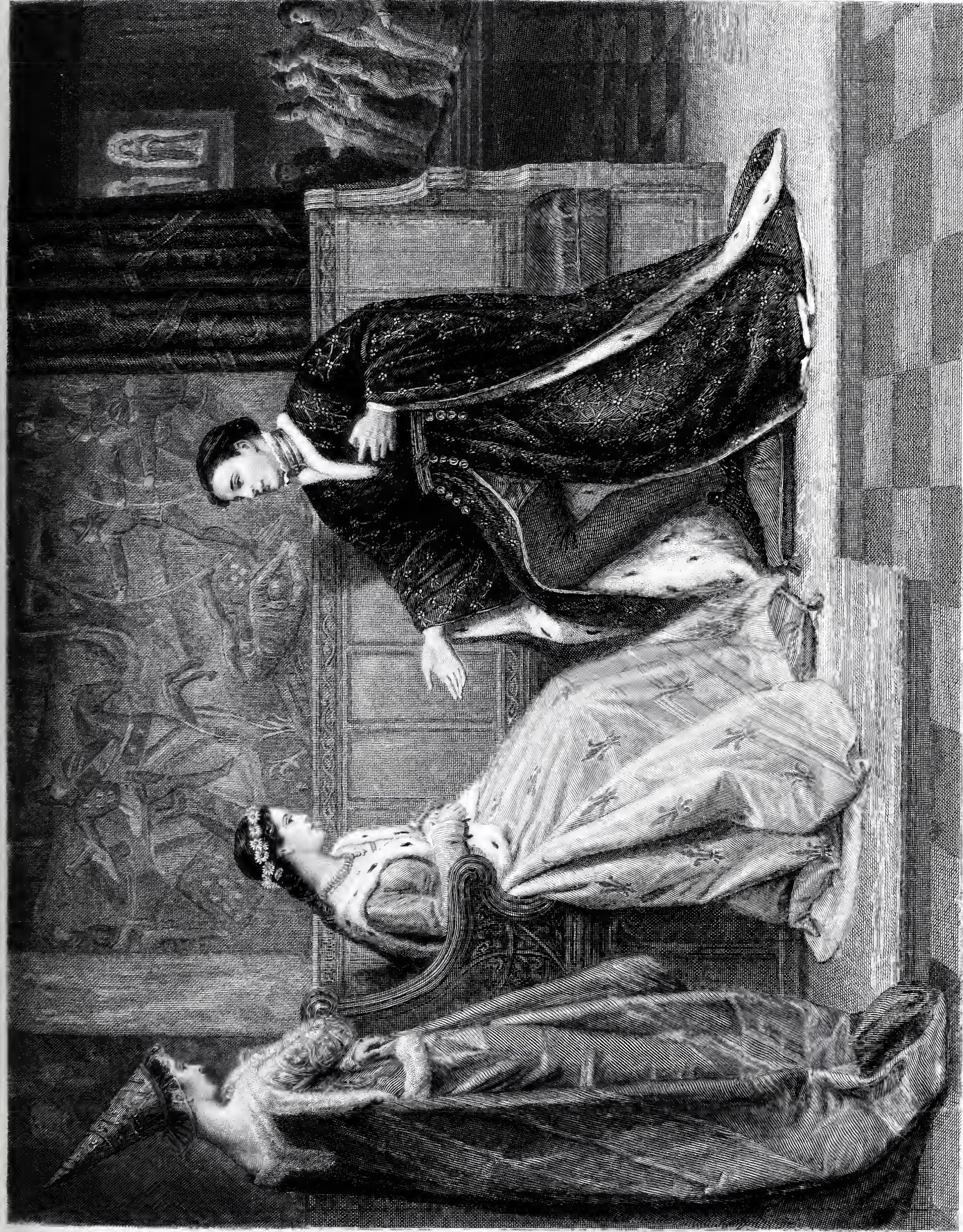
"Fair Katharine, and most fair!  
Will you vouchsafe to teach a soldier terms  
Such as will enter at a lady's ear,  
And plead his love-suit to her gentle heart?  
*Kath.* Your majesty shall mock at me. I cannot speak your England.  
*K. Hen.* O, fair Katharine, if you will love me soundly with your French heart, I will be glad to hear you confess it brokenly with your English tongue. Do you like me, Kate?"

*Kath.* Pardonnez moy, I cannot tell vat is—like me.  
*K. Hen.* An angel is like you, Kate; and you are like an angel.  
*Kath.* Que dit-il? que je suis semblable à les anges?  
*Alice.* Ouy, vrayment (sauf vostre grace) ainsi dit-il.  
*K. Hen.* I said so, dear Katharine, and I must not blush to affirm it.  
*Kath.* O bon Dieu! les langues des hommes sont pleines des tromperies.  
*K. Hen.* What says she, fair one? that the tongues of men are full of deceits?  
*Alice.* Ouy; dat de tongues of de mans is be full of deceits: dat is de princess."

And thus the conversation goes on till it comes to a satisfactory termination by the princess accepting the offer of his hand and crown, if "it shall please *de roy, mon pere.*"

The conqueror at Agincourt certainly appears in a far less attractive character, pictorially, as a lover than he would as a soldier armed for the battle: the situation is a novelty to him, and he scarcely seems to know or care how to plead his suit gracefully, as becometh royalty. Shakspeare makes him say, "Give me your answer: i' faith do, and so clap hands and a bargain;" this seems to be the point Mr. Yeames has chosen for his picture. The princess, a pretty girl, of course understands the object of the interview; and, equally of course, appears not to comprehend, and casts her eyes down with due maiden modesty. We should have preferred Alice without her extinguisher cap; it is not a picturesque object by any means. In the background is a glimpse of the members of the French court, the King and Queen of France, the King's brother the Duke of Burgundy, and others, who have left the room where the lovers are seated.





W. F. YEAMES. A. R. A. PINX'T

W. GREATBACH. SCULPT

THE WOOING OF HENRY V.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.







## OBITUARY.

JOHN FREDERICK LEWIS, R.A.

WE shall miss in future from the walls of the Royal Academy a class of pictures which for originality and interest of subject, elaboration of treatment, and splendour of colour, met with universal admiration. They were the works of Mr. Lewis, whose quite recent retirement from the ranks of the Royal Academicians, to be placed on the list of honorary members, was only the prelude to his decease, for he died, at his residence, Walton-on-Thames, on the 15th of August, in the seventy-second year of his age.

Mr. Lewis, born in London, and in the same house in which Sir E. Landseer first saw the light, was the son of the late F. C. Lewis, an excellent landscape painter, but best known as an engraver, in which profession he desired to educate his son, but the boy preferred painting; and a story is told that the father consented to allow him to follow his inclination, provided he painted a picture that found a purchaser in any London exhibition. Young Lewis, who was then not fifteen years old, sent one to the British Institution, which was bought by George Garrard, A.R.A., and thus obtained his desire. Like Landseer, with whose family the Lewises were intimate, and who doubtless influenced his taste, his earliest studies were made in the menagerie of Exeter Change; his sketches of the animals there he sold to Northcote, then one of the oldest members of the Academy, and they gained the special notice of Sir Thomas Lawrence, also an intimate friend of the family, who engaged the young artist to draw for him during a whole year; he did so, and also etched a number of the sketches, which were published by W. B. Cooke, of Soho Square. Some of his earliest exhibited paintings were of animals, his first large work being 'Deer-shooting at Belhus, Essex,' painted at seventeen years of age: these pictures found ready purchasers.

But Lewis was not destined to appear even as the friendly rival of his associate Landseer: he abjured the animal world, and for a long time oil-painting, and adopted water-colours: he was admitted into the Water-Colour Society about 1828, and exhibited there an important picture, 'Highland Hospitality.' Having two or three years previously visited Germany and the North of Italy, the result of which was a few pictures associated with those countries, he set off for Spain in the summer of 1832, staying a considerable time in Madrid, where he made copies, in water-colours, of many of the paintings by the old Spanish and Venetian masters: these copies, to the number of sixty-four, were purchased by the Royal Scottish Academy, in 1853, for a large sum, and they now serve as examples for the students of the Edinburgh School. But other Spanish cities besides Madrid were visited by the artist—Toledo, Granada, Cordova, Seville, &c.; and, from sketches made in these places, emanated the large lithographic publication known as 'Lewis's Spanish Sketches.' From Spain he went to Tangiers.

This tour worked a complete revolution in his mind; henceforth the character of his works acquired for him the cognomen of "Spanish Lewis:" the drawings he exhibited at the Gallery of Water-Colour Painters being scenes relating to Spain. But in 1841 he found another sketching-ground, yet somewhat analogous to his last, for in that year he went to the East, where he remained nearly ten years, making Cairo his headquarters. Soon after his return to England he recommenced oil-painting, of scenes in Egypt and Arabia, and became known, after some time, as "Eastern Lewis;" the first of this class of subjects, in oils, 'An Armenian Lady, Cairo,' was exhibited at the Academy in 1855; and in the following year he contributed 'The Greeting in the Desert, Egypt.' He had previously exhibited several of his Eastern pictures at the Gallery of Water-Colour Painters, of which society he was, in 1855, chosen president on the death of Copley Fielding, but resigned both it and the membership in 1857, when he enrolled his name as

a candidate for Associate of the Royal Academy, to which he was elected in 1859; in 1865 he was elevated to the rank of Academician, filling the vacancy caused by the death of David Roberts, who also owed so much of his high reputation to work done in Spain and the East. Mr. Lewis was also an honorary member of the Royal Scottish Academy.

Even had we space at command, it would be almost a work of supererogation to attempt any detailed notice of pictures so well known and so justly appreciated as are those of Mr. Lewis. From the commencement of his Spanish subjects down to the present year—for he had three works in the last Academy Exhibition—his works arrested public attention and fixed it: they were perfectly unique of their kind, and thus opened quite a new field for the observance and admiration of the lovers of Art. More than twenty years ago, when he was but little known as an oil-painter, Mr. Ruskin wrote thus concerning him:—"I believe John Lewis to have done more entire justice to all his powers (and they are magnificent ones) than any other man amongst us. His mission was evidently to portray the comparatively animal life of the Southern and Eastern families of mankind. For this he was prepared, in a somewhat singular way, by being led to study, and endowed with altogether peculiar apprehension of, the most sublime characters of animals themselves." And then, after alluding in the most complimentary terms to Lewis's early drawings of animals, the writer proceeds:—"Since then he has devoted himself to the portraiture of those European and Asiatic races among whom the refinements of civilisation exist without its laws or its energies, and in whom the fierceness, indolence, and subtlety of animal nature are associated with brilliant imagination and strong affections. To this task he has brought, not only intense perception of the kind of character, but powers of artistical skill like those of the great Venetians, displaying at the same time a refinement of drawing almost miraculous, and appreciable only as the minutiae of nature itself are appreciable, by the help of the microscope. The value, therefore, of his works, as records of the aspect of the scenery and inhabitants of the South of Spain and of the East, in the earlier part of the nineteenth century, is quite above all estimate." It may be doubted whether any one intimately acquainted with the works of John Lewis would be inclined to dispute the opinions expressed by Mr. Ruskin.

## WILLIAM LINTON.

Another painter, who had reached a very venerable age, but for many years has been lost to the public, has also passed away: Mr. W. Linton died in the eighty-sixth year of his age on the 18th of August, where he had long resided, at St. John's Wood. By a singular coincidence, our readers who will take the trouble to refer to the *Art Journal* for 1858 will find, under the title of "British Artists," the names of W. Linton and J. F. Lewis, following each other in immediate succession; and now we record the deaths of both on the same page. The former, born at Liverpool, about the year 1790, was an excellent landscape painter; in his earlier time his subjects were taken from the scenery of England, especially that in the vicinity of the lakes; but his best and most appreciated works are, like some of those of Lewis, identified with the East, and are treated ideally. Such are his 'Embarkation of the Greeks for the Trojan War,' a 'Greek Armament,' 'Venus and Æneas,' 'Jerusalem at the time of the Crucifixion,' 'Marius at Carthage;' more literal are 'The Temple of Jupiter, Athens,' 'Temple of Pæstum,' 'The Temple and Acropolis, Corinth.' Many of his landscapes represent scenery in Italy, Sicily, and Calabria.

Mr. Linton took an active part in the foundation of the Society of British Artists in Suffolk Street, where the larger number of his earlier pictures were exhibited, including his famous Greek compositions; but his works were also seen at the Royal



Academy and the British Institution. In 1853 he published a small volume on a subject to which he had long paid much attention, "Ancient and Modern Colours, from the earliest periods to the present time, with their Chemical and Artistical Properties;" and in 1857 appeared his "Scenery of Greece and its Islands," illustrated by fifty engravings well executed on steel by himself. We understand he has bequeathed his large and fine picture of the 'Temple of Paestum' to the National Gallery.

#### JOHN SKINNER PROUT.

We regret to report the death, on the 29th of August, of this artist, many years a member of the Institute of Water-Colour Painters. He was a nephew of Samuel Prout, and, like him, was born at Plymouth, where he began in early life to follow the footsteps of his famous uncle, adopting architectural views as the objects of his pencil. Skinner Prout's "Antiquities of Bristol," "Antiquities of Chester," and "Castles and Abbeys of Monmouthshire"—the two last folio volumes, and all of them published prior to 1838, if we remember rightly—testify to the industry and ability he evidenced in the earlier part of his career; nor were these qualities, always so necessary to success,

wanting when he commenced water-colour painting in right earnest, and wandered chiefly through the old towns of France, Normandy, and Brittany, in search of the picturesque. The ancient ecclesiastical and domestic edifices of these localities formed the staple subjects of the pictures he exhibited in the Gallery, Pall Mall; and, though widely different from similar themes painted by his uncle, they have a merit of their own which cannot fail to recommend them. About the period of his middle life Mr. Prout visited Australia, and remained there some years, bringing back to England a large collection of sketches of various kinds, made by him on that far-distant continent. A selection of these was exhibited a few years since at the Crystal Palace, and they show the artist as skilful in the representation of landscape—the wild and almost untrodden regions of nature—as in that of the streets and habitations of busy men. Very many of the Australian drawings have been engraved for Mr. Booth's "Australia," a most interesting illustrated work, published by Messrs. Virtue & Co. Mr. Prout had reached his seventieth year at the time of his decease.

[We have other notices in type, but they must be postponed for the present through want of space.]

### ART-NOTES FROM THE CONTINENT.

PARIS.—*The Monument of Regnault.*—Among the memorable Art incidents by which the present year has been signalised in France, the completion of the monument to Regnault is one with which, it may assuredly be affirmed, that universal sympathy concurred. The inauguration took place at the *Ecole des Beaux Arts*, on the occasion of the year's scholastic honours being distributed, and then, in an unusually crowded assemblage of veterans and young aspirants for the honours of palette and pencil. Many of the former paid a tribute of deep regret to the departed genius thus vividly commemorated, while the latter offered their tribute of emulative fellowship to him, from whose ashes could still be drawn the ardour of hope and inspiration. The claims of Henry Regnault to be thus shrouded in glories of the first class had been established beyond question. His brief career flashed, before all, with the brilliance of a new and great phenomenon. His remains could scarcely have been consigned to the cold earth, when an exhibition of exuberant variety and unequivocal originality startled his countrymen into wonder and astonishment. The monument to which we now allude has been the natural result; and it has, moreover, had the good fortune to be the creation of high artistic power, combined with a deep, spirit-stirring personal affection. It is, in truth, a memorial of great abstract beauty and of much touching significance. Its material is of the purest marble—emulative of the Parian—with the exception of the historic bronze bust of the hero-artist, which crowns the central *Cyphus*, and holds its bold commemorative projection. This is indeed a true likeness, in its lofty sternness of expres-

sion and in the costume of the plain soldier, in which he fought and in which he fell. Here, in front of the composition of this work, is most felicitously introduced a figure representing the spirit of young France, or the spirit of youth, aiming, in eager animation of action, to affix, as a memento, the golden branch of fame. This charming statue, in its expression and graceful flow of drapery, does great credit to the sculptor, M. Chapu, and has, indeed, been awarded a gold medal. The frontage of the monument is completed by a pillar on each side of the allegorical subject, on which are carved the names of those brother artists who, like Regnault, died for their country in its hour of deep disaster. Delicate leaflets of *immortelles* and poppies are touched upon the background surface of the structure, but it is done with a thoroughly delicate hand, and happily wholly escapes garishness. On the whole, a feeling of refined embellishment, free from sombre impressiveness, is the characteristic of this monument. It has been raised, not inappropriately, under the colonnade of one of the secluded courts of the *Ecole des Beaux Arts*—the Court of the Mulberry. There, in a quiet green retreat, it may be studied by artist or amateur, and many will retire from its contemplation feeling a cogent concurrence with these words of an eminent French critic:—"Il fut un artiste de fine race, un coloriste plein de vaillance, et ceux qui au début de sa vie si tôt brisée s'inquiétaient de son audace et discutaient son talent, sont aujourd'hui les premiers à reconnaître que l'école a perdu, le jour du combat de Buzenval, l'espoir, la possibilité du rajeunissement dont elle a tant besoin." The architectural portion is by MM. Pascal and Coquart.

### ART-NOTES FROM THE PROVINCES.

EDINBURGH.—Soon after the lamented death of the Prince Consort, a subscription was commenced in Scotland for the purpose of erecting in Edinburgh a national memorial of His Royal Highness, and a public advertisement invited competitive designs for the monument. In answer to this, a considerable number of sketches, to which several of the foremost artists of the day contributed, were sent in to the committee, and were publicly exhibited at the Royal Institution.

Out of the number six designs were chosen, and submitted to Her Majesty for selection, who, after consulting with the late Sir Charles Eastlake, P.R.A., chose one of three which Mr. John Steell, R.S.A., had supplied; it was, we hear, that the Queen herself had decided on before consulting Sir C. Eastlake; and the sculptor was commissioned to commence the work forthwith. On the 17th of August the monument was unveiled with much regal ceremony and splendour by Her Majesty in person,



who was accompanied by the Duke of Connaught, Prince Leopold, and the Princess Beatrice. The work stands in a conspicuous position in the city, one side of the pedestal facing George Street; it shows a colossal bronze equestrian figure, 15 feet high, of the deceased Prince in the uniform of a field-marshal, placed on a pedestal of polished red granite 17 feet in height. The horse is standing still, but the neck of the animal is gracefully arched as it bends its head in obedience to the action of its rider's bridle-hand. On each side of the square pedestal is a bronze bas-relief, designed and executed by Mr. Steell: one represents the 'Marriage of the Queen and Prince Albert'; opposite to it is a 'Representation of the opening of the Great Exhibition of 1851,' in which His Royal Highness took such active interest; one of the smaller bas-reliefs, at the end of the great pedestal, shows 'The Prince Consort distributing Rewards of Merit'; and its opposite, a scene typifying the happy domestic life of the Royal pair with their young children. All these panels are filled with numerous figures, comprising the several sculptural scenes. Then there are four subsidiary groups, which occupy as many square pedestals projecting from the angles of the basement: these, at the suggestion of Mr. Steell, were modelled and executed by other sculptors of the Scottish school: one, the work of Mr. J. Brodie, R.S.A., represents a peer of the realm in his robes, his lady, and a child, in the act of doing homage to the Prince Consort; another, designed by the late Mr. G. Maccullam, but finished by Mr. D. W. Stevenson, represents a working man and his family somewhat similarly engaged. By Mr. Stevenson is also another group emblematical of learning and the arts; and, lastly, is one by Mr. Clark Stanton, R.S.A., typifying the army and the navy. The general idea of these four groups is to present various classes of the community paying homage to the virtues of the "Good Prince Albert." Edinburgh has abundant reason to be proud of this fine work of Art: it is most creditable to the liberality of our northern countrymen; while the several sculptors, and especially Mr. (now Sir John) Steell—for Her Majesty graciously conferred on him knighthood, after the ceremony of inauguration—have materially added to their reputations by the satisfactory manner in which each has completed his labours on it.—Another statue, in honour of a less-exalted personage, but of a man whose fame is more than national, David Livingstone, was unveiled in Edinburgh on the 15th of August. It stands in East Prince's Street, and is the work of a very accomplished lady-sculptor, Mrs. D. O. Hill, relict of the late D. O. Hill, R.S.A. The figure, in bronze, presents the great African traveller in a commanding position, wearing a travelling costume, holding a Bible in one hand (a type of his missionary exertions), and an axe in the other, significant of Livingstone's cutting his way through the wilds of Africa. The pedestal on which the statue rests is from a design by Sir J. Noel Paton, R.S.A., the sculptor's brother. The statue was unveiled by the Lord Provost in the presence of the venerable Dr. Moffat, "the intrepid missionary and fellow-worker with Livingstone," and his father-in-law, who was accompanied, by numerous members of his family. Livingstone was born at Blantyre, near Glasgow.

BIRMINGHAM.—The Royal Society of Artists opened its "Autumn Exhibition" towards the end of August with a display of nearly 700 works, oil-paintings and water-colours. Among them were, as usual with provincial exhibitions, many which have already appeared in the galleries of the metropolis, as P. H. Calderon's 'The Nest,' V. C. Prinsep's 'A Bientôt,' J. B.

Burgess's 'Feliciana,' J. R. Herbert's 'King Lear disinheriting Cordelia,' W. P. Frith's 'Scene from Molière's *L'Amour Médecin*,' J. G. Millais's 'Over the hills and far away,' W. C. T. Dobson's 'The Offering,' G. H. Boughton's 'A Surrey Pastoral,' Sir F. Grant's 'Summer,' R. W. Macbeth's 'A Lincolnshire Gang,' with many others, which attracted favourable notice in London: several of the above were lent by their respective owners. There were also not a few works contributed by well-known painters of repute that had not been previously exhibited; but our space at command is so limited that we have no room even to point them out. The local artists were in good force; we may especially point out the works of S. H. Baker, F. H. Harris, C. W. Radclyffe, J. P. Pettitt, H. H. Horsley, H. T. Munns, A. E. Everitt, Secretary of the Society, W. H. Hall, J. Pratt, H. T. Munns, R. S. Bond, J. P. Fraser, G. Hicken, J. Pratt, &c., &c. The whole collection is said by the local papers to be the best, Birmingham has seen for many past years. A new room has been added to the galleries formerly in use.

LIVERPOOL.—Upwards of 1,000 works of all kinds form the "Autumn Exhibition," opened, on the 4th of September, under the auspices of the Corporation of Liverpool. The collection includes some pictures which have already been made known to us, besides several new ones. In the gallery appear Mr. E. Armitage's 'Hymn of the Last Supper;' Mr. F. Goodall's 'Bedouin Sheikh at Prayer;' Mr. Calderon's 'Watchful Eyes;' Mr. Frith's 'Under the Doge's Palace, Venice;' Mr. Cope's 'Council of the Royal Academy;' Mr. E. W. Cooke's 'A Zuyder Zee Fishing Haven,' and a Nile scene from the same hand; Mr. E. M. Ward's 'Antechamber at Whitehall at the Death of Charles II.' The Corporation has, we understand, made a selection of three works to be purchased for the new Art gallery, namely, 'Richard II.,' by Sir John Gilbert, A.R.A.; 'Showery Weather,' by J. Knight; and 'Dinner-time at the Quarries, Burbeck,' a beautiful water-colour picture by A. D. Fripp.

MANCHESTER.—The annual autumn exhibition of paintings at the Institution opened to the public in September. As usual, the number of works sent in was far in excess of the accommodation offered by the several rooms of the building, and it is not to be supposed that the selection made by the managing committee will in all cases be beyond criticism. The general result is, however, admitted to be a very gratifying and popular display. The chief place is given to Briton Rivière's study of 'Lions.' Aumonier is well represented by three works—'The Thames at Marlow,' 'Toilers of the Field,' and 'Water Lilies.' Mr. Poynter's Academy picture, 'Atalanta's Race,' is also here. Mr. Mark Fisher, Mr. Thomas Armstrong, Mr. G. F. Watts, Mr. Davies, Mr. Brawnall, Mr. T. Webster, Mr. J. D. Watson, Mr. M'Callum, Mr. W. F. Douglas, Mr. F. Madox Brown, and other artists, have also sent some well-known pictures. Mr. C. Jones exhibits his 'West Highland Sheep' and 'Inquisitive Magpie.' Two Venetian painters, Ciardi and Carlini, send pictures here for the first time. The local artists make a very numerous and creditable display. Among them may be named especially Mr. R. G. Somerset, Mr. Joseph Knight, Mr. Clarence Whaite, and Mr. Charles Potter. Mr. Percy's portrait of Mr. Edwin Waugh is a prominent contribution. Mr. George Hayes has a view of 'Bettws-y-Coed.'—Mr. Theed is at work on a life-size statue of the Right Hon. John Bright, M.P., as a present of the Town Council of this city to its inhabitants: there is no doubt of the work being worthy of the sculptor.

## PAUL RAJON'S ETCHINGS.

PAUL RAJON has developed the art of the aquafortist in a direction which, until his time, was neglected by those of his craft. When etchers were spoken of, such men were intended as Rembrandt and others who substituted the needle for the pencil or brush, in communicating their own Art conceptions

to the world. But Rajon has invaded the realm which used to be left to the engraver in line, mezzotint, wood, &c.—that of the translation of colour into black and white; and he has succeeded so well, that his example will be followed by many hereafter, as it is by a few even now.



In offering some remarks upon Rajon's work, it will not, then, be necessary to criticise the value of his conceptions, for the few original designs produced by him are considered by himself of quite minor importance, and are certainly not those upon which he would wish his fame to rest. The matter to be decided is, whether Rajon's translations of pictures are faithful, and whether they prove the suitability of etching as a means for such interpretations.

Among a very complete collection of the etcher's works, few will delight the connoisseur more than the little frontispieces for the *éditions de luxe* of Lemerre and other enterprising Parisian publishers. Such, for instance, as the portraits of Théophile Gautier, a Bohemian indeed of wild aspect; of sweet André Chenier, of business-like Brizeux, of the clever young poet François Coppée, of Camille Desmoulins; of Madame la Marquise de Sabran, whose tender and witty correspondence with the gallant De Boufflers has recently been given to the world, so adding quite an unexpected treasure to the stores of epistolary literature; of Mdlle. Delaporte, a fair young actress with well-turned head and abundant braids of hair; of Alexandre Dumas, *père*; and of Le Cuisinier d'Alexandre Dumas. It is pleasant to know that some of our English publishers are following in the wake of their Parisian brethren—among others, John Murray and Chapman and Hall. For the latter firm Rajon executed the etching of Swift which forms the frontispiece to John Forster's unfinished life of that author; for the former an etching is now in progress from a vigorous portrait by a young Scotch painter, whose name is as yet unknown among London exhibitors. Rajon's greatest achievement in this, which may be called his vignette manner, is his etching executed for Mr. Rose from F. Sandys' exquisite drawing of 'Susanna Rose,' exhibited at the Royal Academy in 1875. The portrait has lost nothing of its fine delicacy, though the sharp etching-needle has replaced the more gentle pencil; and there is no more satisfactory or pleasing example in the whole collection than this. Another gem is also a private commission, from a charming enamel of Lord Byron in his younger days; it is as tender and true as any copper or steel work of the famous times that are gone.

Rajon's etching from Watts's portrait of John Stuart Mill met with a great success. It is in such works that the etcher comes into direct competition with the engraver, and few would venture to say that the engraver has the better of the contest. The firmness, and delicacy withal, of the modelling in this portrait, the lightness with which the scanty hair is touched in, are matters of surprise to the most experienced critics. Since its publication, many works of a similar character have been issued, or are in progress, by Rajon; for example, the portraits of the Rev. James Martineau, of Mr. Spottiswoode, of Mr. Sale, of Mr. Pochin; and there is one to come of Carlyle. The Pochin portrait is large, after the picture lately exhibited by Mr. Oules.

Among the latest of Rajon's works are those just published by Mr. E. S. Palmer, viz. 'Theophila Palmer,' after a lovely work of Sir Joshua; it has quite the richness and softness for which Smith's mezzotints after our great master are so famous; 'The Fluke Fishers,' in which Rajon has well caught the waterside breeziness and brightness that J. W. Oakes, A.R.A., knows so well how to get upon his canvas; 'The Armourer,' after A. Fabri, wherein the solidity of treatment and balance of colour produce a most picturesque effect; and 'On the Steps of the Capitol,' after Alma Tadema, A.R.A., in which the lightness and grace of the fine original are almost surpassed.

There is not space for a mere catalogue of the many other works in the folio. Rajon first made a reputation by his highly-finished interpretations of Meissonier, 'Le Jeune Homme à l'Etude,' 'Le Fumeur Flamand,' 'Le Liseur,' &c.; and of such works of Gérôme as 'Le Muezzin' and 'Après le Bal.' The clear atmosphere of Gérôme is as happily interpreted by Rajon as the interiors of Meissonier. With these works may be classed the etchings of Brion's 'Alsation Marriage' and Zamacois' 'L'Amour Platonique,' though the latter is finer than any other production of this period, except, perhaps, the delightfully amusing little subject 'Le Plan,' after Detaille. In 'L'Amour Platonique' the technical qualities are most marvellously displayed; silk and marble, velvet and human skin, could not be more exactly portrayed. The subject is a fascinating one: an ebony nigger making desperate love to an alabaster Clytie, whilst the bust of a Satyr (bearing a marvellous likeness to Napoleon III.) smiles on the pair sardonically. One of the scarcest, and also one of the finest, of Rajon's etchings, is 'La Rixe apaisée,' after Vautier, this being executed in the transition period between the minute elaboration of his earlier, and the broad and right effects of his later works. All of these later works (including the large scale portraits already referred to) are well known, having been exhibited at the Royal Academy, or Black-and-White Galleries, and most have been published at a very moderate price. Such are—'The last of the old Téméraire,' after Turner, in which the delicious treatment of the fleecy clouds, and the powerful contrast between the substantial little black tug and the ghostly old man-of-war are interpreted far more successfully even than in the admirable and well-known line engraving after the same wonderful picture; Velasquez' 'Philip IV.,' Maes' 'Dutch Housewife,' Gainsborough's 'Mrs. Siddons,' Giorgione's 'Man in Armour,' Rubens' 'Chapeau de Paille,' Vandyke's 'Gevartius' and 'Henrietta Maria,' Rembrandt's 'Old Woman in a Ruff,' Paris Bordone's 'Venetian Lady,' Reynolds' 'Lady and Child,' P. de Hooghe's 'Dutch Housecourt,' and Gerard Dow's 'Portrait of Himself.' There could not be a more appropriate or delightful *souvenir* of our magnificent national collection of pictures than this fine series of Rajon's interpretations.

G. F.

## ECHO LAKE, NEW HAMPSHIRE.

J. F. CROPSEY, Painter.

F. HINSELWOOD, Engraver.

PICTURES by Mr. Cropsey, one of the most eminent landscape painters in the United States, have not been unknown in our own country: he was resident in London for several years, from about 1857 to 1864, when we personally knew him well. As an occasional exhibitor at the Royal Academy during that period we made the acquaintance of his works, among which we specially call to mind 'An Indian Summer Morning in the White Mountains, America' (1857); 'Seacoast at West Lulworth, Dorset,' and 'Vermont Scenery, America' (1859); three views of Bonchurch, Isle of Wight (1860); 'Corfe Castle, Dorset' (1861), &c. &c. Mr. Cropsey also painted while in England many other pictures of our scenery, and also some from sketches made in America, which he brought over with him. All these works show him to be an artist of refined taste, and skilful in the delineation of nature.

Echo Lake, the subject of the annexed engraving, is a beau-

tiful little sheet of water lying in the Franconia Notch of the White Mountains, New Hampshire; the scenery surrounding it is of a grand and most impressive character. It may be remarked that the lake has its name from a singular echo which answers the slightest sound, and is repeated from crag to crag until lost in the distance. The locality is, we believe, well known both to English and American tourists, to whom the picturesque beauty of Eagle Cliff, the lofty peak on the left of the composition, will doubtless recall many pleasant memories. The artist has selected the sunset hour in the treatment of his picture, and has given to the work much of the poetry and tranquillity of the scene as it really exists. The sun is fast sinking behind the mountains, and its brilliant reflected light, shimmering on the unruffled water and on the autumn-tinted foliage of the surrounding trees and shrubs, gives an irresistible charm to a beautiful passage of landscape scenery.





J. F. CROFSEY. PINX.

ECHO LAKE, NEW HAMPSHIRE.

F. HINSHELWOOD. SCULPT.







## THE NEW NATIONAL GALLERY.

SO many changes have taken place in the Trafalgar Square building that it may well be looked upon as a new gallery; and without taking into account the additions which have been made to the number of the national pictures, the re-arrangement and combination of South Kensington with Charing Cross throws quite an air of novelty over the whole collection.

It is surprising how dingy the old rooms that we have trod so often look beside their brilliant, and, as many are inclined to think, somewhat gaudy companions. Noble proportions, a wealth of fine marble and wood, rich mouldings and heavy gilding, render the new galleries magnificent examples of architecture; and although the Art-treasures of the nation can never assuredly have too great care or honour bestowed upon them, it is doubtful whether the splendour of the new buildings does not somewhat detract from that repose in which the eye should be enabled to rejoice in the works of the immortal masters. But it will not do to chime in with our most influential daily contemporary, and say that the pictures in the old rooms are, in any case, as well or more favourably seen than in the new galleries. The present dinginess of those old rooms is far more distracting than the brilliancy in the new Eastern wing of the building: and seems, by contrast with South Kensington, where so many of the pictures exhibited here have hung, to absorb all the colour of the Ettys, and Leslies, and Mulready's. Such pictures, at any rate, require more light and bright surroundings than those they at present have.

The largest of the old rooms, that at the extreme west of the gallery, has been, for some time back, occupied by a miscellaneous collection of examples of British Art. By the re-arrangement, it has, to a considerable extent, lost its patchwork character; and besides possessing four fine central pictures in Rosa Bonheur's 'Horse Fair,' Frith's 'Derby Day,' Maclise's 'Play Scene in Hamlet,' and Landseer's 'Duke of Wellington revisiting the Field of Waterloo,' it has a fine group of Landseer's works—sufficient to show the main characteristics of that distinguished master of our school. Some of the works exhibited in this gallery are sad monuments to the departed gifts of artists whom we yet have with us, or who have but recently left us: but the whole collection is a more pleasing monument to the munificence of worthy British citizens, for Mr. Jacob Bell and Mr. Vernon are the donors of almost all the pictures in this great west room.

The next gallery is distinguished by James Ward's famous 'Bull'—a strange contrast to Etty's lovely 'Youth at the Prow,' which hangs opposite; and by three groups of Etty's, Leslie's, and Mulready's works, which are very successful in displaying the individuality of the various styles of those painters.

A collection of Wilkie's pictures, including 'The Blind Fiddler,' 'John Knox,' 'The Village Festival,' 'Peep-o'-day Boy's Cabin,' and 'The Parish Beadle,' forms the most prominent feature in an adjoining gallery, where are also the charming national examples of Constable, Callcott, Crome, and Collins, as well as some Turner gems fortunately not set in the Turner Gallery.

The Turner Gallery is most disappointing. It is too narrow, its contents are too crowded, and the light is decidedly bad. Strangely enough the want of light and space was not so striking when it was occupied some months ago by the great decorative work of Italian masters. This shows, undoubtedly, that the painter of nature, like Turner, does not think mainly, perhaps thinks too little, of the effect his pictures will have upon the ornamentation of a room, but mostly on the relationship of the facts upon his canvas to the phenomena of the earth and air and sea. So Crivelli, Botticelli, and Paul Veronese were quite at home in this narrow waggon-roofed gallery, while poor Turner is wretchedly ineffective. Some of his pictures, too, are hung so high that the neck has to be bent back almost to breaking-point before they can be seen. The small room adjoining the Turner Gallery, with its collection of exquisite drawings by the master,

is a very pleasant addition to the attractions of the national collection, and it is to be hoped that there may gradually be added to the Gallery a series of drawings by masters of every school, such black-and-white reminiscences being often quite as worthy of note as the richer bequests of colour they have left behind them.

The Reynolds, Gainsborough, and Romney pictures must not be forgotten, nor the Hogarth series. And at last poor Haydon is admitted to the National Asylum, where, sad irony of fate, his 'Raising of Lazarus' hangs on a staircase wall by the side of that puerile performance of a man of great genius, George Cruikshank's 'Triumph of Bacchus.' The British School of painters in oil (excepting, however, our contemporaries) is now sufficiently well represented in Trafalgar Square; but the greatest triumphs in British Art have been achieved in water colour painting thus far, and until such masters as David Cox, De Wint, Copley Fielding, William Blake, and a multitude of others, are illustrated in the national collection, the proper place of England in the history of Art will not be demonstrated at Trafalgar Square.

How different with the schools of Holland, Spain, France, Italy, as exhibited in the new gallery! There is one great room for Italian Art at its height, three others for other stages of Italian Art, one great gallery for Dutch Art at its best, a vestibule for Spain, a room for Claude. Not that the classification is so complete as it ought to be to satisfy a purely historical mind. But who can quarrel with the authorities for having chosen to store in one small vestibule, without regard to school or period, the choicest of the national Art-possession? Here are Titian's 'Bacchus and Ariadne' and 'Ariosto'; Raphael's 'St. Catherine,' 'Holy Family' (the Garvagh Raphael), and 'Vision of a Knight'; Giorgione's 'Knight in Armour'; Michael Angelo's 'Entombment' and 'St. John and Angels'; Bellini's little 'St. Jerome' and 'Doge Loredano'; Andrea del Sarto's portrait of himself; Van Eyck's 'Arnolfini and his Wife'; Martin Schoen's 'Death of the Virgin'; Bassano's 'Good Samaritan'; and Masaccio's portrait of himself.

One might, perhaps, wish that Rubens' 'Chapeau de Paille' had been included in this select little gallery, but that leads us to the other exceptions to the chronological arrangement of the pictures. The Peel collection has a room to itself, and is so curiously arranged that Reynolds' 'Dr. Johnson' actually hangs opposite the lovely face crowned by the 'Chapeau de Paille'; and the Wynn Ellis collection is also to have a room to itself for ten years to come. The Peel collection mainly consists of Dutch pictures, but the Wynn Ellis room has examples of almost every school. It contains two lovely Greuzes, three very fine works of the elder Teniers, one large and most masterly Cuyp, a Carlo Dolci (the only work of that painter in the National Gallery); a small, but very perfect, Karl Dujardin; a delicate pair of angels' heads ascribed to Fra Lippo Lippi, or Filippo Lippi, as he is sometimes called, a striking work of Hans Memling, a version of Quintin Matsys' 'Money Changers,' a beautifully-preserved bouquet by Van Huysum, a highly-finished Mabuse, &c., &c.

In the great Italian gallery there are Titian's 'Venus and Adonis' and 'Rape of Ganymede'; Paris Bordone's 'Daphnis and Chloe'; Tintoretto's 'St. George and the Dragon'; Moroni's and Il Moretto's magnificent portraits; Paul Veronese's 'Family of Darius' and 'Consecration of St. Nicholas'; Correggio's 'Venus and Mercury' and 'Ecce Homo'; Angelo Bronzino's quaint 'Venus, Cupid, Folly, and Time'; Leonardo's 'Christ disputing with the Doctors'; Raphael's 'Julius II.'; Del Sarto's 'Holy Family'; Giulio Romano's 'Infancy of Jupiter'; and glorious works by Francia, Filippo Lippi, Mantegna and Perugino. Adjoining this splendid cinque-cento gallery is a smaller room, exhibiting the works of such men as Crivelli, Bellini, Botticelli, Benozzo Gozzoli, and Fra Angelico. Here are Piero de Cosimo's 'Cephalus and Procris'; Luca Signorelli's



'Triumph of Chastity'; Della Francesca's 'Nativity with Angels Adoring.' In yet another Italian gallery there are works of Guido, Salvator Rosa, the Caracci, Sassoferrato, Canaletto, and some examples of Paul Veronese and Giulio Romano. But the earliest examples of Italian Art—the works of Cimabue, Giotto, Uccello, and Orcagna—are exhibited in one of the four vestibules leading out of the grand central octagonal hall in which the decoration of the new gallery reaches its apogee. This great hall itself contains four works on a grand scale by the earlier Italians, viz., Garofalo's 'Madonna Enthroned,' Parmegiano's 'Vision of St. Jerome,' Pellegrino da San Damile's 'Virgin and Child Enthroned,' and Bramantino's 'Adoration of the Kings.' Beneath three of these are placed the quaint series of pictures by Pinturricchio, illustrating the history of Griselda.

The central positions in the great Dutch gallery are taken by

Rubens. On the one side are 'Peace and War,' and 'The Brazen Serpent;' on the other, 'The Chateau de Stein,' 'The Abduction of the Sabine Women,' and 'The Judgment of Paris.' Then there are the glorious portraits by Rembrandt and Van-dyck, the Ruysdaels, the Cuypes, the Hobbemas, and the works of the earlier Dutchmen, the Van der Weydens, Quintin Matsys, Memling, the Van Eycks, Albert Dürer, &c.

A vestibule contains our small national selection of Spanish pictures—the three Murillos, the four Velasquez, the one Zurbaran, and indeed the space has to be filled up by the work of such a nondescript as the Neapolitan Spagnoletto.

The Claude room finds space for Nicolas and Gaspar Poussin, Greuze, Lancret, and Watteau, besides the two Turners which were painted to be hung side by side with the works of that master against whom our greatest and strangest painter was ever anxious to pit himself.

## PICTURE SALES OF THE SEASON.

PURSUING the plan we adopted last year, of reserving all notice of this subject till the conclusion of the season, we proceed to point out the more important collections which have come under the hammer of Messrs. Christie, Manson, and Woods since our last report—a retrospect that shows if fewer famous galleries than usual have been dispersed, the aggregate as to number of pictures proved large; and the auctioneers have had, it may be presumed, no cause to complain of business.

The first sale of any importance took place very early in the season, on the 26th of February, when the collections of Walter Armstrong and Alexander Collie were severally offered to competition, under the bankruptcy act. Among the pictures belonging to the former, the only one worthy of special record was Mr. Millais's 'Hearts are Trumps,' the large painting of four ladies, daughters, it is generally understood, of Mr. Armstrong, playing at cards: it was exhibited at the Academy in 1872, and bought now by Mr. Agnew, for 1,300 guineas. A. Collie's collection was more extensive, and contained several paintings of a high class, the principal being 'The Lesson,' E. Frère, £241; 'The Royal Nursery, 1538,' M. Stone, £246; 'Miss,' E. Long, A.R.A., £756; 'The Pass of the Contrabandista,' R. Ansdell, A.R.A., £283; 'The Bonxie, Shetland,' J. C. Hook, R.A., £1,669; 'Fishing by Proxy,' also by Mr. Hook, £1,176; 'Mill Stream in Eskdale,' T. Creswick, R.A., £283; 'The Moorish Proselytes of Archbishop Ximenes, Grenada, 1500,' E. Long, A.R.A., £1,207; 'The Drover's Halt,' T. Creswick, R.A., and R. Ansdell, R.A., £661; 'Her Most High, Noble, and Puissant Grace,' P. H. Calderon, R.A., £535; 'Off Duty,' £367; 'Portrait of Lieut.-Colonel Crealock, C.B., painted in imitation of Velasquez, £630; 'Al Duena,' £672; 'Faith,' £1,260: these are by J. Phillip, R.A.

A few water-colour pictures by Dewint, sold on the 2nd of March, deserve notice for the excellent sums they realised:—'Gloucester,' £378, 'Beverley,' £724, both formerly in the Ellison collection; 'Muncaster Castle, Cumberland,' £204; 'Waterfall in Shropshire,' £252; 'Stacking Hay,' £252; the three last were the property of the late Mr. E. Perigal, Regent's Park; the name of the owner of the others was not given.

A miscellaneous collection was sold on March 4; it included works both in oils and water-colours, and contained among others—'Apollo,' B. Rivière, £472; 'Lincoln,' P. Dewint, from the Ellison collection, £498; 'Landscape, with Cattle,' E. Van Marcke, £278; 'Wearing in the Sheep,' J. Smart, A.R.S.A., £299; 'Pendant la Guerre,' Henriette Browne, £262; 'Dolce Far Niente,' Holman Hunt, £295; 'The Mousetrap,' T. Webster, R.A., £488; 'Landscape,' with a group of trees, J. Stark,

£252; 'Highland River Scene,' with a salmon-trap and fishermen,' J. Holland, £409; 'River Scene in Derbyshire,' J. Syer, £273; 'Peat Gatherers, near Bettws,' D. Cox and J. Linnell, £252; 'Carrying Wheat,' J. Linnell, £1,732; 'The Missing Boat,' J. Israels, £399.

The sale of three small but good collections was effected by Messrs. Christie & Co. on the 25th of March. The first was that of Mr. T. O. Potter, of Liverpool, which included—'A Forest Scene,' Koekkoek, £283; 'On the Beach, Scheveningen,' E. W. Cooke, R.A., £241; 'Innocence,' H. Le Jeune, A.R.A., £325; 'The Last Gleam,' B. W. Leader, £252; 'Landscape, with Cattle,' T. S. Cooper, R.A., £798; 'The Winning Hazard,' W. P. Frith, R.A., £677; 'Evangeline,' T. Faed, R.A., £368. The next consisted of the water-colour drawings and oil-paintings belonging to Mr. Jacob Burnett, of Tynemouth; among the latter class of works were—'The Little Housekeeper,' E. Frère, £257; 'The Knight of the Sun,' £210; 'A River Scene,' with cattle, reapers in a cornfield, and a man on horseback, D. Cox, £288; 'Reception of Guests, Ancient Rome,' Alma-Tadema, £620; 'The Last Moments of Count Egmont,' L. Gallait, £557; 'Apple Blossoms,' J. E. Millais, R.A., £1,459. The third collection was that of Mr. John Lewis, of Halifax: in this were—'Fair, quiet, and sweet Rest,' S. L. Fildes, £861; 'In with you! in with you!' J. C. Horsley, R.A., £787; 'The Morning and the Evening of Life,' A. A. E. Hébert, £682. Some notable examples of foreign sculpture, the property of Mr. Lewis, were sold at the same time:—'First Love,' £268, and 'Pharaoh's Daughter,' £955, both by F. Barzaghi; 'A Bathing Girl,' £430, A. Tantardini; and 'Blowing Bubbles,' £630, A. Barcaglia.

The late Mr. Sigismund, of Wandsworth, was a collector of water-colour drawings, which were sold on the 11th of March: the principal specimens were—'The Young Angler,' W. Hunt, £184; 'Barges on the Medway,' E. Duncan, £180; 'Arundel,' £346, 'Bridlington Pier,' £456, 'Rydal Water,' £299, 'Off Oban,' £366, four drawings by Copley Fielding; 'The Watering Place, Cairo,' L. Haghe, £430; 'The Guardroom,' L. Haghe, £178; 'Castle of Anghiera, Lago Maggiore,' C. Stanfield, R.A., £162; 'Heidelberg,' C. Stanfield, R.A., £168; 'Swiss Valley,' J. D. Harding, £210; 'Lake Como,' J. D. Harding, £210; 'Return from Deerstalking,' F. Tayler, £273; 'The Kennel,' F. Tayler, £220; 'A Gillie and Hounds,' F. Tayler, £373; 'The Keeper's Daughter,' F. Tayler, £325; 'An Apple Girl,' F. W. Burton, £226; 'The Virgin's Day,' F. W. Burton, £430; 'Tyrolese Boys trapping Birds,' F. W. Burton, £262; 'Faust's First Sight of Marguerite,' F. W. Burton, £630; 'The Lace-maker,' an oil picture, J. L. Dyckmans, £682; 'The Starling Account,' J. L. Dyckmans, £357; 'Landscape,' with Chichester



Cathedral in the distance, W. Collins, R.A., £829. A few pictures, the property of Mr. Ambrose Bassett, of Clapham Common, were sold on the same day by Messrs. Christie: among them were—'Off the Ayrshire Coast,' Colin Hunter, £210; 'Off the Coast of Ayrshire—Morning,' by the same artist, £215; 'The Painted Chamber,' G. B. O'Neill, £248; 'River Scene, North Wales,' T. Creswick, R.A., £273; 'Hailing the Ferry,' E. Douglas, £262; 'Canterbury Meadows,' T. S. Cooper, R.A., £273; 'Sheep on the Downs,' T. S. Cooper, R.A., £273; 'Fern Gathering,' G. Coles, £383; 'Rest after Work,' E. Douglas, £215.

The large and valuable collection, numbering 386 works, of water-colour drawings, and ancient and modern paintings, belonging to Mr. Albert Levy, occupied three days to disperse, March 31st, April 1st and 6th. Among the drawings were specimens, more or less numerous, of almost every artist of note; those by David Cox were as many as eighty-eight, in addition to eighteen oil paintings. Turner, Dewint, and F. Tayler were also largely represented. In so extensive a collection we can but enumerate those which realised the highest prices.

*Drawings.*—'Reading the Bible at the time of the Reformation,' G. Cattermole, £157; 'Fisherman's Bay, Isle of Wight,' W. Collins, R.A., £367; 'Group of Venetian Trabacoli, Venice,' E. W. Cooke, R.A., £149; 'Snowdon,' E. Duncan, £212; three drawings by Copley Fielding, 'View in Sussex,' £215, 'View near Worthing,' £210, and 'Plymouth Sound,' £158; 'Le Gros Horloge, Rouen,' S. Prout, £279; 'Isola Bella, Lago Maggiore,' C. Stanfield, R.A., £152. The following drawings are all by D. Cox:—'Rhyl Sands,' £173; 'Golden Lane, Carmarthenshire,' £335; 'Noon, going to the Cornfield,' £210; 'A Forest Scene,' £304; 'Moors near Bettws-y-Coed,' £210—all of very small dimensions, a few inches only—'Merivale,' £315; 'Gossips on the Bridge,' £425; 'Caernarvon Castle,' £320; 'Old Mill and Moor,' £378; 'Lancaster Castle—Morning,' £546; 'Cross Roads,' £840; 'Ulverston Sands,' £1,732; 'Change of the Pasture,' £1,333; 'The Skylark: Anthurst Hill, Cumberland,' £1,365; 'Junction of the Severn and Wye,' £556. 'A Scene on the Thames,' with a Rainbow, P. Dewint, £210. The next are by J. M. W. Turner, R.A.—'Suez,' £262; 'Joppa,' £273; 'Venice,' £189; 'The Glacier des Boissons,' £304; 'Plymouth,' £278; 'La Havre,' £262; 'Meyrick Abbey,' £745; 'Exeter,' £745; 'Patterdale,' £682.

*Oil Pictures.*—'Westminster Bridge, from Vauxhall,' T. Creswick, R.A., £441; 'The Milkmaid,' T. Faed, R.A., £405; 'Le Déjeuner,' E. Frère, £399; 'The Young Student,' £242; 'A Bashi-Bazouk, J. L. Gérôme, £315; 'The Colleone Monument, Venice,' J. Holland, £366; the next four are by Josef Israels: 'Two children looking out on the Seashore,' £315; 'The Fisherman's Daughter,' £252; 'Seaside Amusements,' £368; 'After the Storm,' £1,344; 'Girl with a Basket of Fruit,' F. Leighton, R.A., £808; 'Backgammon Players,' Baron Leys, £903; 'River Scenery, with children at play, J. Linnell, £410; six paintings by W. Müller, namely—'Gillingham Church,' £556; 'The Good Samaritan,' £588; 'Whitchurch,' £1,312; 'A Street in Cairo,' £1,092; 'The Pyramids, from the Nile,' £462; 'The Slave Market, Cairo,' £2,898 (Agnew); 'The Pride of Scville,' J. Phillip, R.A., £1,050. The next are by D. Cox:—'Cart loading from a Fishing-smack,' £294; 'Driving the Flock,' £294; 'Stepping-stones at Bettws-y-Coed,' £336; 'Harlech Castle,' £315; 'Haddon Hall,' £399; 'View near Bettws-y-Coed,' £336; 'View in Wales, Showery Weather,' £446; another 'View in Wales,' with a man on a grey horse, &c., £260; 'On the Thames, below Gravesend,' £452; 'Rain, Wind, and Sunshine,' £1,055; 'Solitude,' £735; 'Counting the Flock,' £2,415; 'The Hayfield,' £1,260; 'Rhyl Sands,' £1,995; 'Bettws-y-Coed Church,' £2,205; 'Caer Cannen Castle, Carmarthenshire,' £2,500.

*Pictures of the Early English School.*—'The Duenna,' R. P. Bonington, £210; 'Landscape,' with sheep grazing in the foreground, &c., Sir A. W. Callcott, R.A., £315; 'Hautbois Common,' J. Crome, Sen., £404; 'Portrait of Dodding Hunt, Esq.,' T. Gainsborough, R.A., £284; 'Portrait of Signor Ten-

ducci,' T. Gainsborough, £263; four paintings by G. Morland, 'The Edge of the Wood,' £369; 'The Carrier preparing to set out,' £250; 'Landscape—a Gipsy Encampment,' £440; 'Evening, or the Postboy's Return,' £630; 'View near Godstone,' P. Nasmyth, £325; 'Landscape,' with figures near a pool, P. Nasmyth, £335.

*Pictures by Old Masters.*—'The Alpine Pass,' N. Berchem, £514; 'The Guitar-player,' J. and A. Both, £263; 'The Virgin seated, and holding the Infant Christ on her knee,' Cima da Conegliano, £378; 'An Astrologer at a Window,' G. Dou, £714; 'The Singer,' F. Hals, £268; 'Portrait of the Artist,' F. Hals, £263; 'Portrait of Baron Falkenstein,' F. Hals, £299; 'Landscape,' with peasants on a road, &c., M. Hobbema, £998; 'The Enamoured Cavalier,' F. Mieris, £3,675; 'The Guitar-player,' W. Mieris, £483; 'La Tricotcure,' G. Netscher, £440; 'The Card-Players,' N. Ostade, £283; 'View in the Environs of a Forest,' J. Ruysdael, £714; 'View in a Grove of Trees,' J. Ruysdael, £387; 'View in the Hollands Deep,' J. Ruysdael, £305; 'River Scene,' S. Ruysdael, £420; 'Bad Company,' Jan Steen, £998; 'Dutch Village on the Banks of a River,' Arnold Vander Neer, £305; 'View in a Woody Park,' Adrian Vander Neer, £945; 'A Hawking Party,' P. Wouwerman, £924; 'View on a Canal in Holland,' P. Wouwerman, £1,102.

The amount realised by the sale was £83,199.

A miscellaneous collection of pictures in oils and water-colours was sold on April 29th. Among those belonging to Mr. C. Suthers, of Ashton-under-Lyne, were two oil paintings, 'Brigands dividing Spoil,' Sir J. Gilbert, A.R.A., £630; and 'Brittany Pets,' R. Ansdell, R.A., £399. The water-colours included 'Venice,' S. Prout, £410; 'The Priory,' G. Cattermole, £210; 'Interior of St. Mark's, Venice,' L. Haghe, £220; 'The Bedouin's Devotion,' Carl Haag, £735; 'Morning of the Wreck,' C. Stanfield, R.A., £315; 'Dressing for the Fair, Ballinasloe,' F. W. Topham, £378; 'Her Majesty's Buckhounds,' F. Tayler, £367; 'On the Wye,' D. Cox, £840; 'Old English Merry-making,' Sir J. Gilbert, A.R.A., £200. The following oil paintings belonged to a gentleman whose name did not appear:—'The Arrest for Witchcraft,' J. Pettie, R.A., £357; 'The Railway Station,' J. Tissot, £388; 'Canterbury Meadows,' with cows, T. S. Cooper, R.A., £268; 'A Sloop entering Calais Harbour,' E. W. Cooke, R.A., £336; 'Reading *Don Quixote*,' E. Long, A.R.A., £273; 'Cattle in a Landscape,' A. Bonheur, £262. The day's sale concluded with the collection of Mr. J. Marsh, of Liverpool, in which, among others, were—'Coast Scene,' with shipping, C. Stanfield, R.A., £284; 'Cows and Sheep near the Kentish Coast,' T. S. Cooper, R.A., £247; 'Girls at a Spring,' P. F. Poole, R.A., £294; 'In the Mountains,' James T. Linnell, £346; 'Crossing the Stream,' T. Creswick, R.A., £577; 'Deer Stalking,' R. Ansdell, R.A. £320.

The vast collection of paintings accumulated by the late Mr. Wynn Ellis had lost much of its lustre by the selection which the authorities of the National Gallery were, by that gentleman's will, empowered to make for the institution: the remainder, including some fine works by Turner, Gainsborough, and other artists, both ancient and modern, were sold on May 6th, May 27th, and July 15th. There was, prior to the sale, a very general belief among those interested in Art matters, that not a few of the pictures bearing the names of distinguished English painters were copies, or imitations; and the results, so far as the prices they realised may be considered a test, quite justified the opinion, for they were knocked down at comparatively insignificant sums. The principal works in the sale were—'The Glebe Farm, Dedham,' J. Constable, R.A., £388; 'View of Yarmouth Harbour,' Crome the Younger, £420; 'The Oak,' Old Crome, £346; 'A Woody Landscape,' with gipsies round a fire,' T. Gainsborough, R.A., £262; 'Gad's Hill Oak,' T. Gainsborough, R.A., £325; 'Portrait of the Duchess of Devonshire,' was bought by Messrs. Agnew for 10,000 guineas, the largest sum ever paid at Messrs. Christie's for any picture. The following three pictures are by P. Nasmyth—'A Woody Landscape,' with two peasants and a dog, &c., £420; 'A



Woody Landscape,' with cottages and peasants, &c., £556; 'View in Northamptonshire,' so called in the catalogue, but said to be 'Golden Lane, near Sevenoaks,' £682; the next three are by Sir Joshua Reynolds, P.R.A.—'The Babes in the Wood,' £346; 'Nelly O'Brien,' £556; 'Portrait of Mrs. Matthew,' £945; 'The Rabbit on the Wall,' Sir D. Wilkie, A.R.A., £1,050; five pictures by J. M. W. Turner, R.A.—'Kilgarren Castle—Evening,' £472; 'Whalley Bridge,' £945; 'Conway Castle,' £2,940; 'The Temple of Jupiter at Ægina,' £2,100; 'The Destruction of Niobe and her Children,' £451.

The whole of the pictures by old masters sold on May 27th, though amounting to 156 examples, realised only £10,380, less by £120 than Messrs. Agnew paid for their lost treasure 'The Duchess of Devonshire.' Still, there were some noteworthy examples among a large mass of very indifferent, not to say bad, paintings. Under the former class may be pointed out—'A Calm,' with boats and figures, Vander Capella, £295; 'Old London Bridge, 1650,' C. De Jonghe, £525; 'Portrait of Katharine Furleyer,' painted *in tempera*, A. Durer, £338; 'Portrait of a Gentleman,' in a black dress and hat, with ruff, Rembrandt, £661; 'The Tribute Money,' Rembrandt, £378; 'The Shepherd and Shepherdess,' a large gallery picture, A. Cuyp, £1,199.

The following works, the property of different owners, were sold on May 20th:—'The Coming Shower,' J. W. Oakes, A.R.A., £367; 'Fairlight Downs,' a drawing by Copley Fielding, £252; 'Dead Stag and Hound,' also a drawing, by Sir E. Landseer, R.A., £178; 'Running Water on the Esk,' G. P. Chalmers, R.S.A., £315; 'A Favourite Dog,' the property of the Lady Mary Fox, Sir E. Landseer, R.A., £242; 'Ancient Romans,' Alma Tadema, A.R.A., £399; 'The Young Seamstress,' E. Frère, £262; 'Landscape with Cattle,' by Troyon, £945; 'Proclaiming Claudius Emperor,' Alma Tadema, A.R.A., £441.

Another miscellaneous collection, sold in the same month, includes—'Roveredo,' a drawing by T. M. Richardson, £278; the rest are oil pictures; among them were—'The Rightful Heir,' G. Smith, £467; 'The Twins,' R. Ansdell, R.A., £210; 'View on the Tamar,' G. Cole, £210; 'The Drover's Halt,' R. Ansdell, R.A., £420; 'The King's Artillery at Marston Moor,' Sir J. Gilbert, A.R.A., £252; 'Apple Stores,' J. Linnell, £430; 'Sheep Shearing, Loch Lubwaing, Perthshire,' J. Smart, A.R.A., £294; 'Compton Dando,' W. Müller, £252; 'View near Harlech,' J. Syer, £325.

A small, but very valuable collection of paintings, chiefly by old Dutch and Flemish artists, formed many years ago by Mr. Richard Foster, of Clewer Manor, was sold on June 3: it consisted of nineteen pictures only, but three were withdrawn for some reason not explained: the sixteen sold for the large sum of £34,465. They were—'The Guitar Lesson,' Jan Steen, £315; 'Sea View during a Fresh Breeze,' W. Vander

Velde, £735; 'View on the Rhine,' A. Cuyp, £3,150; 'A Rocky Pass,' Jan Both, £1,600; 'A Hilly Sandbank,' Wouwerman, £294; 'Herdsmen, with Cattle, Sheep, &c., passing a River,' N. Berchem, £1,207; 'Bouquet of Flowers with Insects,' Rachel Ruish, £420; 'La Fraiche Matinée,' Karel du Jardin, £735; 'Le Porte-Drapeau,' Wouwerman, £1,062; 'Tric-trac Players,' Jan Steen, £756; 'A Calm,' W. Vander Velde, £2,062; 'A Hilly Landscape in early Morning Light,' A. Cuyp, £5,042; 'The Mill,' Ruysdael, £1,837; 'Interior of a Village Alehouse,' A. Ostade, £3,780; 'Virgin and Child,' Rubens, £4,200; 'A Little Girl holding a Dog in her Arms,' Greuze, £6,720. The three paintings withdrawn from the sale were—'The Holy Family,' by Murillo; 'Dead Game,' Weenix; and 'The Entrance to the Y,' by Ruysdael.

In recording the picture sales of the season we ought not to pass over the fine gallery of ancient Dutch and Flemish works, with three or four Spanish and French paintings, belonging to M. Schneider, of Paris, sold in that city on April 6th and 7th. Including a few sketches in chalk, pencil, &c., the collection numbered ninety-nine examples, of which the following oil-pictures were the most prominent: we may add that this famous gallery, though small, had a European reputation:—'Cattle in a Pasture,' N. Berchem, £352; 'Italian Landscape,' J. Both, £1,800; 'The Meadow,' A. Cuyp, £344; 'A Watermill near Gueldres,' M. Hobbema, £4,000, bought for the Antwerp Museum; 'Morning' and 'Evening,' a pair by Hondekoeter, £1,420; 'Interior of a Dutch Mansion,' P. De Hooze, £5,400; 'A Vision' and 'The Passage of the Red Sea,' both by Lambert Lombard, were sold together for £1,000; 'St. John the Baptist' and 'St. Peter,' a pair by Mabuse, £1,420; 'A Dutch Interior,' G. Metsu, £420; 'Portrait of the Artist,' W. Mieris, £404; 'Winter Recreation,' A. Vander Neer, £600; 'Interior of an Alehouse,' A. Ostade, £4,120; 'The Shore at Scheveningen,' J. Ostade, £720; 'Cattle in a Meadow,' P. Potter, £1,140; 'Portrait of the Pastor Ellison,' Rembrandt, £2,600; 'Portrait of Ellison's Wife,' £2,000—it was understood that these two portraits were bought in; 'The Holy Family,' Rubens, £2,880; 'The Torrent,' Ruysdael, £420; 'A Flemish Fête,' Jan Steen, £284; 'The Prodigal Son,' Teniers, £5,200; 'The Artist's Family,' Teniers, £2,400; 'Dice Players,' Teniers, £284; 'Mercury and Argus,' A. Vander Velde, £1,220; 'A Calm,' W. Vander Velde, £404; 'Still Life,' with grapes and a melon, Weenix, £384; 'Still Life,' with black and white grapes, apricots, plums, &c., Weenix, £884; 'A Halt,' P. Wouwerman, £628; 'The Stricken Tree,' Wynants, £328; 'A Landscape,' Wynants, £1,480; 'Head of a Young Girl,' Greuze, £2,120; 'The Immaculate Conception,' Murillo, £880; 'Portrait of Philip IV., King of Spain,' Velasquez, £240; 'Portrait of the Infant Don Fernando,' Velasquez, £240. The whole collection, including the drawings, which need not be particularised, was sold for £52,316.

## FRATERNAL LOVE.

W. A. BOUGUEREAU, Painter.

G. BERTINOT, Engraver.

WERE it not for the title which the artist has given to this picture, we might be disposed to think he had intended it for one of those sacred subjects that came from the pencils of some of the old Italian masters: for example, it might be accepted, so far as refers to the composition, as a representation of the Virgin, the infant Christ, and St. John; such as Raffaello, Titian, Del Sarto and others, loved to paint, and which have become so familiar to us. Clearly M. Bouguereau had these subjects in his "mind's eye" when meditating how to construct his picture; for the treatment has many prototypes in the works of those artists who flourished in Italy three or four centuries ago and earlier. Seated on a mound of earth, in a partially-open landscape, is the mother of the two boys, with her face bent down towards the child on her lap, as we see her

in, for example, Oggione's 'Madonna del Lago,' in the Brera Gallery, Milan, and in many others which it is needless to point out. Standing before his mother and younger brother is the elder; both children are lovingly embracing, just as we see the infant Christ and the young St. John in the old pictures alluded to. The group offers no originality of treatment, but the figures are well drawn, and the mother is graceful in form and has a very agreeable expression of countenance. The picture, if we are not mistaken, was in the Paris International Exhibition of 1855, when the artist was awarded a second-class medal.

M. Bouguereau is a popular French painter, whose works are often seen in London, especially at Mr. Wallis's gallery in Pall Mall, where have hung many of his pictures. He is entitled to wear the decoration of a Chevalier of the Legion of Honour.





W. A. BOUGUEREAU, PINXIT

G. BERTINOT, SCULPTOR

FRATERNAL LOVE.







## THE STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

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

BY S. C. HALL, F.S.A., AND LLEWELLYNN JEWITT, F.S.A.

## LOWTHER CASTLE.



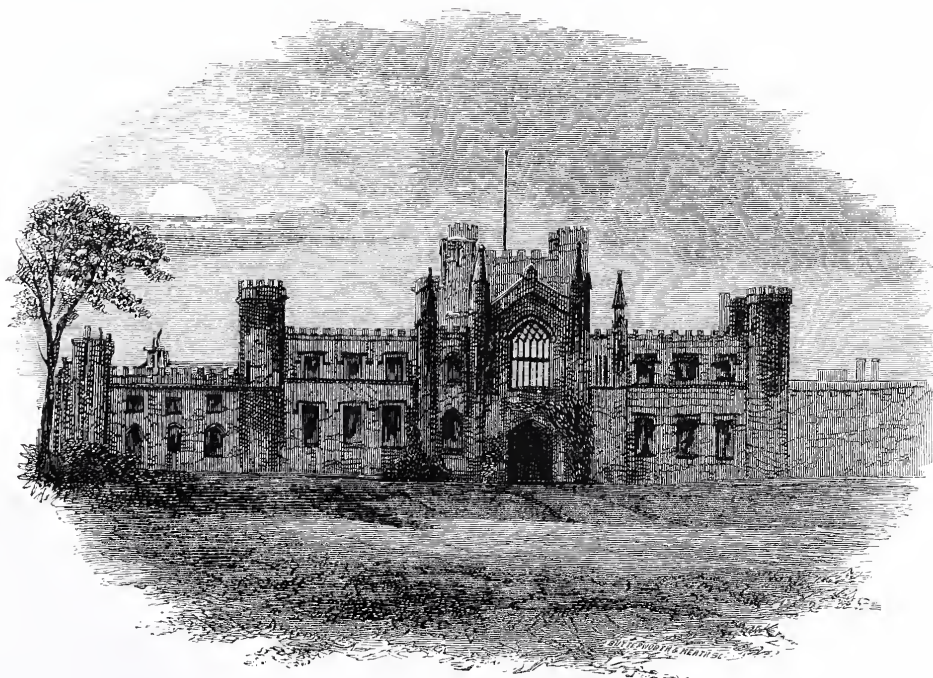
WHETHER from its own nobleness of character, the innate beauty and loveliness of its situation, the magnificence and even sublimity of its surroundings, the grandeur and sumptuous richness of its appointments, the extent of its domains, the historical incidents with which it is connected, the interesting and stirring events which have been associated with its history, or the true nobility of character of its long line of illustrious owners, Lowther Castle may indeed be classed as one of the finest, most important, and most stately of the "Stately Homes" of this favoured land of ours. Situate in one of the most lovely shires—Westmoreland—and surrounded on all sides by the most magnificent scenery, Lowther is indeed a "favoured spot"—a locality where nature has been profuse in her gifts, and where Art has found a fitting shrine. Here

"— Hills on hills, on forests forests rise;  
Spurn the low earth, and mingle with the skies."

Mountain and dale, hill and valley, fell and lake, moor and meadow, wood and stream, are spread around in such lavish

profusion that the eye wanders on from one to another in constant change of scene, and the mind vainly endeavours to grasp their varied beauties. Its situation is indeed a scene of loveliness not easily conceived, and which but few "earthly Edens" surpass.

The castle itself, as it now stands, is modern; but it was erected on the site of an older mansion, belonging to the same family, which was taken down by Sir John Lowther, in 1685, who enlarged and rebuilt it on a scale of much magnificence. The greater part of this second building, Lowther Hall as it was called, was destroyed by fire in 1720, the wings only being left standing; but these were sufficient "to show the ancient magnitude and grandeur of this formerly noble structure." In 1808 Lord Lonsdale, whose predecessor for very many years had been making preparations by cutting down timber and collecting together materials for the work, commenced the erection of the present noble structure. In January, 1808, the first stone was laid, and by the summer of 1809 a portion of the mansion was inhabited by the family. This new structure, which is of thoroughly castellated character, was dignified by



Lowther Castle: South Front.

the name of "Lowther Castle," in place of the old designation of "Hall;" it was erected from the designs of Sir Robert Smirke, at an enormous cost, and is considered to be his *chef d'œuvre* in that style of architecture, in which, however, he was not at all times happy. The north front is thoroughly castellated in its design, the south more ornate and ecclesiastical in its character; the whole, however, from whichever side it is seen, or from whatever point a glimpse is obtained, has a picturesque appearance and an air of princely magnificence about it that are eminently striking and pleasing to the eye.

Lowther Castle stands in a grand old well-wooded park of some six or eight hundred acres. In front, at some little distance, runs the lovely river Lowther, with its rocky bed and its wildly-romantic banks; at the back (the south front) are the lawns and the deer park; to the west are the terrace and pleasure gardens and wooded walks; and to the east the stables, kitchen gardens, and village.

The family of Lowther, of which the present Earl of Lonsdale is the noble head, is of considerable antiquity in the border counties of Westmoreland and Cumberland; we are, however,



compelled by want of space to postpone a history of the noble family.

Lowther Castle is entered by a massive porch in the centre of its north front; the door, which is garnished with magnificent bronze knockers, giving access to the grand entrance hall. This is a noble Gothic apartment, some sixty feet long by thirty feet in width, ceiled with panelled oak. The entrance doorway is in the centre of the north side, and immediately in front is the grand staircase, across the landing of which is a noble arcade of three lofty pointed archways rising from clustered columns. From the angled corners of the hall doorways open on passages to the domestic offices. At each end of this fine apartment, and again in front of each pillar between and adjoining the flights of stairs, are suits of ancient armour standing on lofty pedestals; ranges of the old "Black Bess" guns of the old Cumberland Militia, and other trophies of arms decorating the walls.

The grand staircase, sixty feet square and ninety feet in height, leads up from the entrance hall to the various suites of apartments. It is entirely of stone, and has a richly-groined ceiling rising from clustered columns. Facing the entrance, on

the first landing, is a magnificent vase, and in canopied niches in the wall are exquisitely-sculptured figures; the arms of Lowther and the alliances of the family, also appropriately decorate the walls. The staircase is of four heights, the upper forming a triforium passage over which are windows filled with rich Gothic tracery and stained glass. The centre of the elaborately-groined ceiling is panelled and bears the inscription: " + Edif. Cul<sup>s</sup>. Com. de Lonsdale an<sup>o</sup>. Regni I.<sup>o</sup>. Rs. Geo<sup>i</sup>. III. A<sup>o</sup>. Di. MDCCCX: cur<sup>o</sup>. Rob<sup>o</sup>. Smirke." Arms and banners decorate the walls, and plants and flowers, arranged to line the staircases in every direction, add immeasurably to the beauty and the elegance, as well as to the stateliness of this fine portion of the edifice.

It will not be necessary to enter fully into a description of the various apartments of this noble residence; they are all sumptuous in their furnishing, admirable in their appointments, and replete with everything that can make a "home of taste" enjoyable. Some of the apartments, however, require special notice, and to each of these we proceed to devote a few lines—not taking them in any given order, but as we saw them on our recent visit.



*Part of the Grounds.*

Passing to the second landing through an "ante-room to the sleeping apartments," in which is preserved a valuable and extensive collection of Ceramics arranged in glass cases, and also a number of antiquities, is the state bedroom and its suite of dressing-rooms, which are all hung with remarkably fine Gobelins tapestry. These noble apartments occupy the space in the centre of the south front, and from the windows are lovely views of the grounds and deer park. The state bed, which is hung with white satin richly embroidered, is of black and gold, the massive cornice, solidly gilt, being surrounded by angels, five on each side and four at the foot, and reminding one of the charming nursery rhyme of our childish days:—

"Four corners to my bed,  
Four angels round me spread;  
One to sing, and one to pray,  
And two to carry my soul away!"

The appointments of the room are of the most sumptuous character, the toilet service of silver gilt adding much to its magnificence.

On the landing of the grand staircase, among other art

treasures are Lawrence's full-length portrait of George IV., Greenhill's Walpole, Kneller's Duke of Marlborough, Addison, and other paintings; and in the east ante-room, leading to the sleeping apartments in that part of the Castle, are various objects of note.

On the first, or ground-floor landing of the grand staircase, to the right, between the private apartments, is a corridor, and to the left is a similar corridor, from which opens the library and other apartments, giving access to the Gallery of Worthies and to the Sculpture Gallery; it has a groined ceiling and contains a large and powerful organ, wall-cases of books, and some valuable paintings and busts.

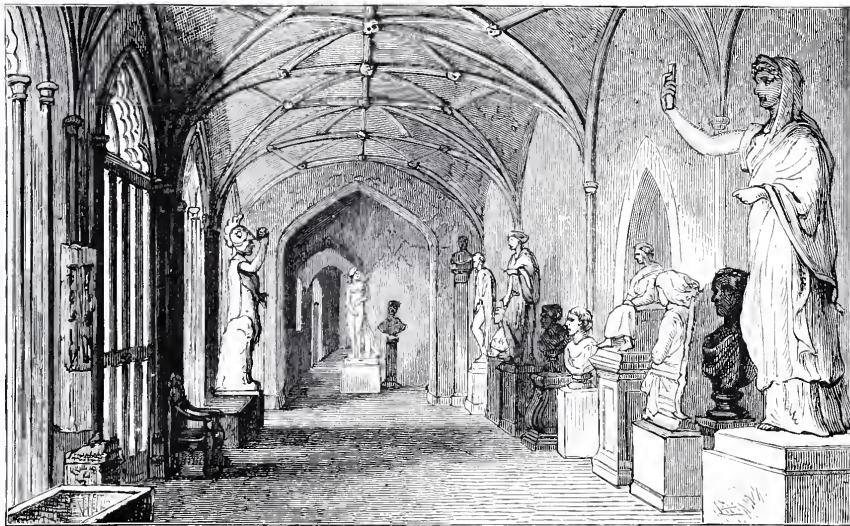
The library is in the north front, and is a noble and well-appointed room, fitted in a style of quiet sumptuousness that is in full accord with the rich collection of rare literary treasures with which the walls are lined. The ceiling is of panelled oak of suitable Gothic character, heightened with gold, and the presses for books are also of oak richly adorned with cinquefoil cusps. Besides its literary treasures the library is hung with a fine collection of family portraits of surpassing interest. These are



(beginning at the north-east corner of the apartment) Sir John Lowther of Lowther, Bart., 1657; Sir John Lowther, *fzls*, 1675; James, Earl of Lonsdale, known as "the eccentric earl;" Sir Christopher Lowther, Bart.; Eleanor, wife of Sir John Lowther; Henry, third Viscount Lonsdale; Richard, second Viscount Lonsdale; Sir John Lowther, Bart.; Hon. Anthony Lowther; Jane, wife of Sir John Lowther; Rev. Sir William Lowther, Bart.; Sir James Lowther, Bart.; Robert Lowther, Esq.; Sir John Lowther, Bart.; and William, Earl of Lonsdale, K.G. Among other objects of interest preserved in this room is a table formed of the wood of one of the piles of old London Bridge, with a small portion of the "Abdication Tree" of Napoleon inserted. It bears this inscription, "Made out of one of the piles supporting the chapel arch of London Bridge. Supposed date, 1176. The gift of John Rennie, architect, 1829." "Le cinq d'avril dix-huit cent quatorze Napoléon Bonaparte signa son abdication sur cette table dans le cabinet de travail du Roi, le 2<sup>me</sup> après la chambre à coucher; à Fontainebleau." "Wilkinson & Sons, 14, Ludgate Hill, 6881."

The Billiard-room, not on account of any architectural features or of the use to which it is assigned, but from the remarkably interesting character of the collection of pictures contained within its walls, is one of the most important features of the Castle. Its walls are hung with portraits of "Westmoreland Worthies" forming a gallery of celebrities of which not only

the county but the nation may indeed well be proud, and the founding of which is a lasting honour to the house of Lowther. Well, indeed, would it be if the example of forming local Galleries of Worthies, so nobly set by the second Earl of Lonsdale, were followed by the Lords-Lieutenant of other counties whose high functions and important positions point them out especially as the right persons to honour native worth, and their mansions as the right and proper and only place in which such a gallery should be enshrined. The collection of "Westmoreland Worthies" at Lowther Castle is a noble beginning in the right direction, and it is to be hoped the spirit and feeling that caused its foundation by one of the noble heads of the house of Lowther may still actuate his successors, and cause what is now a glorious nucleus to become a full and complete collection. The portraits at present contained in this gallery of local worthies are Queen Catherine Parr, wife of Henry VIII., born at Kendal Castle; Christopher Baynbrigg, Cardinal of St. Praxede, Legate to the Court of Rome, Archbishop of York, Master of the Rolls, &c.; George Clifford, Earl of Cumberland; Sir Gerard Lowther, Lord Chief Justice of the Court of Common Pleas, Ireland; The Marquis of Wharton; The Right Hon. Joseph Addison; John, First Viscount Lonsdale; The Hon. Justice Wilson; Sir Alan Chambre; Doctor Burn, LL.D., the historian of Westmoreland and Cumberland, and author of the "Justice of the Peace;" Lord Langdale; Alderman Thompson, Lord Mayor



The Sculpture Gallery.

of London; Sir George Fleming, Bishop of Carlisle; Gibson, Bishop of London; John Bell, Chancery barrister; Richard Braithwaite, author of the "English Gentleman," &c.; Dean Addison; Doctor Shaw; Waugh, Bishop of Carlisle; Duke of Wharton; Admiral Sir Charles Richardson; John Langhorne, D.D.; Watson, Bishop of Llandaff; Bernard Gilpin; General Bowser; Thomas Barlow; William Hogarth, whose ancestors belonged to the county; The Marquis of Wharton; Dr. Fothergill; The Countess of Pembroke, who once wrote, when pressed to put in a court candidate for the borough of Appleby: "Sir, I have been bullied by an usurper, I have been neglected by a court, but I will not be dictated to by a subject. Your man shan't stand;" Admiral Pearson, famous for his engagement with Paul Jones; John Robinson, Surveyor-General of Woods and Forests, who is represented holding in his hand a "Report of Acorns planted in and about Windsor Great Park," &c.

Many, indeed most, of these admirable portraits are the work of the greatest Art genius the district has produced, Jacob Thompson, of whom a notice has already appeared in the *Art Journal*, and whose name and fame as one of the most gifted painters of the English school will live long and endure.

It may be named *en passant* that in various parts of the Castle are a number of paintings—supposed to be veritable Hogarths—which were brought from the old Vauxhall Gardens.

The Drawing-room, opposite the Library, is a lovely apart-

ment—the walls hung with costly figured satin, the ceiling richly groined in elaborate fan-tracery, and the furniture as sumptuous and elegant as the most exquisite and fastidious taste could desire, or the most lavish expenditure procure. Amongst the furniture is a magnificent suite of couch, chairs, and stools which are of historical interest; they belonged to Tippoo Sahib, and are marvels of Indian Art workmanship in ivory and gold. It is not, however, our province to speak in detail of any of the appointments or furnishing of the rooms; all we can say is that the drawing-room and other apartments are rich storehouses of exquisite gems of loveliness, such as one might naturally expect would characterise a home presided over by a lady of such pure taste and such high accomplishments as the present Countess of Lonsdale. We must, however, casually allude to one literary treasure which is kept in the drawing-room—an album in which have been written by their own hands, at various times when visiting Lowther, poetical or prose contributions by Sir Walter Scott, William Wordsworth, Robert Southey (13th October, 1824), Samuel Rogers (January 23, 1826), the Duke of Wellington (January 2, 1829), Sir Humphrey Davy (Sept. 11, 1826), Hon. G. O'Callagan, Amelia Opie, and others; while it is also graced by original drawings made on its pages by Dewint, Page, Sir George Beaumont, Lady Anne Beckett, Lady Delamere, Lady Farnborough, Lady F. Bentinck, the Marchioness of Stafford, &c.

The Saloon, in the centre of the south front, has a Gothic



panelled ceiling, and contains many fine paintings by Zuccarelli, Guido, Elisabetta Sirani, &c., and (as well as other parts of the house) some grand old china. The dining-room has two fine paintings, Pitt, by Hoppner, and Wellington, by Jackson, and in the centre of the gorgeous display of gold plate on the buffet is a full-size silver-gilt copy of Flaxman's *chef-d'œuvre*, the Shield of Achilles.

The Countess' Breakfast-room contains some of the richest treasures of Art in the castle. Among them are the Wakes, the Feast, and the Fête Champêtre of Teniers; a Holy Family by Rubens; and marvellously fine examples of Vandyck, Fyt, Wouvermans, Leonardo da Vinci, Gerard Dou, Frank Hals, Ruysdael, Borgognone, Rembrandt, Jan Steen, Sasso Perrato, Titian, and others.

The Picture Gallery, with its glass ceiling, is a noble room, filled with paintings of high merit, many being *chef-d'œuvres* of the various artists. It will be sufficient to say that it contains, among others, no fewer than ten Snyders of large size and of almost unmatched excellence (the only others we know of equal or more excellence being those at Welbeck), and admirable examples of Tintoretto, Titian (a remarkably fine picture), Guido, Paolo Veronese, Paris Bordone, Luca Giordano, Backhuysen, Zuccarelli, Hogarth, Bernardo Canaletto, Poussin, Carlo Cignani, Salvator Rosa, Lely (a nude Nell Gwyn, which contrasts very unfavourably with the Titian on the same walls), Paul Brii, Bronzino, Bassano, Fyt, Murillo, Luca Giordano, Zuccherò, and several others.

The other apartments, beautiful as they all undoubtedly are, and filled with choice works of Art, are not necessary to be named. There are, however, two of the most important features of Lowther yet to be noticed. These are the two Sculpture Galleries and the passages and corridors leading to them. To these we proceed to direct brief attention.

In one part of the gallery is a marvellously extensive and highly important assemblage of Roman inscribed stones, altars, monumental stones, inscriptions of cohorts, &c., from the Roman Wall and from the old stations in the three counties; Mediæval sculptures from the neighbourhood; and a number of Celtic and Roman urns and other antiquities of more than passing interest: to these, however, we cannot find space to particularise.\*

Among the antique sculpture contained in the galleries are the Venus from the temple of that goddess at Cnidus. The exquisite torso, the rest of the figure being restored, was from the Stowe collection; it is undoubtedly an example of the purest Greek, of an age "when Art was a religion." It is believed to be the work alluded to by Lucian and Pliny as one of the triumphs of Greek Art; a belief which obtains force with all Art-lovers by whom it has been seen. A statue of Diana, of exceeding beauty; a statue of Julius Cæsar, half life-size, seated in a consular chair, and of fine conception; the upper half of a seated female figure, draped, brought to England by Lord Guilford, and the only specimen brought home by him, a great work, certainly a production of the best era of Greece, and a majestic yet tender creation; a statue of Agrippina, of rare excellence, from the Stowe Collection; a torso of a Venus, from the Marquis of Hertford's Collection, a work of refined delicacy, yet exhibiting intense power; a statue of Bacchus, a relic of great worth; a beautiful statue of Hygeia, from the Besborough Collection, a work of pure Art, originally from the Capitol, &c. &c.

There are also some fine stone chairs, an Egyptian bath, statues of Pan, Augustus, a Roman Senator, Hygeia, Euterpe, Flora, Cybele, Adonis, Paris, the Water Carrier, Sphinx, Cicero, Aristides, &c., &c.; and "the Olympian Meta, brought from Greece by the Emperor Nero and placed in the circus at Rome." This unique and very curious relic of ancient Greek Art was purchased by the Marquis of Hertford, and was formerly in his collection. It now forms one of the interesting features of the Lowther Gallery.

The grounds and gardens of Lowther Castle are among its

\* We cordially recommend readers, for a description with engravings of many of the principal inscribed stones in this collection, to consult our friend Dr. Bruce's superb work, the "*Lapidarium Septentrionale*," in which many of them are illustrated.

most glorious and charming attractions. Nature has done much for it in the beauty of its situation and the majestic character of its surroundings; and the purest taste in art, allied to the most consummate skill, has taken advantage of those natural beauties and added charm upon charm to the place. On the west front are lawns (divided from the deer park by a sunk fence) laid out tastefully in beds rich in their profusion of colours. At the west end of the mansion is the conservatory, and near, but below it, approached by a flight of steps from the terrace, is the "Countess' Garden." The site of this exquisitely-lovely spot is a natural dell, and its sloping sides are turfed and planted, while the centre is somewhat elaborately, and with faultless taste, laid out in geometrical form and filled with the choicest and richest flowers; the disposition of the vases, the arrangement of the beds, and the harmonious blending of the colours, showing the purest taste and a high order of skill on the part of the head gardener, Mr. Shand, to whom it owes its origin. Near this is the "Yew Avenue"—a walk densely covered in by the intertwined branches and foliage of the rows of yew-trees, hundreds of years old, which range along its sides. This we engrave. From it pathways lead on to the "Terrace" outside the wood.

Of the "Terrace" it is impossible to convey an idea. It is simply a tract of high land, thickly wooded with the finest forest trees and the most majestic conifers, around the outer edge of which runs a broad grassy walk, or drive, commanding almost a panorama of the finest views that even this district is Knipe Scar rising above the village of Bampton, and behind it again are Swindale, Walla Crag at whose foot is the lovely lake of Haweswater, and over these again rise Harter Fell, and High Street, over which runs the old Roman road. Then there is the hamlet of Helton, and further to the right are Helvellyn and other mountains above Ullswater. Again, there is Askham with the heights of Blencathra or Saddleback and the mountains in the Keswick district; while through the park, far down below, runs the river Lowther, whose murmurs over its rocky bed are distinctly audible. In the wood that skirts the terrace are some gigantic conifers and other trees which are "great among the greatest."\*

The kitchen gardens, at some distance from the mansion, are well arranged, very extensive (about seven acres), and extremely productive; and their pleasing effect is much heightened by the judicious introduction of richly-arranged flower borders. The glass-houses of all kinds are of great extent, and the whole shows a high degree of skill on the part of the head gardener. At a little distance across the park is Lowther Church and the family mausoleum in its churchyard. The mausoleum, upon which the gifted poet, the Rev. James Dixon, wrote the following stanza:—

"A grander, fairer spot of English ground  
To rest in till the trump of doom shall blow  
From the high heavens through land and sea below,  
In all this ancient realm could not be found.  
Sheer from beneath, the river's amber flood,  
Breaking in white waves 'gainst the strong shore,  
Round this green eminence for ever pours  
The loud voice of its waters, through the wood  
That clothes its banks, and crowns the airy hills  
And verdant slopes of Lowther's wide domain,  
Swelling and falling with the grand refrain  
Of nature's voice omnipotent. What heart but thrills  
To these wild charms, lit by the vernal beams,  
Grey wood, green lawn, and river's dancing gleams?"

is a plain gothic building containing in its upper room a finely-sculptured figure, by Stephens, of "William, Earl of Lonsdale," 1863. The church contains some good Norman features which are worthy of careful examination, and many interesting monuments to members of the Lowther family.

\* The dimensions of some of these trees are as follows:—The Douglas Fir (*Abies Douglasii*), 75 ft. in height, 6½ ft. circumference a yard from the ground, and 49 ft. across from point to point of the branches; *Abies Menziesii*, height 65 ft., girth 6 ft. at a yard from the ground; *Picea cephalonica*, 50 ft. high, girth 4 ft. at a yard from the base; *Abies canadensis*, 42 ft. in height, girth 3 ft.; *Picea Pinsapo*, 40 ft. high; and the "Adam and Eve" ash-trees, one of which measures 21 ft. in girth at 5 ft. from the ground.



## CONTRIBUTIONS TO THE INTERNATIONAL EXHIBITION, PHILADELPHIA.

THE Centrepiece is one of the contributions of the MIDDLETON SILVER PLATE COMPANY, of Middleton, Connecticut. It is thus described in the American edition of the *Art Journal*, from which we borrow it:—"It is named 'The Barge of Venus,' and its novel beauty of form is well shown in the engraving. The shell-shaped barge is lined with gold, and the outside shows the tasteful satin finish. Cupid stands upon the lofty prow, driving the swans with golden ribbons, and the well-known

American water-plant, the cat's-tail, springs from the water on either hand. The figures of the swans and the driver, Cupid, are neatly modelled, and it must be admitted are in the highest degree artistic in their effect. The execution of the feathery coats of the swans is very elaborate, and resembles the hand or hammered work when executed in solid silver. The plateau, or water-surface, is highly polished, and the border is ornamented with a gracefully-executed wreath of laurel. The base is oblong,



and is covered with a looking-glass plate, and the four little figures at the corners are richly gilded, and represent music. The sides are etched with designs after familiar American plants. The combination of gilded work, burnishing and chasing, in the production of this piece, is rich in effect, yet harmonious." It is to be regretted that we do not know who is the artist by whom this very graceful and effective design has been produced; we may take advantage of the opportunity to impress upon the Art-manufacturers of the United States the duty of rendering justice to the artists they employ. It is, more-

over, sound policy: probably some of them may have already obtained honours in the Old World, but they necessarily and naturally seek to add to them in the New World. Possibly there are difficulties in the way not to be easily overcome, but he must be an artist poor of soul who will not work better if he knows that fame is to be a part of his reward. We know the practice has been far too much neglected in this country; very often the merchant has all the renown, to which he is no more entitled than is the metal before it has been touched by the cunning hand of the workman, who is in every way "worthy of his hire."

It seems to us that the most equitable standard by which we may judge American Art in general and Art industry in particular is to go back some twenty-five years in our history. Let us recall English Art industry at the date of the first Exhibition, think of our shortcomings at the Crystal Palace in Hyde Park, and how that vast display taught us the great lesson that beauty of form might be made the adjunct of utility, and that grace and cheapness were by no means inseparable terms.

The International Exhibition in Fairmount Park is to the Americans at large what our "World's Fair" was to us. True,

1876.

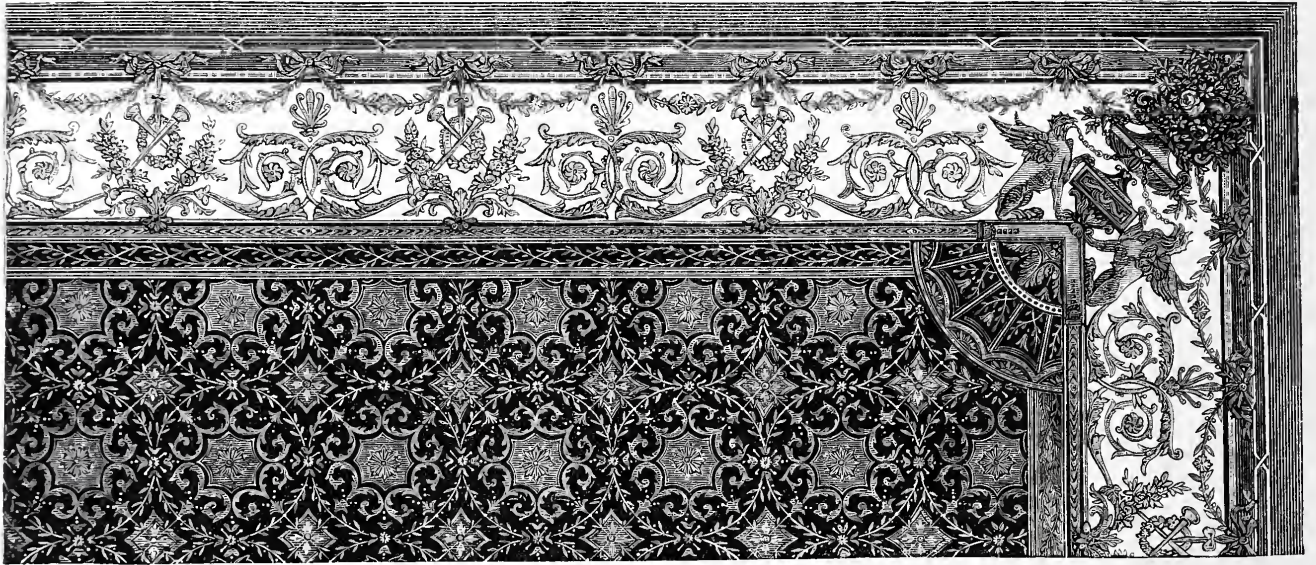
there is no nation that can number so many travellers as the United States; but it must be remembered that these thousands are of the educated and wealthy classes, and that the millions, from whose ranks the great army of Art workmen is recruited, have been debarred, by questions of distance and expense, from sharing in the advantages which their English and foreign brethren have enjoyed.

This prelude is meant not in any depreciatory sense, but in order to do ample justice to skill manifested and ability displayed, unfostered by opportunity and in despite of circumstances.

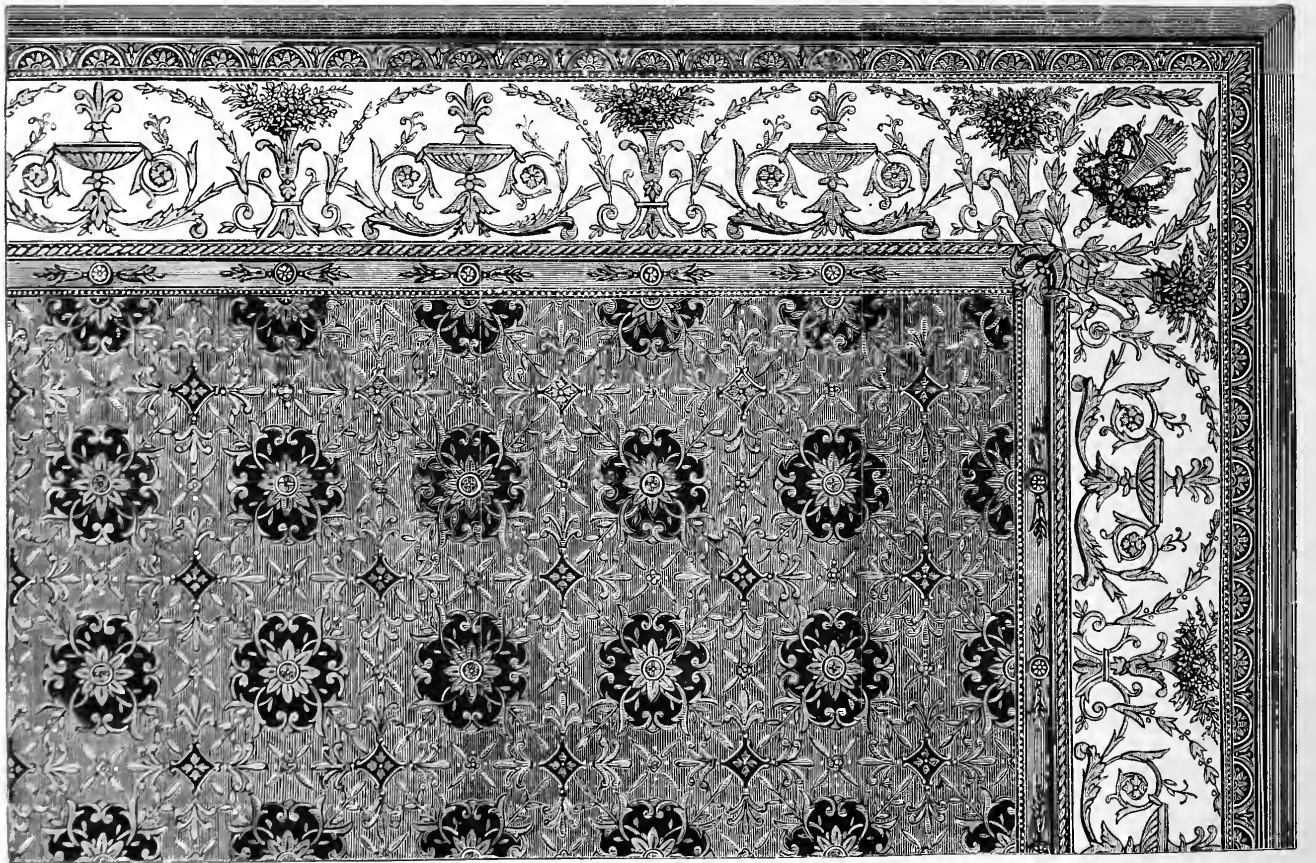


We give other examples of the Axminster Carpets of JAMES TEMPLETON & CO., of Glasgow. The firm has established

its high repute not only by excellence of fabric and manufacture, but by purity, grace, and appropriateness of design;



the productions of the artists of this establishment being constantly supplemented by those of the best designers of London



and Paris. Harmony of colours has been their continual study. Messrs. Templeton have obtained extensive and well-earned

renown in America as well as in Europe. The firm has thus materially assisted to establish the high repute of Great Britain.

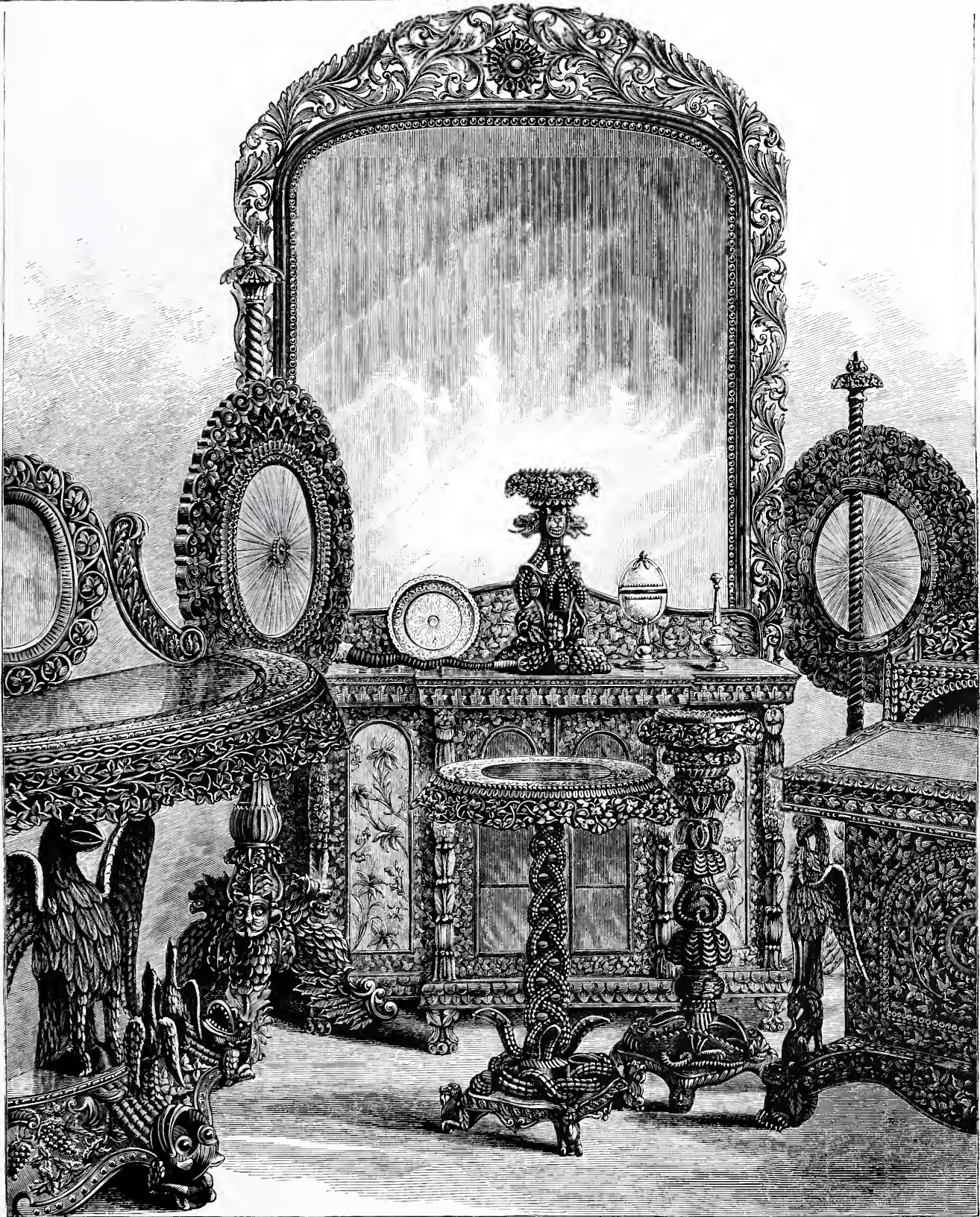
We purpose now to speak of the exhibits of Messrs. Tiffany & Co., of New York, the representative jewellers of America.

It is not our province to write either of the value or beauty of the gems contributed by them, though we might adduce the splendid necklace of old East Indian diamonds; the superb ruby, of the true pigeon's blood tinge, or the magnificent sapphire shown in their collection as a proof of their judgment. We must take the stones not as stones *per se ipsis*, but their combinations. Thus an exquisite peacock's feather, has the eye formed of a deep yellow diamond weighing no less than twenty-nine carats, from

the collection of the Duke of Brunswick. The iridescent circle is formed of rubies, emeralds, and smaller diamonds, and the quill of pearls, the combined show of the gems and airy lightness of each feathery spray emulating successfully the natural jewel mine of the bird of Juno. A rose, full blown, set with hundreds of diamonds, designed and made by an American workman in the employment of Messrs. Tiffany, will bear comparison with the daintiest works of Boucheron, whilst a *collier* of antique gems is grouped with a success that would content even Castellani.

To Messrs. Starr and Marcus, of New York, would, had they





This page contains examples of excellent Hindoo Carved Furniture, contributed by Messrs. WATSON & Co., of Bombay.

been exhibitors at Vienna, undoubtedly have been awarded the medal *für guten geschmack*. The cameos and intagh displayed by this firm have been rarely surpassed if equalled at any international display. The *Worship of the Three Kings* in *alto relievo*, and the portraits of Longfellow and Bryant are exquisite examples of dainty handling and delicacy of shading. Such are some of America's exhibits in the *finesse* of the jeweller's art; it is now to speak of the wider range furnished by the treatment of, and designs in, the precious metals.

Here again we must notice several sets of silver ware, both

chased, repoussé, and encrusted, from the *ateliers* of Messrs. Tiffany, and similar articles in ordinary, oxidised, and toned silver exhibits, from the Gorham Manufacturing Company of Providence, Rhode Island. The Gorham display boldly faces that of our Elkington, taking the American curve of the central circle. The Philadelphians may well be proud of the position occupied by Messrs. Caldwell; collectively their exhibition is superb, whilst, when examined in detail, the taste and skill manifested speak volumes for the future of Pennsylvania silver-work. We may note a richly-chased service, every portion of



This page contains two examples of Art-work in silver, the productions of two famous gold and silversmiths of America; the first is among the several choice issues of the GORHAM COMPANY, the second is contributed by the well-known firm of TIFFANY & Co., of New York. That of the former has good claim to elegance, if not to originality; that of the latter is so elaborated as to sacrifice much of grace—it is indeed, an effort at peculiarity. It is said to have been “studied from the Syrian style,” but it is a style to be avoided rather than imitated.



All its parts, however, are described as very highly wrought, finished with exceeding care, and entitled to hold high rank as the production of the artisans to whom the design was entrusted. Messrs. Tiffany deservedly hold a very prominent position as workers in precious metals; they have taken honours in several Exhibitions, notably that of Paris in 1867, when it was our privilege to engrave several of their productions. In America they have naturally taken a lead; indeed, they hold their own notwithstanding the severe competition to which they have been subjected. But, as we have elsewhere had occasion

which was delicately wrought, the only objection to it we could find being, that the very minuteness of the work would render its beauty only the more easily impaired by the inevitable abrading it would undergo in the butler's closet. In carpets America is making vast strides; and, in one respect, the American example may well be copied by us—a major portion of the workers at the looms are women. Without any intention of invidiousness, we may place first the productions of the Bigelow Carpet Company, Clinton, Massachusetts, for the reason that the first American floor-coverings we can call to

to remark, the native or “imported” artists of the United States have attained eminence as sculptors—the most difficult of all



the arts; and naturally they have employed their ability in this—the most important, department of the Industrial Arts.

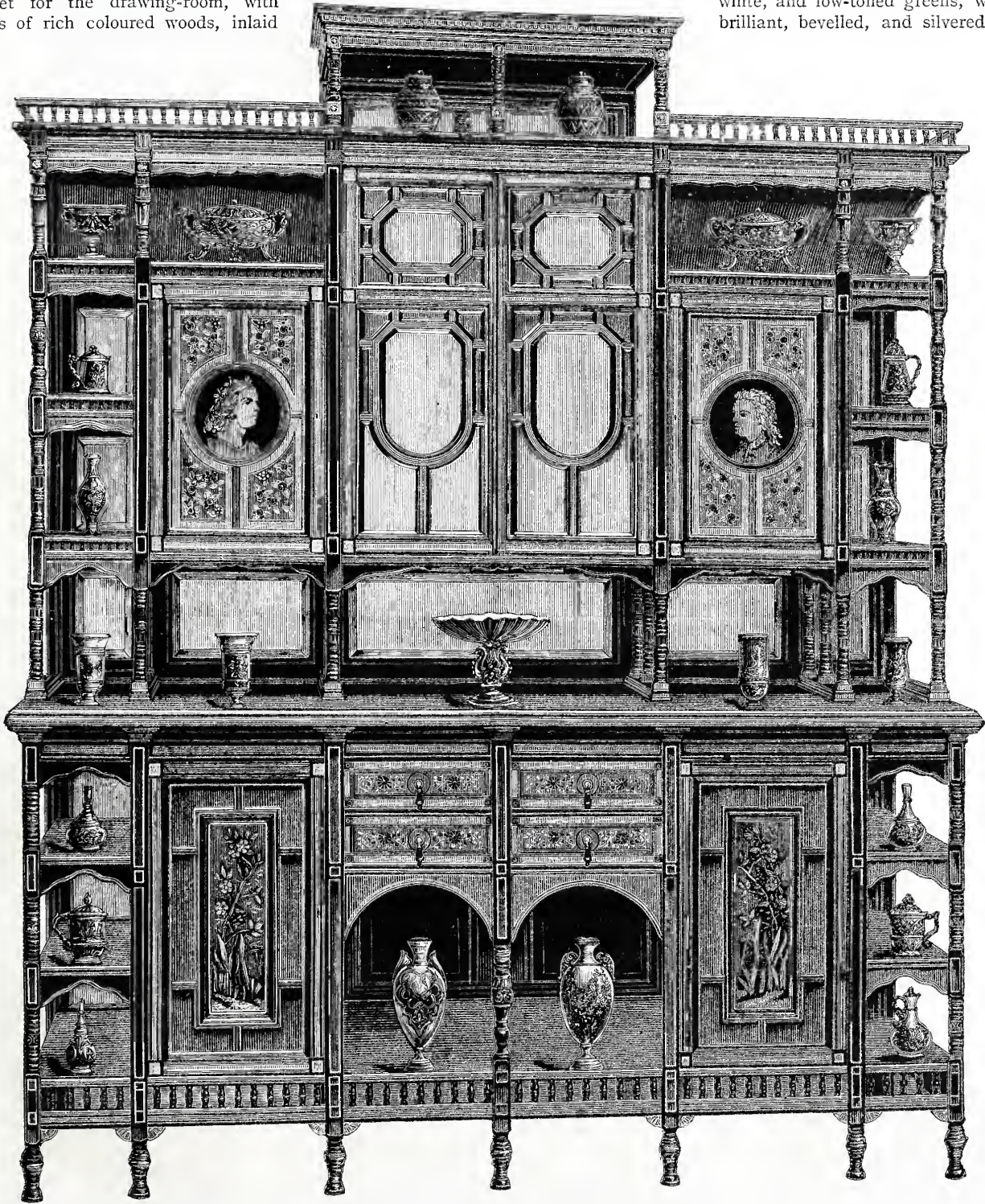
mind were the Aubusson carpets shown by them at Vienna in 1873. Since then they have wisely utilised the experience gained at that most magnificent of exhibitions. We must also mention the Venetian carpets of Bromley and Sons, of Philadelphia, the Brussels of the Hartford Carpet Company, Connecticut, the Wilton and Brussels of the Lowell Manufacturing Company, and the Tapestry carpeting of the Roxbury Carpet Company, of Boston.

In furniture and decoration of houses, we think even Americans will admit that there is nothing shown by any manufacturer in



We engrave one of the Cabinets of Messrs. COOPER and HOLT, the eminent cabinet-makers of London. It is a black cabinet for the drawing-room, with panels of rich coloured woods, inlaid

with conventionally-treated designs. The effect of the various woods, rich Amboyna, delicate grey harewood, satin, purple, white, and low-toned greens, with the brilliant, bevelled, and silvered plate-



glass panels, the turned spindles, and mouldings, partly gilt, is exceedingly good. This brilliant piece of furniture is among

the very best contributed by England to the Exhibition: it has very deservedly received the marked approval of the jurors.

the United States worthy of comparison with the exhibits of our Wright and Mansfield, Cooper and Holt, Collinson and Lock, Shoolbred, Howard, and Cox and Sons. We must not, however, pass over some renaissance work contributed by Mitchell and Rammelsburg, of Cincinnati; a cabinet richly carved in the Italian style of the fifteenth century, by Giuseppe Ferrari, of New York; some decorative paintings for ceilings, by Kaiser and Herzog, and carvings by Cooper and Brother, both firms of Philadelphia. As a *curio* we would recall a table from the anthracite coal fields, of Council Ridge, Luzerne County, Penn-

1876.

sylvania, exhibited and manufactured by Peter Cunningham, of Bethlehem, in same state; and as a combination of elegance and comfort, the magic bed-sofa, "a heaven of rest for the weary head," the invention of J. B. Fifield, of Philadelphia. In one branch of furniture, graceful from the very method of its manufacture—bent wood—it is with much pleasure we note that American manufacturers bid fair to compete with, and even excel, Vienna, both in excellence of workmanship and cheapness, the latter due to the variety and illimitability of the wood supply.

Holding that the proper and tasteful display of the exhibits is

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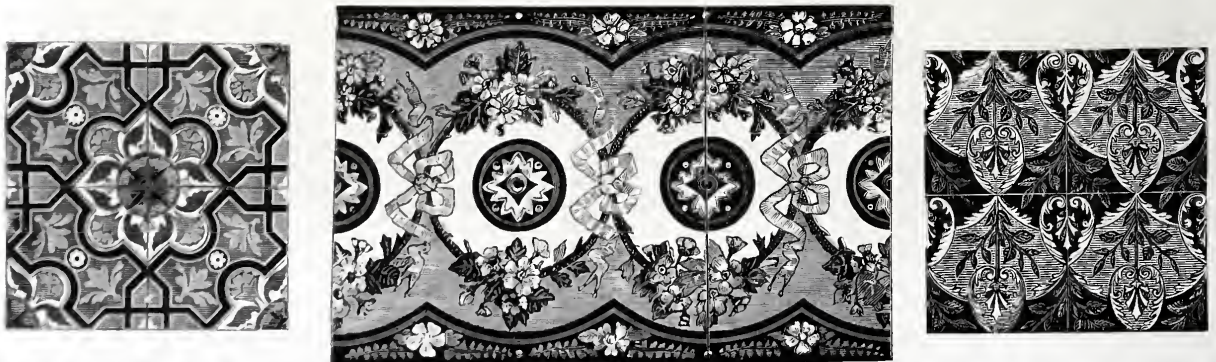
We have selected for engraving several of the Tiles of Messrs. MINTON HOLLINS & Co., of Stoke-upon-Trent, prepared for



the varied and numerous purposes to which they are applied. | The reputation of the firm has been long established; it



occupies a very foremost rank among British manufacturers of | some most agreeable and useful products of the "Potteries."



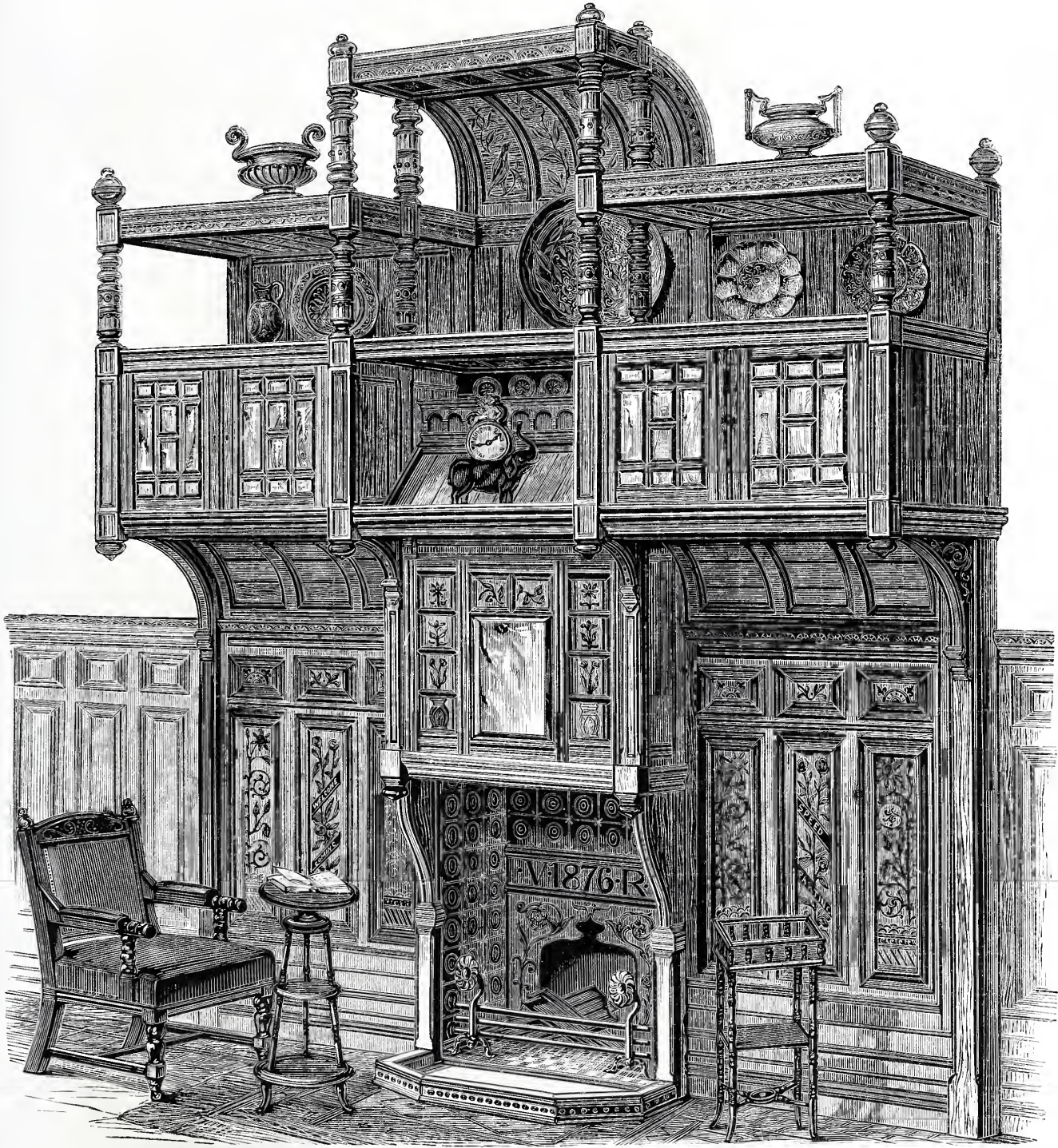
only second in importance to the exhibits themselves, we must give every credit to the perfumery exhibitors, for the quaintness and originality of their stands—one of the leading perfumers of New York having his lady assistants framed in a perfect bower of tropical flower wealth, amidst which sparkled the spray of scent fountains. Many of the cases also show a marked improvement over the regulation sash, frame and cornice one meets with *ad nauseam* at every great display. One of the most picturesque that we noted is that of the Oswego Corn Flour Company in the Agricultural Hall. The general effect is

admirable, the carving both bold and skilful, whilst the colouring is in perfect taste, delicate *nuances* and half-tones being substituted for the garish positiveness only too generally met with. This case, it may be said, is of New York manufacture, and the appropriateness of the ornamentation to the exhibit is well worthy imitation by other designers. Round pillars are clustered stalks of maize, the corn being of a pale canary colour, while the stalks are painted a delicate celadon, the gilding is held in subjection, and the natural grain of the wood shown in every possible instance. We have dwelt thus



MESSRS. HOWARD AND SONS, of London, among other important contributions, have sent to the Exhibition the Chimney-

piece and Dado, of which we give engravings. They are of great excellence, and have excited much admiration. The most



attractive feature is a novelty in Art: a patented process for inlaying solid woods with any other wood in any conceivable design: a process of great value for all purposes of interior

decoration. It has been happily used in these examples of the eminent cabinet-makers. It goes a long way to maintain the supremacy of England in this department of Industrial Art.

long on this one item, as, with the exception of those of Russian exhibitors, few show-cases avoid meretriciousness, or even vulgarity, whilst even the simplicity affected by some is the result rather of imbecility than of good taste. Much of the fault of this lies with the exhibitors themselves, as we have known instances where admirable designs, appropriate and unique, have been offered only to be rejected in favour of some hackneyed pattern.

In Art proper we are disappointed; Bierstadt is present notably in the picture of the giant trees of California; but

Church is absent. Moran, the sea-scapist, has several powerful works; some of his sunsets almost recall Turner in their intensity, but bear no comparison in their luminosity to those of the great master. We are sorry to find that some American artists confound the ideas of bigness and greatness. A more pestilent error was never committed. The tiniest Meissonier, the minutest Gerard Dou, or most infinitesimal Fortuny that ever left the studios of these artists, would surpass in real pictorial value the whole continent of America covered with canvases, monster in every sense, such as those to which we allude.



The examples of high-class Ceramic Art engraved on this page

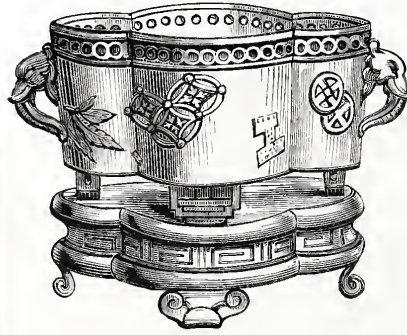


are productions of the long-re-  
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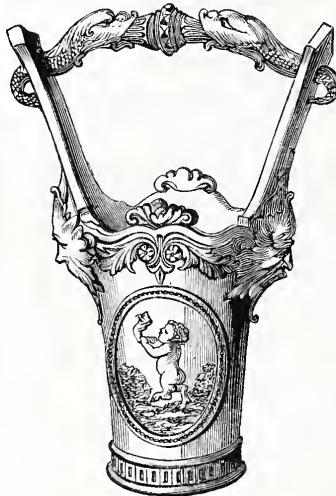


CESTER, directed by an accom-  
plished and experienced artist and

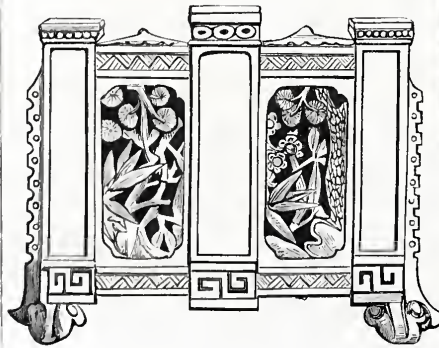
critic, Mr. R. W. Binns, F.S.A. Four of  
the articles selected are in the style



Italian, and four are suggestions from the  
Japanese, a style indirectly copied much,



of late years, by Mr. Binns, and in which  
he has attained such excellence as to ex-

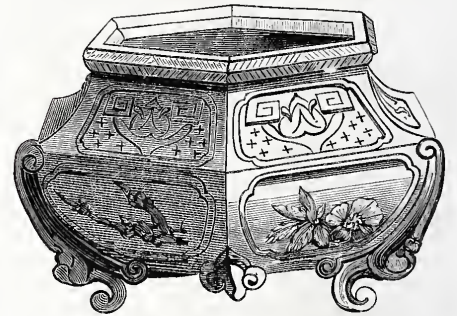


cite astonishment even in Japan. The  
collection exhibited at Philadelphia is

not directly contributed by Worcester; it is shown,  
with a large variety of other British productions,



by Messrs. DANIELL and SON, of London, who,



as we have elsewhere had occasion to remark,



have thus upheld and extended the renown of  
Great Britain: a boon for which we are grateful.

And to sum up, it must be said that American Art presented to  
strangers at her great Centennial display was unworthy of her. It  
is with pleasure we turn to a remarkable statue, undoubtedly the  
foremost among American works of sculpture at this Exhibition, no  
slight praise in the land that can boast of Hiram Powers, Storey,  
Miss Hosmer, and Miss Foley. We refer to the 'Cleopatra,'  
by Miss Edmonia Lewis, an American *pur sang*, for she is a  
Cherokee. The flesh texture is marvellous for marble, the pose of  
the figure, sinking into flaccidity as the aspic venom begins to  
play havoc in the veins of the queen of the world's rulers, is dreamy

and enervated to a degree, and we seem to note the subtle change  
come over the face that was once a beacon-light to destruction.  
Miss Lewis has long been known amongst her compatriots for  
honest if not ambitious work; in 'Cleopatra' she has ranged her-  
self in the Walhalla of the world's sculptors.

With this we conclude our brief *résumé* of the part America  
has taken in her own house, a *résumé* necessarily limited, so  
far as we are concerned, to the Art question, a small part to  
her of a great whole; but one in which, all things considered,  
she has carried herself with distinction.



## THE RAEBURN EXHIBITION IN THE ROYAL SCOTTISH ACADEMY.

IT is curious to note at what various stages of their lives, or it may be after their death, the sons of genius are destined to receive special favour. However appreciated in their generation, a bell often sounds from the silence of the past ages in the ears of the busy multitude, and we are suddenly called to renew our homage to departed worth. The late movement in Edinburgh is a case in point. Though the name of Raeburn has long been a household word, it has chanced but now, 120 years from his birth (1756), and more than half a century since he died (1822), that some gentlemen of artistic taste have seen meet to institute the present collection. From almost every available source, public and private, 325 works of the great Scottish painter have been gathered to grace, for a brief season, the galleries of the Royal Scottish Academy. The measure has been a popular one; and all to whom the possibility of contributing belonged, have gladly responded to the call.

Of the merits of Sir Henry Raeburn it were needless to speak. He was essentially and exclusively a portrait painter, a calling which he exercised with distinction for forty years. The chief excellence of his style has been designated "breadth;" and the word, as applied to him, must assuredly mean that comprehensive insight into the character of his sitters, which, joined to manipulative skill, has justly placed him at the head of his profession. There is not an atom of the meretricious about him. Trick and affectation are bidden to the Antipodes. He takes an honest grasp of his theme, and the result is natural and powerful. As we study the countenances on the canvas, we feel not so much that we are looking on flesh and blood, as on men and women in their higher mental bearing. If his subject is of rare intelligence, we have the soul palpably prominent in the eyes, the mouth, the brows, the entire pose of head, hand, and limb. And if mind is not so visibly present, we are at least conscious that the best possible has been done—that he has wrought earnestly in the cause. Let us remark in passing, by the way, that, totally ignoring the usual method of chalking out the figure ere elaborating the details, Sir Henry wrought up his portraits bit by bit, finishing off each little portion one after another, till the whole was completed. Few artists, we suspect, could evolve similar successes from a like procedure.

It was, no doubt, a favourable circumstance in Raeburn's career that so many remarkable men flourished in his native city in his day, and that so large a proportion of them were portrayed by him. And although some were of mere local reputation, there were others who enjoyed even more than a national celebrity. Accordingly, the Exhibition affords specimens of persons renowned in every walk of life—law, medicine, philosophy, science, theology, Art, and literature—the lights of court, school, and university, the army and navy, the aristocracy of mind, wealth, and rank, over the length and breadth of the land of more than one vanished generation. For example, we have here Lord Presidents Dundas, Blair, and Hope; Chief Barons Dundas and Braxfield, "the terrible;" Lords Newton, Eldin, and Meadowbank; Cockburn, Jeffrey, Sir H. Moncrieff Wellwood; Drs. Blair, Erskine, Dugald Stewart, Pillans, Ferguson;

with a fair sprinkling of Earls and Honourables, the *haute noblesse* of the reign of periwigs and powder, velvet, &c.

After the well-known portrait of Sir Henry himself, it becomes us to notice that of Lady Raeburn, a full-length, attired in flowing robes, showing the arms gracefully folded and leaning on a garden wall. And here we would remark, that in all his female impersonations, and there are seventy-one of them, the draperies are ever severely classical—an excellent principle, seeing that the eye is too often prone to be directed to the dress of a lady rather than to herself.

There are some beautiful types of highbred (and short-waisted!) womanhood, specially Mrs. T. Clerk, whose face is charmingly *piquante*; Mrs. Vere, of Stonebyres, where the colour is pure and fresh as of yesterday; and Lady Montgomery, tall and stately in her lily-white array, deftly relieved by a delicate touch of scarlet. We admire Mrs. T. Durham, with the wondrous eyes, clear as a mountain streamlet on a May morning; Mrs. Ferguson and her children, graceful as a rose-tree with its circling buds. And though last, yet first in our esteem, we linger over a delicious portrait of Mrs. Johnstone, headed 'Contemplation.' The tone of this work is exquisite. As she sits holding a miniature, which she regards intently, we remark that the face is replete with sweet, tender thoughts, such as flit through those souls alone that are strung to the finer sensibilities. There are some delightful old ladies—veritable ancient dames—who, abjuring utterly all juvenile airs, carry the orthodox toilettes becoming their years with a touching meekness and precision that make white hair and faded complexions tenfold more winning.

The lords of creation, however, muster strongest, and the genius of the painter, grappling always more or less successfully with the individuality of the sitter, finds splendid scope in 'Admiral Lord Duncan,' a magnificent rendering of a naval hero; 'Professor Hugh Blair,' of rhetorical renown; 'Sir W. Bannatyne, Senator of the College of Justice,' admirably fresh and vigorous; the well-known picture of Sir Walter Scott sitting by a ruined wall, with castle and mountains behind, painted originally for the publisher Constable, and now the property of the Duke of Buccleuch; 'Macnab,' the head of the clan, a chief of determined aspect, clad in full Highland garb; 'Neil Gow,' of violin memories, rejoicing in tartan "trews;" 'Henry Mackenzie, the Man of Feeling,' in his venerable eld; 'Christopher North,' a mere youth, on the threshold of his brilliant career; 'James Gregory,' the noted physician; 'Adam Ferguson,' 'Sir D. Brewster,' and a host of others. Several of the larger portraits are equestrian, generally showing the horse in the same attitude, bending the head and neck down to the rider's hand; and there is a small case of miniatures on ivory.

Altogether the collection, besides the pleasure it will give to connoisseurs in the intrinsic merit of the pictures, is curious and interesting to the general public. Yet alas! not one of these bright countenances shall ever speak or smile more; they are all gone with the master that created them. It is a gallery of the dead, yet it gives pause and example to the living.

## MINOR TOPICS.

ROYAL ALBUM.—It is said in the *Scotsman*:—"In obedience to the royal commands, Mr. W. Simpson, F.R.S.A., is at present engaged on two memorial pictures of the unveiling of the Prince Consort Memorial in Edinburgh last month, a ceremony which he attended in the capacity of Queen's artist. The drawings are water colours—one of a large size, intended for

1876.

hanging, the smaller one being destined for the Queen's own book, or album. From the commencement of her reign the Queen has adopted this method of preserving mementoes of all the interesting ceremonials and events in which she has herself personally appeared and publicly borne a part. The drawings for this album are about eleven inches by seven and a half, and

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the series, which must now be pretty extensive, ranging over so many years, forms, as it were, an illustrated history of her Majesty's reign."

**THE PHILADELPHIA EXHIBITION.**—The following is the list of artists to whom awards have been made: we take them in the order in which they appear in the published report:—J. Clark, M. Stone, C. E. Perugini, L. Alma-Tadema, A.R.A., F. Holl, H. Hardy, S. Luke Fildes, F. Leighton, R.A., G. H. Boughton, T. Faed, R.A., Sir F. Grant, P.R.A., P. Graham, A.R.S.A., Colin Hunter, V. Cole, A.R.A., W. P. Frith, R.A., R. Rivière, W. Q. Orchardson, A.R.A., G. D. Leslie, R.A., A. Elmore, R.A., L. G. Pott, P. F. Poole, R.A., Miss M. D. Mutrie, and Miss A. F. Mutrie.

**THE PHOTOGRAPHIC SOCIETY'S EXHIBITION.**—So varied and rich are the tones now obtained by the various photographic processes, that the walls of the Old Water Colour Society, on which the present collection is displayed, have to the intelligent eye all the interest of colour; and cunning manipulation can, by skilful arrangement and other means, imitate schools of painting, and almost individual masters. The exhibition is all the more complete this year from the fact that, besides the three hundred and fifty-two photographic examples of foliage, scenery, architecture, prepared groups, and portraits in all sizes, ranging from miniature to life, there are arranged on the tables complete sets of photographic apparatus, besides lantern transparencies, stereoscopes, cameras, &c.; the general effect being altogether satisfactory. In cloud phenomena Colonel H. Stuart Wortley maintains his reputation for truth and delicacy; while for architectural detail and picturesque effect William Bedford and Robert Crawshaw attract the attention of the visitor as readily as ever. The Royal Engineers and Captain Abdney are large contributors, and appear equally happy whether they are operating in the New Forest or among the ruins of ancient Egyptian cities. Much might be said about the differentiating merits of these various artists, but the exigencies of space demand brevity. We have said that a clever photographer could almost reproduce the very style and method of a master, and we have an example of this in J. M. Young's portrait, à la Gainsborough, of the beautiful Mrs. Cornwallis West, wife of the Lord-Lieutenant of Denbighshire (130); A. Boucher has been no less successful in suggesting forcibly the chiaroscuro of Rembrandt in his 'Rembrandt Portraits' (116); an element of effect which Rowland Taylor must have had clearly before him in his portrait of 'Henry Burrow, Esq.' (158); A. and G. Taylor in their group of portraits numbered 139 in the catalogue; and Lombardi & Co. in their various portraits so full of life and colour. For instantaneous portraits of children R. Faulkner & Co. are still *faciles principes*. In composition pictures, 'Disappointment' (129), a lovely fisher-girl leaning on her creel and looking wistfully forth, is very touching. There is a nice sense of nature also in George Nesbitt's arrangement of the child in the cradle, with the fine mastiff 'On Guard' (167). He varies the subject in 203 by the introduction of a lady, who leans over the cradle and peers in upon baby to ascertain whom it is like. A. Ford Smith's 'Water Lilies' (163), three young girls, is also a composition of merit; and the various life studies of Chaffin and Sons deserve equal commendation. Mrs. Julia Cameron's 'Studies' (225) have about them all her usual individuality and strength; nor would we omit strongly commending designs and studies by Mrs. S. G. Payne. Among life-sized portraits we would call especial attention to those shown by the Autotype and Woodbury Companies, and to the portrait of Professor Ruskin in the new red chalk tint of E. W. Andrews. For the cabinet pictures of W. and A. H. Fry, the album portraits of W. Protheroe, and the various landscape scenes of R. Manners Gordon and W. D. Sanderson, we have nothing but hearty admiration. The exhibition, as we have already implied, is one of the most interesting that has yet been held, and we are glad to be able to announce that it will be kept open till towards the middle of the month: it will well repay a visit, especially at a season of the year when there is little in the way of pictures to be seen.

It is understood that the equestrian statue of the Prince of Wales, which Sir Albert Sassoon had commissioned the late Mr. M. Noble to execute, as a gift to the city of Bombay, will now be the work of Mr. Boehm.

A STATUE of Mr. S. Plimsoll, M.P., is in the hands of Mr. Belt for execution. The movement in favour of this work originated with working men of London, who propose to make it the testimonial of the estimation in which they hold this gentleman for his exertions in the cause of the British Sailor.

**THE BUST OF THE REV. CHARLES KINGSLEY**, by Mr. T. Woolner, R.A., exhibited at the Royal Academy this year, has been placed in the Baptistery of Westminster Abbey.

**THE BYRON MONUMENT.**—The competition for this work bids fair to assume a very wide proportion, and also one of much interest. The invitation is open to sculptors of all nations; and we understand models, to a large extent as to number, have been sent over from various parts of the continent: they include works by many artists of high reputation. The exhibition of these designs is advertised to be opened on the 3rd of this month (November), in the South Kensington Museum. The Committee announces that the monument "will ultimately be erected in the Green Park, opposite to the site of Piccadilly Terrace."

**THE ROMAN CATHOLIC CHURCH, FARM STREET.**—A correspondent has drawn our attention to the report of this edifice which appears in our last number, and says it "was erected, about 1849-50, from designs, and under the superintendence, of the late Mr. Scoles." Mr. Clutton, whom we understood and stated to have been the architect, restored only the chapel on the south side after its destruction by fire.

**THE MIKADO OF JAPAN'S DINNER AND DESSERT SERVICE.**—The Messrs. R. and S. Garrard & Co., goldsmiths and jewelers to the Crown, have completed the task entrusted to them by the Japanese ambassador, of designing and making for the Mikado a gilt silver dinner and dessert service for five-and-twenty people. As the dinner-table customs of Japan do not altogether accord with our own, we are prepared for a deviation in the numerical relations of the objects placed on the table. There are six candelabra of the usual size, the two largest of which carry seven lights each. There is the usual number of knives and forks to each plate, but the plates themselves belonging to the service number two hundred and fifty, i.e. ten changes of plate to each guest. The designer of the whole is Mr. William Tayler, who has adhered strictly to Japanese notions of ornament and decoration. These far-off islanders go in for unbroken surfaces, which they emboss or chase with wild flowers. Like the Chinese in their old Nankin blue china, the Japanese make large use of the daisy, and it is, indeed, the many-petalled disc of the flower so loved by Chaucer and Burns that forms the central portion—or shield, as we should say—of the Imperial arms. This disc, or shield, is supported—still using the language of western heraldry—by a dragon on one side and a mythic-looking bird on the other, which looks in breed like a combination of the peacock and the bird of paradise. Besides these the stork and the phoenix enter largely into the scheme of ornamentation; and on the tortoise, of course, every important dish on the table is made to rest. Mr. Tayler, in using these ornamental elements, has shown great judgment and taste, and the service, which we understand has given great satisfaction to the Japanese ambassador, is highly creditable to English Art.

**MESSRS. GOODE & CO.**, of Clerkenwell Green, have issued their Christmas cards for 1876. They are skilfully drawn and coloured, and manifest much artistic ability, more especially those that are compositions of flowers. They are in great variety, pretty pictures all of them, and calculated, as they are designed, to gladden the hearths and homes of families and friends at what used to be, and to some extent yet is, the "merry Christmas time." Messrs. Goode produce and issue these works by millions; the large numbers pay, but it is still a mystery how they can issue productions so excellent in every way, at prices so marvellously small.



## ART-PUBLICATIONS.

SOUTH KENSINGTON MUSEUM HANDBOOKS.\*—These Handbooks, of uniform convenient size, and produced with becoming care in all particulars concerning type, paper, illustration and binding, are reprints in a popular form and designed for general use, of the dissertations prefixed to the large and detailed catalogues of the chief divisions of the works of Art in the museum at South Kensington; the original dissertations, however, in these same "reprints" have undergone a fresh arrangement, and have been so far abridged as to bring each one of them into a portable shape. This has been done with judgment and care; and, accordingly, these attractive little volumes for the most part are decidedly well qualified to realise the objects with which they have been prepared and published, by proving signally useful, not alone in connection with the national collections in the museum at South Kensington, but also with reference to other collections, by enabling the public readily and at trifling cost to understand something of the character and history of the subjects which thus have been brought under this form of treatment. In editing this series, Mr. Maskell wisely has avoided encumbering his volumes either with authorities or with minute descriptions of particular objects; but, at the same time, he has been careful to admonish his readers that "the authorities referred to in each book are given in the large catalogues, where also will be found detailed descriptions of the very numerous examples in the South Kensington Museum." The only general suggestions we feel disposed to offer to Mr. Maskell, in anticipation of a fresh edition of his handbooks, are that he should impress upon the author of the volume on "Persian Art" the imperative necessity of a searching revision of the historical element in his pages; that each of his volumes should have "contents" and headings to their chapters; also that he should cause all his "illustrations" in the strictest acceptance of that term to *illustrate* the passage in which they occur; and, further, that in every instance its own proper descriptive title should be printed beneath each engraved example, in addition to any notice that it may have received in the text. However interesting and instructive in themselves, engravings are out of place in handbooks, when their presence serves rather to decorate than really to be illustrative and explanatory of the pages into which they are introduced. In books of every class, and in handbooks in an especial degree, each illustration ought to be empowered at the first glance to proclaim its own style and title, without any reference to the text, and most decidedly without the necessity for searching for some passage that may both account for its presence and receive from it either an accession of information or a more vivid significance.

It is pleasant to be able to speak in hearty terms of commendation of the happy manner in which the majority of the writers of these handbooks have accomplished that motive in their production, which professedly aimed at exhibiting in each volume a concise yet complete and clear popular sketch of the character and history of its own subject. The writers evidently have been of one mind in their desire to realise this object, in so doing to qualify their volumes to bear the *imprimatur* of the Committee of Council on Education; and they may be congratulated on the general uniformity as well as on the degree of their success. There can be no question, on the other hand, as to the unanimity with which these writers will accept our own estimate of their good fortune in having found in Mr. Maskell an editor for their essays.

From what we have said it will be understood that these volumes are handbooks, not *of* the museum at South Kensington, but consistently proceeding *from* it. Not guides or keys to the collections in that particular institution, they are designed to lead to a correct appreciation of those and of all similar collec-

tions, by aiding visitors and students to understand them. And the practical influence of these handbooks for good extends to a wider range than this, since the sound information contained in them has a practical bearing upon the art aspect of the industries of which they treat, as those industries exist and are in operation at the present day. In the degree of their direct applicability to existing industries, treatises based upon collections of objects such as those in the South Kensington Museum must necessarily vary: as, for example, for this purpose the handbook by Dr. Rock on "Textile Fabrics," which on the whole may be pronounced the best of the series, is of greater value than Mr. Maskell's "Ivories:" such diversity in value, however, does not at all affect the intrinsic worthiness of each work, the "Ivories" as a treatise on "Ivories" holding equal rank with the "Textile Fabrics" in its primary and distinctive capacity. From another point of view, considering the awakening recognition of the extreme importance of early Art in its every phase and expression, together with the artistic processes in use in times long past, in indirect if not actually in direct connection with the productions of the time now present, the archaeology of four of these handbooks may claim to be regarded with the same cordial welcome. And thus, notwithstanding the fact that sculpture in ivory is an art that belongs to the past, the tale told in Mr. Maskell's accurate and comprehensive volume, besides its retrospective historical record and associations, possesses no slight present value in the richness of its practical suggestiveness.

His equally lucid and comprehensive historical and descriptive sketch of the various Textile Fabrics of past times, Dr. Rock winds up with some admirably sensible general remarks upon the manifold bearing of his extremely important and interesting subject, coupled with appropriate comments on "the value of such a collection of textile fabrics as that at South Kensington," which he rightly declares it would be difficult to estimate too highly. To all artists who at the present time have their attention directed to the production of designs to be introduced into textile manufactures, Dr. Rock's handbook is at once a boon and a treasure; and in a like degree, though under different conditions, his attractive and instructive pages are full of valuable information for students of history, for heralds, genealogists, and writers upon liturgies and rituals. As naturally might have been expected, the learned doctor has given a prominent position in his essay to the fabrics specially adapted for ecclesiastical uses, and also to those uses in connection with the various productions of the loom that in past ages have been applied to them; but while thus he has carried his readers with him in his own special course along the stream of history, Dr. Rock has endowed his chronicle of ecclesiastical development with a twofold lesson, and he also unconsciously but not the less significantly has pointed to that primitive epoch in the Christian era which preceded the earliest introduction of the enriched vestments, and with them the first recognition of the distinctive doctrines, of his Church.

That Mr. Maskell has bestowed much labour and research as well as thought upon his treatise concerning "Ivories Ancient and Mediæval," must become apparent even on a very slight and superficial examination of his copiously-illustrated pages; and, at the same time, it must be accepted as equally certain that these same pages conclusively demonstrate the "work and labour" bestowed upon them to have been those that proceeded from "love." And these convictions become strengthened or confirmed on a more careful study of what Mr. Maskell's pages contain. He has indeed succeeded in giving, in a condensed and sketchy form, an exhaustive memoir of the practice of one of the most beautiful and also the most instructive arts of antiquity and the Middle Ages. The loving interest felt by him in his work, as well as the palpable evidences of research and reflection with which his pages abound, in an equal degree

\* Edited by William Maskell, and published for the Committee of Council on Education by Chapman and Hall.



distinguish Mr. Pollen's handbook of "Ancient and Modern Furniture and Woodwork." From the nature of his subject, in treating of the history of Furniture and Woodwork, Mr. Pollen has been obliged to rely, except on a few rare occasions, on representations of the objects he has described, instead of having themselves in their order of historical synchronology and succession ranged before him, as was the case with Mr. Maskell and his "Ivories;" since, "as wood is the material of which furniture for domestic use has generally been made, there are, of course, limits to its endurance, so that not much furniture is to be found earlier than the Renaissance." Throughout his 132 pages, Mr. Pollen has shown how thoroughly impressed he has been with the opening words of his own first chapter, in which he says:—"The study of a collection of old furniture has an interest beyond the mere appreciation of the beauty it displays. The carving, or the ornaments that decorate the various pieces, and the skill and ingenuity with which they are put together, are well worthy of our attention. A careful examination of them carries us back to the days in which they were made, and to the taste and manners, the habits and the requirements of bygone ages;" and, it may be added, that they reflect with characteristic significance all these associations of the past. This handbook has been judiciously and advantageously divided into the following sections:—Antique, including Egyptian, Ninevite, Greek, and Roman; early and late Mediæval; Renaissance; and seventeenth and eighteenth century work, followed by an inquiry into the changes that some of the pieces of furniture in most frequent use have undergone. While we commend Mr. Pollen's entire volume to our readers, we must be content here to remark his inability to estimate aright mediæval art when compared with the arts of the Renaissance; and also, to quote from his seventh and tenth chapters, the two excellent passages which follow:—"There are few matters regarding Art more worthy of consideration than the narrowness of the limits that bound human invention; or, to speak more exactly, we should say the simplicity of the laws and principles in obedience to which the imaginations of men are exercised." And again: "Every style and fashion when at its best has resulted from the utmost application of mind and time on the part of trained artists; and the highest Art can never be cheap, neither can any machinery or any help from mechanical assistance become substitutes for Art. Beauty which is created by the hand of man is not the clever application of mechanical forces or of scientific inventions; but is brought to light, whether it be a cabinet-front or the Venus of Milo, often with pain, always by the entire devotion of the labour, the intellect, the experience, the imagination, and the affection of the artist and the workman."

Mr. Fortnum's treatise on "Maiolica," enriched with upwards of eighty woodcuts, after an introductory glance at the range and character of the history of pottery and its manufacture, consists of a carefully-written and judiciously-arranged series of chapters devoted to the "Enamelled or Stanniferous Glazed Wares" of the different Italian states, accompanied with such incidental, historical, and descriptive sketches as are more or less directly connected with the general subject, or serve to throw light upon it. The book is well executed throughout.

With no less justice may the same be said of Carl Engel's equally-attractive and instructive handbook on "Musical Instruments," which abounds in curious and suggestive information, and in which, with special reference to the collections of examples in the South Kensington Museum, he has given in a pleasantly readable form a concise historical survey of a subject that he decidedly has at heart. He has pointed out in his abundantly and well-illustrated pages, first, how much has yet to be learned about the musical instruments of all nations and of all historical periods; and, secondly, how much of valuable instruction is to be derived from what he has shown to be already known concerning them. By no means restricted to its direct and yet diversified bearing on music and musicians, the history of musical instruments in a peculiar manner is qualified to throw light on ethnological researches and on many important questions and considerations connected with the history of man-

kind. On the other hand, the musical instruments of foreign nations and of other times constantly give valuable hints for improvements in our own instruments at the present day; or, they even suggest to us new inventions. Again, in such a collection of musical instruments as that which already has been formed at South Kensington, many examples may be noticed which are remarkable for elegance of shape and a pure and refined taste in ornamentation; and thus the beautiful designs that have originated with foreign makers of musical instruments, and particularly some productions of Asiatic countries, may be regarded as extremely valuable as authorities to be studied.

The "Manual of Design," compiled by his son from the official writings of Mr. Redgrave, R.A., conveyed almost exclusively in his own words, but in a collective and continuous form, contains the concentrated substance of the reports and addresses in which the author defined and formulated many new principles of ornamental design, and which included various practical suggestions concerning the methods upon which his system of teaching had been founded. Thus this volume may be regarded as a handbook that leads to the South Kensington Museum, as well as issues from it, since it points the way to the practical application of the collections of the Museum in their capacities as authorities and instructors for students of every class and order, as that way has been laid down, and as its course has been followed by the Royal Academician who for a long period has been "Inspector-general for Art," of the "Science and Art Department," in direct connection with the Museum at South Kensington. It is scarcely necessary to add, and yet it is of extreme importance to be kept in remembrance that, as he is the true author of this "Handbook of Design," so Mr. Redgrave is the author also of the principles of design which in his handbook are set forth, defined, and exhibited in action. This volume then, for the careful editing of which we gladly offer to Mr. Gilbert R. Redgrave our hearty acknowledgments, is in fact a Handbook of Design according to Richard Redgrave, Esq., R.A., and as illustrated and exemplified in the Renaissance and post-Renaissance collections accumulated in the national institution at South Kensington. This handbook, being such as this, is divided into three sections, of which the first, after some "Preliminary Remarks," contains chapters on the "Source of Style," the "Elements of Style arising out of Construction," "Utility, which must be considered before Decoration," "Fitness of the Ornament to the Material to which it is applied," and "Unity of Style and Decorative Subordination." It will be evident that in this section of his work Mr. Redgrave was conscious of there being much to be said; and, we add with pleasure, he has said in it much, not only worth reading, but also worthy of respectful attention and hearty approval. Would it not, however, have been well to have shown how, in her Master Handbook of Design, Nature never fails to render Decoration an *element* of Utility, her works always exhibiting perfect adaptation, the strictest consistent economy, exhaustive practical efficiency, and the perfection of appropriate beauty? In his second section Mr. Redgrave treats of "The Application of the Principles of Ornament to Manufactures," and this application he considers in the case of "Buildings," of "Domestic and other Furniture," of "Domestic Utensils and Objects of Personal Use," and of "Garment Fabrics," the whole having been prefaced by some general remarks, having a practical aim, on "Ornamental Art." The concluding section of the volume, in two chapters, the one on "Art Education in this Country and Abroad," and the other in the "Special Education of the Designer," comprehends what the author desires to be accepted, with the sanction of the "Committee of Council on Education," as the results of his experience, and the expression of his convictions as an official Teacher of Ornament, and an authoritative Professor of Education in Design. The volume concludes thus:—"The author trusts that a proper spirit of inquiry into the sources of true excellence in ornamental Art may be elicited from his brief labours, and that this may lead to the rejection of what is meretricious and false, and to a more simple, grave, and earnest style in modern ornament"—a consummation indeed devoutly to be wished.





STUDIES AND SKETCHES BY SIR EDWIN LANDSEER, R.A.



THE original picture from which the engraving on this page was copied is in the Sheepshanks collection in the South Kensington Museum, and was presented to the nation, in 1857, with the other paintings which became public property by the munificence of the gentleman who thus enriched the National Gallery. 'The Angler's Guard' was painted, in 1824, for the late Mr. J. Wilton, and was exhibited at the British Institution in that year, and in the same frame as 'Itinerant Players,' painted in 1813, and also for Mr. Wilton: the latter work was subsequently acquired by the Duke of Hamilton. The guardians of the angler's

basket, his rod, and the captured fish, are a noble mastiff, with an Italian greyhound to act as scout, but who seems as watchful over his master's property as his more powerful companion, though certainly less able to preserve it from the hands of any depredator. The contrast, in size and character, of the two faithful watchers is certainly amusing; while both they and all the materials of the composition are painted with great firmness and delicacy of touch.

Throughout the whole series of these illustrated pages, from the very beginning, none of more interest, relatively, will be found than the two following this, for the engravings on them are associated with the commencement and the closing of the



*The Angler's Guard (1824).—From a Sketch in the Sheepshanks Collection, South Kensington Museum.*

famous painter's artistic life. One looks at the two ends of the chain, so to speak, and involuntarily, as it were, recalls to mind not a few of the intervening links which filled it up—from the days of young boyhood to those when the hand had almost "lost its cunning," and the infirmities of age and sickness had weakened the powers of a once brilliant mind. It is a theme to tempt discussion no less than to awaken sympathy; but we do

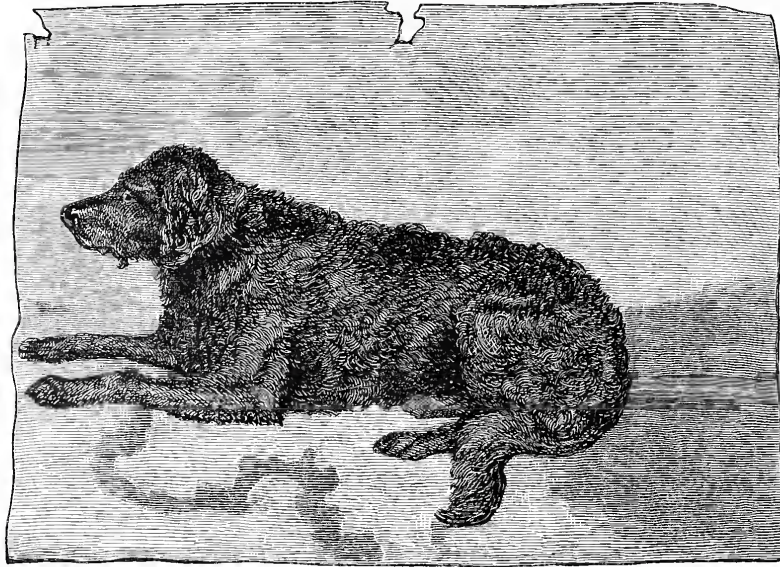
DECEMBER, 1876.

not care to enter upon it, though a whole gallery of noble pictures presents itself to the eye inviting retrospection: it will, however, be more to the purpose just now to record the history of the original drawings; and in the case of the two juvenile performances we have been supplied, by the owner who kindly lent them to us, with some interesting information respecting them. They were presented to the Rev. C. M. Collins by Lucy



Potter: the drawings, very carefully executed in a kind of ink with a camel-hair pencil, are scarcely, if at all, larger than the engravings, and were made for, and given to Lucy Potter, when Landseer could not have been more than eight or nine years

of age. Lucy was for thirty-four years a valued servant of the Rev. C. Matthews, vicar of Maldon, Essex, on whose death Sir Edwin took her into his service. Prior to her going to the vicarage, she lived with Mr. and Mrs. W. W. Simpson near



*A Retriever (1810-11).—Lent by the Rev. C. M. E. Collins, Trewardale, Bodmin.*

Maldon, at whose house Landseer stayed when a delicate child for the benefit of the country air; the earliest date of the visit was about 1809, when he was seven years old: in after life, up

to 1843, he frequently revisited the place. Lucy, who was never weary, when she advanced in years, of talking of the *boy* as she first knew him, always said he was not more than eight years



*Sketch of a Dog (1871).—Lent by Dr. Robert Boyd, Mayfair.*

of age when he made the drawings. After they came into the possession of Mr. Collins, he procured, through Miss Landseer, the artist's signature to both drawings—this has been accidentally omitted in one of the engravings. Landseer has signed them

as if he had been ten years old when he drew them; but his memory was evidently not clear on the point, as is proved by what has been already stated. He made many sketches when at Maldon as a boy, some of which were soon afterwards

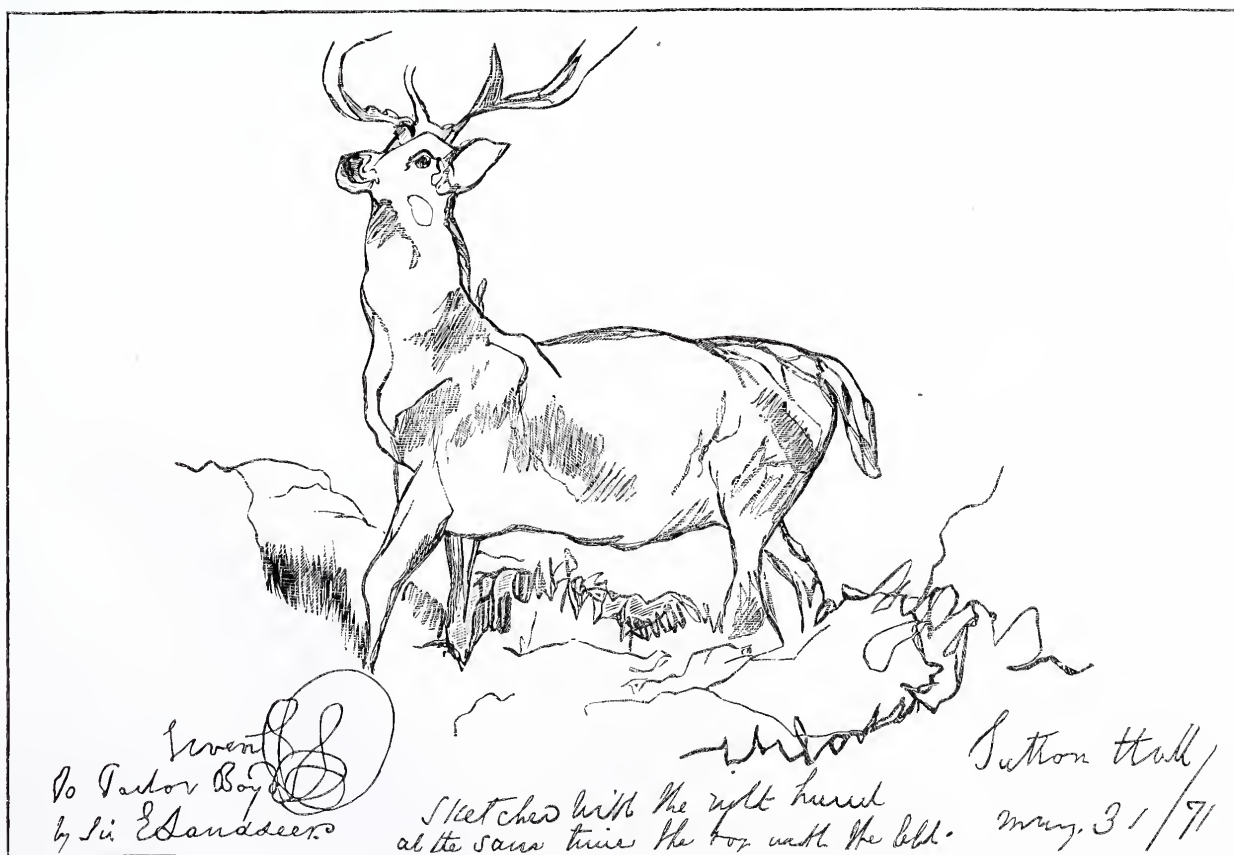


engraved. The Retriever belonged to Mr. Simpson ; it had as a companion a fine Newfoundland named ' Brutus ;' Landseer



A Persian Cat (1810-11).—Lent by the Rev. C. M. E. Collins, Trewardale, Bodmin.

sketched the two in a group, which was etched by his brother Thomas in 1818. ' Brutus ' was the father of a dog of the same name belonging to the artist: Mr. Simpson's favourite was engraved, in 1852, by J. Outrim, and there is an indifferent



Sketch of a Stag (1871).—Lent by Dr. Robert Boyd, Mayfair.

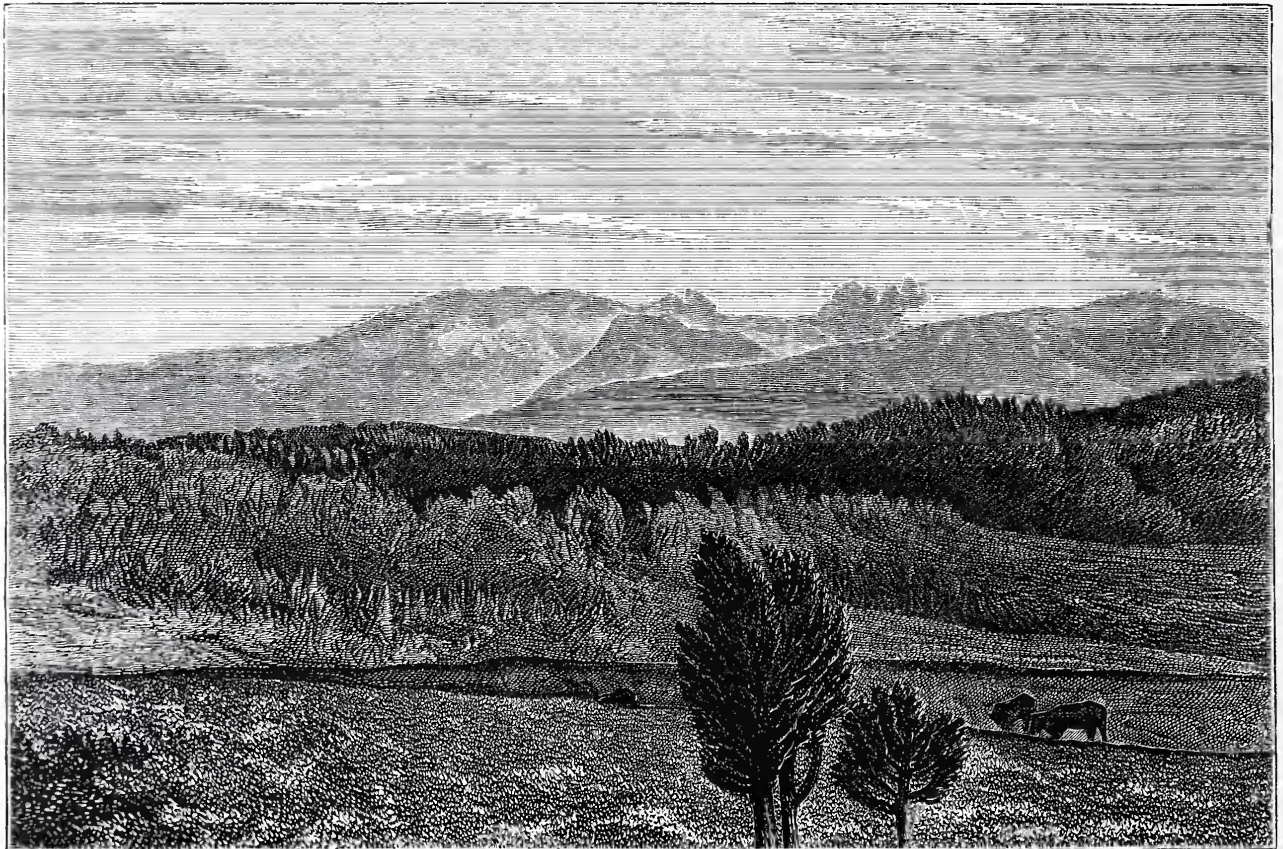
engraving of the animal, by Miss J. Worship, executed in 1838, | where he is represented as Landseer sketched him, with two dead



rats. The original drawing of 'Brutus,' with the Retriever, was sold with another sketch, after the painter's death, for one hundred and twenty-two guineas. A picture, with the dogs reversed, is in the possession of Mr. J. Hogarth: in fact, 'Brutus' seems to have "sat" to the young artist many times, and in a variety of ways. The 'Persian Cat' belongs also to the Maldon period:

in 1816 Mr. Thomas Landseer etched from his brother's drawings the 'Head and Tail of a Persian Cat from Maldon,' and 'Persian Cats at a Window:' in the latter print the background is occupied by a view of the Town Hall of Maldon.

The two subjects below the dog and cat speak for themselves: Dr. Boyd, who has very kindly permitted us to engrave them,



*A Scottish Landscape (1829-30).—Lent by Mr. A. Myers, New Bond Street.*

was Sir Edwin's medical attendant for some time during his protracted last illness; Landseer made these drawings in the manner he has himself described, had them put into one frame, and gave them to his friend; singular as they are, they still show sparks of the old fire, and a vivid recollection of form.

They are not quite the last objects on which his pencil was engaged, for he subsequently recovered partially from his illness, and amused himself with his brushes and colours. The landscape on this page is from a slight oil sketch made during one of the artist's Scottish trips. J. D.

## THE PET OF THE DUCHESS.

Sir E. LANDSEER, R.A., Painter.

C. G. Lewis, Engraver.

THE history of this picture, so far as we have been able to ascertain it, though we do not vouch for its strict accuracy, is, that the dog belonged to the Dowager Duchess of Beaufort, and Landseer made a picture of it about twenty-five years ago. Among the works sold after the artist's death was a slight sketch, showing in the background his monogram under the words "Sketched from memory," as seen in the accompanying engraving; this may be taken two ways, either that the sketch was made from memory of the dog, or from his recollection of the picture he had previously painted of the animal. It matters little, however, so far as concerns our purpose, what construction may be placed on Landseer's writing: the dog is a beauty of its kind, quite worthy of being the "pet" of any duchess, and the painter has done full justice to his subject. The little creature is one of those long-eared and shiny long-haired spaniels which seem only fitted to be the domestic companions of ladies; it is looking up most appealingly to some one, probably his mistress, as if expecting a savoury morsel of some kind or other.

He must have been a beautiful specimen of his race; we never remember seeing one so magnificently "feathered" as this, though the writer had one scarcely inferior in his own possession many years ago. When a boy he lived near the mansion of the late Marquis of Londonderry, well known in the political world as the famous Lord Castlereagh: the marchioness had a strong love for the animal world, and kept a menagerie of various kinds of animals; among them were several wild beasts. He remembers to have often seen her ladyship walking in the grounds of her residence followed by quite a pack of these little spaniels, respectively named King Charles's, Marlboroughs, and Blenheims: he understood they had the range of the house, and would accompany their noble mistress into whatever apartment she entered. How Landseer must have loved dogs of every kind to paint them as he did! and who can wonder at his, or anybody else's, affection for them? "Man's friend and companion" are epithets frequently used in speaking of them; and no terms could more appropriately be applied to the faithful animal.





SIR E. LANDSEER, DEL<sup>d</sup>

C. C. LEWIS, SCULP<sup>d</sup>

THE PET OF THE DUCHESS,







## THEATRES, THEIR CONSTRUCTION AND ARRANGEMENT.\*

By PERCY FITZGERALD, M.A., F.S.A.

## CHAPTER IX.

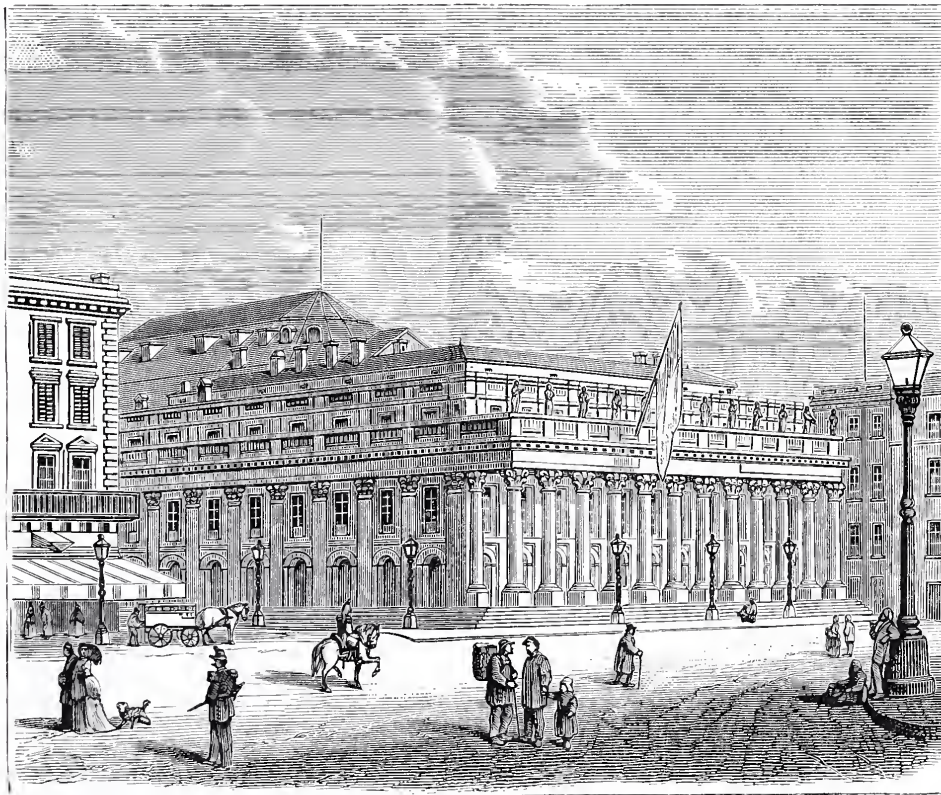
## THE PRINCIPLES OF LIGHTING.



IN a graceful and enthusiastic passage, M. Garnier pleads for his favourite form of illumination, the LUSTRE. It is what he has adopted for his Grand Opera, and certainly can be justified on all conceivable grounds. "What is it," he asks, "that imparts the air of joyous vivacity to the *salle* but this direct and appreciable light, which plays on all the colours and brings out every tone? What but the lustre could exhibit such a variety of shades of light, such bright specks, such sparkling of crystals?" A well-shaped lustre, proportioned to the enclosure it fills, is a beautiful object, with its balloon of silvery glittering light, so brilliant and yet so soft; in a ballroom it lights every corner, and illuminates faces and dresses to perfection.

But there is an architectural reason for the presence of a lustre in a theatre; it becomes a measure of space. All that waste towards the roof is unfilled, and has a certain barrenness;

once the lustre is hung, it brings out the size and distance appreciably. Even in what may be called a mechanical view, the centre of that circular waste seems the appropriate place, while the chandeliers hung from the boxes have a poor look. They are, besides, too close to the objects they illumine, while the *plafond* is left comparatively in the shade. The lustre is an equal distance from all, and lights up all in an equal measure. These are great recommendations. But to the lustre there is the objection, it impedes the view. That glowing screen hangs between the stage and the eyes of those in the higher tier and galleries. Yet looking, as we have done from the beginning, for a principle, we shall find this objection disappear. Many of these great theatres have perfectly flat ceilings, which are of poor effect, and singularly inappropriate to such great areas. The reflecting part of the audience knows that this, frail as it is, would be impossible to support a flat, massively-treated ceiling; the coving, or arching, as it is secure, gives an air of security. To hang a lustre from such a flat ceiling has an ill effect; it must fall too low, and seems to draw the ceiling down upon our heads. But hung from the cove, or dome, it seems to float in the *empyrean*, to be attached



The Bordeaux Theatre.

to a cloud. The dome allows of ample height, so it need not be hung lower than its *proper place*; not so misty a principle as it appears, for, as in a drawing-room, so in a theatre, it can be seen by the trained eye whether the lustre be too high or too low. Where the theatre is laid out architecturally—that is, where the tiers are in proportion to the form of the building—it seems certain that the lustre will not be between the topmost tier and the stage. But where there is an amphitheatre carved out of the regions next the roof, and where, *ex gratia*, the "mob" is admitted for a trifling charge, this space does not enter legiti-

mately into the architectural arrangements; it is a concession to lucre; and the opening is not "treated." A narrow strip down the centre of this amphitheatre may be cut off from a view of the stage by the lustre. But then it is not professed that this quarter should be luxuriously treated. Even in the huge top gallery at Covent Garden, which holds a thousand persons, and which from the stalls looks like some eyrie away in the clouds, the figures no bigger than toy soldiers, the great lustre scarcely interferes.

Thus, then, on the whole the case of the lustre seems to be made out. At the same time it cannot be denied that a strong case, as regards picturesqueness, can be established for the other

\* Continued from page 327.



system—the lighting *à giorno*—where the motive of the theatre tends to show off the audience, as in the instance of a splendid Court Theatre. Where it is constructed with that view, the lustre is not in keeping. For this reason the lighting of the *salle* at Versailles is perfectly in keeping, the whole effect being that of an amphitheatre. Nothing more beautiful can be imagined than a gala-night in the days of Louis XV., when it was filled with the ladies and gentlemen of the court, and the monarch himself occupied the centre box. Round the top, where the pillared recess ran, were the twenty-one bowl-shaped lustres, whilst every tier below was lined with clustered branches of wax lights. And this, it will be seen, helps us to find a guiding principle, viz. whether the aim be to light the company or the *salle* itself. In what is strictly an opera house, the audience becomes as important an element as the performance, and therefore it is hardly out of keeping that each tier should be separately lighted; but, as we have seen, a certain license and departure from architectural rule must be granted in such cases. We have been dealing with the case of the Grand Theatre, which is devoted to the drama, lyrical or spoken.

It may be added, that the lover of pure æsthetic principles will see with some satisfaction that another inconvenience in this matter of lighting is inseparable from the new and in-artistic arrangements of balconies. These vast and retreating shelves, crowded with figures, become caverns that it is impossible to light; all the faces are in shadow, and nothing more can be attempted than a jet or two of gas at the back, just to show the way and prevent stumbling.

This question of lighting leads us to the more difficult one of illuminating the stage, and into which so much that is conventional and unmeaning enters and is accepted. The philosophy of throwing light on the actors has been perplexed and converted into a difficulty by corrupt Art, and an abuse of dramatic principles. On a large stage the footlights are often twelve, or twenty feet, from the figures, and perhaps forty or fifty from the scene. At such a distance an ordinary kind of light would have no effect, and in consequence there is a sort of line of blazing furnaces, which glare and flame fiercely between the audience and the actors. We are so accustomed to this phenomenon, that it is accepted as of course, and seems in the natural order of things, though nothing can be more inartistic, unnatural, or destructive of scenic effect. The flames glow, and bathe the curtain, and all that comes within its reach, in an extravagant and intense blaze. A person unaccustomed to theatrical exhibitions—say some intelligent Hindoo—introduced to a theatre for the first time, and assured that the art of delusion had been brought to perfection, would not know what to make of a number of dressed-up figures moving about in front of a furnace. Nor, indeed, when he is further shown a villa and grounds also bathed in the same unnatural light, would he be induced to accept it as wonderful testimony to the accuracy of scenic reproduction of nature.

This ridiculous system can be traced to the modern arrangement of the stage, where two things incompatible are sought to be combined. These are dramatic entertainment in its purest and most unassisted shape, and the modern scenic system. In the former case the crowd seeks only intellectual entertainment, and a stage that projected forward into the audience portion would afford the best opportunities for exhibiting the figures, the expression of the face, &c. This used to be the old arrangement in the days of Ben Jonson. Now that scenery is introduced, and everything takes place on a fanciful domain of romance, which is bounded by the arch and the plane in which the curtain descends, it is obvious that actors coming beyond it descend, as it were, into realms of prose, are men and women among the audience, only raised some feet higher. Properly speaking, then, the stage should not project beyond the arch; if anything, it should rather recede from it. If it must project beyond it, it should be simply as belonging to the audience portion—a stand in front of the curtain, from which announcements could be made, or on which, according to the favourite custom, actors could be called out to receive approbation.

Now we can see that were this suitable arrangement applied, there would be no difficulty about the lighting. This glare and flare, as we have seen, is owing to the distance this fore-stage compels the lights to be placed at, so as to be of the necessary power to reach the scenes and figures. Were the stage kept within the arch, the light need only be of moderate strength; indeed, it may be said that the present system is rude and barbarous, and it speaks little for the ingenuity and taste of our age that there could not be devised a plan by which an equable glow of light could be diffused on the scene without flame—that is, the agency—being visible. But here, again, it is to be feared that a corrupt principle is at work, viz. the eagerness of the performers to be set off by this strong light, and the glittering costume it requires; with a wish to be brought more in contact with the audience. Once a stern barrier is set up, and the divisions of stage and audience maintained sternly, the individual elements must become subservient to the whole. The actors confined within the plane of the arch, there would be no room for “gagging,” all would be submerged in the play.

It were heartily to be wished that some system could be devised for lighting the stage on a rational principle; but the first point, before such can be carried out, must be to have the stage itself arranged on rational principles. In Garrick's day four great chandeliers hung down from the arch and diffused the light, and it was only after a visit that he paid to France that he introduced footlights. But then he was contented with producing that bald and inferior species of entertainment known as legitimate comedy and the legitimate drama; when the scene behind, a mere indication, was as much a fixed part of the stage as the curtain, and attracted no attention beyond indicating that it was a street in its most abstracted sense. It might be almost said that this is the true limit of scenery and costume; a street in Venice or a street in London has, after all, no connection with the dramatic interest of the piece, it being enough that the action takes place *in the street*. And it would be quite possible to *generalise* this presentment of a street, so far at least as to present nothing *inconsistent* with what was going forward. With scenes of such a character the notion of the chandeliers quite harmonised. They gave sufficient light of a natural kind, and in a natural way, and did not interfere with the scenery; *they were, in fact, part of the scenery*, which seems a true principle: for the present notion is that light must be *flung* violently in floods upon faces, figures, and colours; a system that strains and exaggerates everything, and requires everything coloured to be strained and exaggerated in the same proportion. Again, to have lights rising from the ground, like plants in flowerpots, seems highly unnatural.

Algarotti, in his sensible little treatise on the theatre, written more than a hundred years ago, has dealt with this abuse. “As most people,” he says, “are captivated with what appears grand and magnificent, they made the stage whereon the actors perform to be advanced into the *parterre* several feet; by that expedient the actors were brought forward into the middle of the audience, and there was no danger then of their not being heard. But such a contrivance can only please those who are very easily to be satisfied. For who that reflects does not see that such a proceeding is subversive of all good order and prudent regulation? The actors, instead of being so brought forwards, ought to be thrown back at a certain distance from the spectator's eye, and stand within the scenery of the stage, in order to make a part of that pleasing illusion for which all dramatic exhibitions are calculated. But by such a preposterous inversion of things, the very intent of theatric representation is destroyed, and the proposed effect defeated, by thus detaching actors from the precincts of the decoration, and dragging them forth from the scenes into the midst of the *parterre*, which cannot be done by them without showing their sides, or turning their shoulders to a great part of the audience.” In short, it has arisen from vanity on the side of the players, and a lower motive of admiration on that of the audience, who wish to see to more advantage a fine face or figure.”

A view is given on the previous page of the fine Bordeaux theatre, the interior of which was shown in a previous number.



## THE STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

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

BY S. C. HALL, F.S.A., AND LLEVELLYNN JEWITT, F.S.A.

## CLUMBER, NOTTINGHAMSHIRE.



CLUMBER, the seat of his Grace the Duke of Newcastle, is charmingly situated within about four miles of Worksop, and on the borders of Sherwood Forest. The drive from Worksop, up Sparkin Hill, and so along the highway for the forest, is lovely in the extreme, the road being well wooded on each side, and presenting glimpses of forest scenery that are peculiarly grateful to the eye. Leaving the main road to the left, and entering the grounds by the lodge, a carriage drive of a mile or more in length through the well-wooded park leads to the mansion, which is at once elegant, picturesque, and "homely." To it we are only now able to devote very brief attention.

Clumber is of comparatively modern erection, having been first built in 1770, and receiving since then many important additions. It has, therefore, no history attached to it. The place was, till about that time, simply a wild tract of forest

land, which the then noble duke who planned and carried out the works cleared and cultivated at an enormous outlay, forming the extensive lake at an expense of nearly seven thousand pounds, and erecting the mansion at a princely cost.

Its main feature is its west front, facing the lake; this we have engraved. Its centre is a colonnade, and this gives access to the entrance-hall; the oldest portion of the house being a part of the shooting-box to which magnificent additions have been made. Between the mansion and the lake are the Italian gardens, elegantly laid out in beds of the richest flowers, and well diversified with vases and statuary; in the centre is a fountain of large size (the bowl being nearly thirteen feet in diameter), of white marble, and of Italian workmanship.

The history of the illustrious family, however, must for the present be passed over; we are compelled, in this chapter, to confine ourselves to a description of the house.

But it will not be necessary, nor have we space at our disposal,



Clumber.

to describe minutely the apartments of this "Home" of the Newcastles—Clumber. The house has been said, very absurdly, to be "a second Chatsworth," and that "it embraces magnificence and comfort more than any other nobleman's mansion in England;" but it is not so. It is a noble mansion, some of its rooms are characterised by great elegance and beauty, and by pureness of taste, while others are of a more mediocre character.

The Entrance Hall, with an arcade supporting its ceiling, contains, among other works of Art, a semi-colossal statue of Napoleon, which has usually been ascribed to Canova, but has

also with reason been stated to be Franzoni's reproduction of Chaudet's great work; it was purchased at Carrara, in 1823, by the then Duke of Newcastle. In the same hall, besides others, are Baily's statue of the poet Thomson, a fine figure of Paris, and busts of the Duke of Newcastle by Nolckens, Sir Robert Peel, Cromwell, Verchaffer's Triton and dolphins, &c.

The Library, perhaps the finest apartment in the mansion, is a noble room, of large size and lofty proportions, and fitted in a style of great magnificence. The geometric ceiling is richly decorated, and around the upper part of the room is a light and



elegant gallery. Besides the choice collections of rare old books and those of more modern times, which are arranged round the walls of the library and the reading-room, are Sir R. Westmacott's noble statue of Euphrosyne, Baily's Thetis and Achilles, many good bronzes, and an assemblage of objects of *vertu*. From the windows of these rooms are fine views of the grounds.

The State Dining-room, an elegant apartment, has a richly-decorated geometric ceiling, and also a recessed buffet; the recess being formed by well-proportioned Corinthian columns. The rich cornice, the gilt festoons that adorn the walls, the mirrors between the windows, the antique Venetian crystal glass chandelier and side lights, and the silver-gilt service on the buffets, give a sumptuous air to the room, while the four magnificent works of Snyders, and the other fine old paintings which adorn the walls, add materially to its beauty.

The principal Drawing-room, hung with satin damask, and the furniture of the most costly and elegant character, is a noble apartment, and contains, besides Lawrence's portraits of the fourth Duke of Newcastle and his duchess, good examples of the Caracci, of Vandyck, Castiglione, and others; while in the Crimson Drawing-room are pictures by Rembrandt, Rubens, Poussin, Guido Reni, and Canaletto.

The Grand Staircase, with its ironwork railing, originally described as being "curiously wrought and gilt in the shape of crowns, with tassels hanging down between them from cords twisted in knots and festoons," has stained-glass windows, and is enriched with a number of portraits and other paintings. Among the portraits are Pitt, Thomson, Scott, Southey, Campbell, King George II., Queen Caroline, Prince Rupert, Dante, Cowley, and Hatton; and among the other paintings are examples of Snyders, Westall, Van Oss, Andrea Sacchi, Lely, Shackleton, Diepenbeek, and others.

Many of the apartments—the breakfast-room, billiard-room, smoking-rooms, ante-rooms, and others, as well as the bedroom suites, are mostly elegant in their fittings, convenient in their appointments, and replete with choice works of Art. We, however, pass them over, simply remarking that among these Art-treasures are striking examples of Gainsborough (the 'Beggar Boys'), Gerard Dou, Poussin, Borgognone, Neef, Van der Meulen, Carlo Dolci (the 'Marriage of St. Catherine'), Vandyck, Titian, Rembrandt, Breughel, Ruysdael, Teniers, Lely, Rubens

(his wife), Andrea del Sarto, Salvator Rosa, Claude Lorraine, Wouwerman, Hogarth (portraits of himself and wife), Reynolds, Jansen, Holbein, Van Loo, Creswick, Dahl, Domenichino, Dobson, Rigaud, Cranach, Kneller, and others; many of these are gems of Art of a high order of excellence.

At Clumber, too, are preserved four highly-interesting Roman sepulchral altars, which have been described by the Rev. Archdeacon Trollope in the "Transactions of the Architectural Society of the Diocese of Lincoln, 1860."

Adjoining the mansion, but apart from it, is the unfinished chapel—a design of much elegance, the work of Messrs. Hine, of Nottingham—which forms a prominent and pleasing feature from the grounds and lake. It consists of a nave and chancel, with chancel-screen and semicircular apse, having on its north side an organ loft, and on its south a sacristy; it has also an elegant bell-turret and spire.

The Pleasure Grounds of Clumber are very extensive, and laid out with much taste. The terrace, which runs along by the lake, is of vast length, and is beautifully diversified with statuary, vases, lovely beds of flowers, and shrubs and trees; from it flights of steps lead down to the lake, and other steps give access to the Italian gardens. A great feature of the grounds is the enormous size and singular growth of the cedars; some of these are said to be unsurpassed in England both for their girth and for their magnificently-picturesque and venerable appearance.

The Kitchen Gardens are extensive and well arranged, and the Park is well stocked.

The Lake is one of the glories of Clumber. It is a splendid sheet of water, covering some eighty or ninety acres of ground, and beautifully diversified on its banks with woods of tall forest trees, and rich verdant glades. On the bosom of the lake rest two ships—one a fine three-master, forming a striking feature in the view.

The neighbourhood of Clumber is rich in places of interest and in lovely localities,\* and its near proximity to Sherwood Forest—indeed, it is itself a part of that forest reclaimed—to Thoresby, to Hardwick Wood, to Welbeck, to Osberton, to Worksop and its manor, to Bilhagh, to Rufford, and to a score of other inviting localities, renders it one of the pleasantest, most desirable, and most enjoyable of "Homes."

## BETWEEN SCHOOLHOURS.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

C. E. PERUGINI, Painter.

W. GREATBACH, Engraver.

THE painter of this picture is, as his name implies, an Italian, but he has long been naturalised in England, and during many years past has very constantly exhibited at the Royal Academy; one of his earliest pictures hung there which attracted our notice was a large canvas, bearing the title of 'Chi va piano a sano': this was in 1866. Among later works we remember as good examples of this artist his 'Playing at Work' (1872), a garden scene, in which some ladies are introduced assuming to be very busy as a kind of amateur gardeners; the picture has much of the manner of fresco painting. 'A Cup of Tea' (1874) had special commendation in our columns for the careful drawing of the young lady who is drinking the tea, and for the general richness of effect pervading the entire composition; 'A Labour of Love,' another young lady "daintily arranging roses," was exhibited at the same time, and also came in for a few good words from us; 'Gardening,' a delicately-painted little picture, was in the Academy last year; and another work of like interest, 'Choosing a Nosegay,' was among his exhibited pictures of the present year. These are but a few out of the many paintings by Mr. Perugini which have been before the public.

It is unquestionable that he made a bold venture in essaying a composition of the character of that we have engraved; a

number of children on stilts is a subject which seems to border on caricature, or absurdity, and would, undoubtedly, have done so in less judicious hands: but, as we see it, it is simply amusing, attractive from its originality—a quality somewhat in its favour in these days of pictorial platitudes—and also from the very agreeable and clever treatment. Certainly the youngsters have a singular appearance as they move on their "elevations" in the order of march, and as it seems of age also; but the arrangement of the figures is so good, and so varied is the attitude of each, that one loses the formality inseparable, it would be thought, from the subject. The artist shows his skill as a designer by the introduction of a large dog on one side of the group, and of a "flyaway" hat on the other; the effect of these is to modify, to a very great extent, the stiffness of the mounted children. The boys and girls thus amusing themselves "between schoolhours," are not actually portraits, we believe, but the scene, as it is presented, is a reminiscence of what Mr. Perugini once witnessed at the house of a friend in the country. The picture was exhibited at the Academy in 1873.

\* Those who desire to know more of the neighbourhood, cannot do better than consult Mr. White's "Worksop, the Dukery, and Sherwood Forest:" it is an interesting, valuable, and useful book.





C. E. PERUGINI. PINXIT

W. GREATBACH. SCULPT.

BETWEEN SCHOOL HOURS,

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

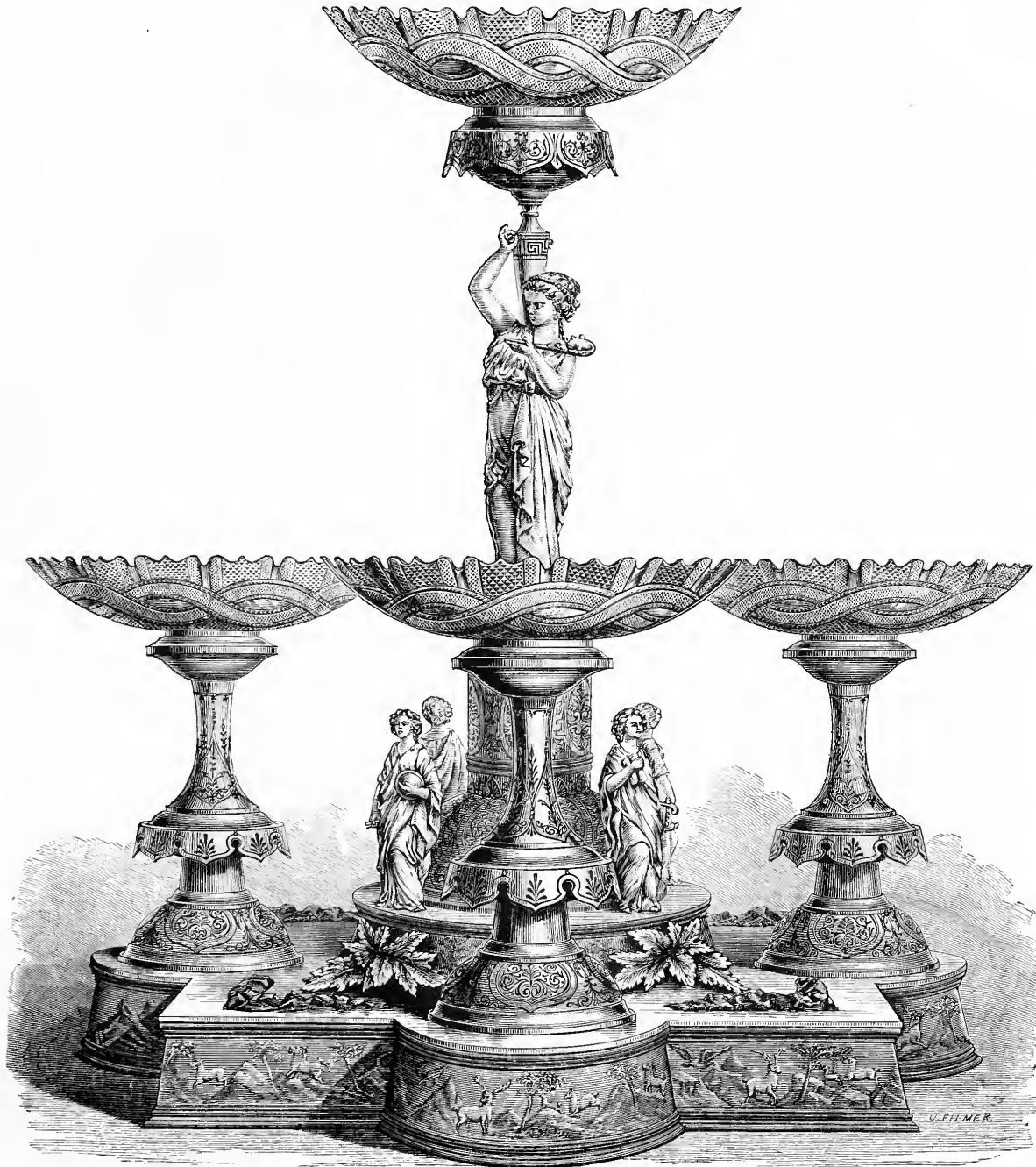






## CONTRIBUTIONS TO THE INTERNATIONAL EXHIBITION, PHILADELPHIA.

THE MERIDEN SILVER PLATE COMPANY, of West Meriden, Connecticut, exhibit a very large and elaborate *épergne*, or Centrepiece, in silver, which does great credit to American design and workmanship. It is one of the most striking objects



in this branch of Art-manufacture at the Philadelphia Exhibition. From the centre of the base rises a dome-shaped pedestal, sur-

mounted by a draped figure. Surrounding the pedestal are four female figures, symbolising Music, Art, Science, and Commerce.

## A RETROSPECTIVE REVIEW.

WHEN these lines are read, the days, even the hours, of the Great Centennial Exhibition will have been numbered; it will have passed into the realms of history. It is, therefore, a retrospective view we shall take—to endeavour to tell how far it has exceeded, and in how much it has fallen short of, the hopes entertained of it.

First, as to the financial history: this has been, and undoubtedly will be, the common story of all exhibitions, with the

single exception of 1851—failure. It was impossible for it to be otherwise: the scale on which it was planned was gigantic, the expenses were in proportion, amounting to—and taking no count of the permanent structures, such as the Horticultural and Memorial Halls—very nearly one million and a half pounds sterling. The simple fact that at all the Great Exhibitions, London in 1851 and 1862, Paris in 1855 and 1867, and Vienna in 1873, the combined total received from visitors, both at the turnstiles and by season tickets, was £1,588,164 10s. 10d.; that the entrance-fee to all these Exhibitions was one shilling, one franc,



The ingenuity and patient labour of the Chinese artisans are well illustrated in our engraving of an open wooden Cabinet,



profusely ornamented with open-work carvings and figures, and nondescript animals in relief. The Vases are all antiques.

or half a gulden, tells one that the anticipations of the crowds who would attend were erroneous as to an average of 200,000 per diem, and that a still greater error, as all Exhibition experience has told, was committed in fixing the entrance-fee at one dollar, and in doing away with the system of season tickets. The enormous increase of numbers on the few days set apart at twenty-five cents shows plainly the error of a prohibitive tariff for entry. The idea, first carried out in 1867, of a park in connection with the Exhibition, enlarged upon as it was in 1873, was carried to a still greater extent on the present occasion.

Huge and splendid were the displays both at Philadelphia and at Vienna, but no doubt can be felt that this rage with exhibition promoters, for each gathering to exceed all its predecessors in extent, has now reached its fullest limit, and that contraction, not extension, must be the rule for the future. Not only in this, but in many instances now, Exhibitions travel "out of the record;" what connection have classes 345, government and law; 346, benevolence, general hospitals; 347, co-operative associations, military organisations, and secret orders and fraternities; 348, religious organisations and systems—what



Mr. HENRY CONSTABLE, of Cambridge, an eminent maker of stained glass, contributes a Painted Window of great excellence. It is purchased by the Committee of the Pennsylvania Museum and School of

manufacturer. This window is of the fourteenth-century style of glass-painting, and was designed especially for the exhibition. The subjects are 'Christ in the house of Martha and Mary,' 'Christ in the house of Martha and Mary,' and 'Christ's commission to St. Peter.'



Industrial Art—a tribute to the high reputation of the artist-



sion to St. Peter.' Mr. Constable has thus added to his renown.

connection have all these with either an Art or an industrial display, and how is it possible to set these intangibilities before the eyes of the visitors, so that all who run may read? Leaving all this, and comparing 1876 with its predecessor of 1873, many points of similarity present themselves. Both were fortunate in their sites in two of the finest parks the world can boast, and the distinctive buildings, first made a feature of at Vienna, were here in Philadelphia carried to their fullest extent.

It is doubtful even if the principle of subdivision was not carried too far, and the general effect correspondingly weakened.

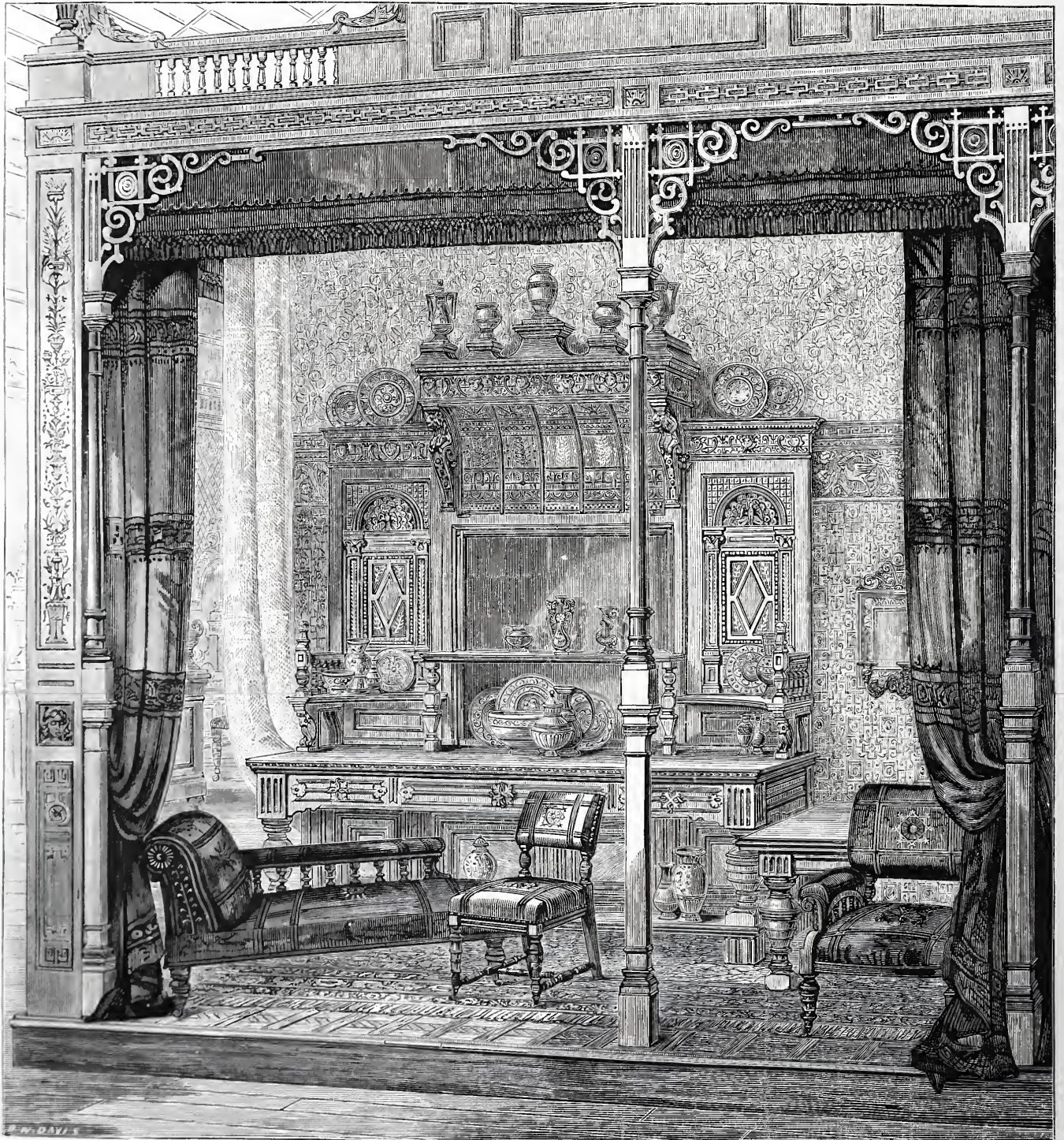
Taking two instances, with separate buildings for leather goods and for carriages, it was quite possible for a visitor to totally miss both productions, however studious he might be, and however Gargantuan his appetite for sightseeing.

Turning from this to the points in which Philadelphia was singularly successful, we must first note the beauty of the site. Once away from the main buildings, glades and glens were to be found through which coursed little purling brooks, bright in spring, or rather the early summer, with the flowers of the dogwood, the lilac, and the hawthorn; shady during the fearful



MESSRS. JAMES SHOOLBRED & Co., of London, have long been among the most extensive of British upholsterers and

cabinet makers; they may now take rank with the very best, competing with the most eminent manufacturers of Europe for



the graceful and effective application of Art to their works. The two pages we give are evidence of this, in so far at least, as bare outlines can do it. Messrs. Shoobred have been deservedly

estimated in America, where their productions are accepted as proof of the admirable quality of English work in design and execution. Their exhibits in Philadelphia are arranged in six

heats, and glorious in autumn with myriad tints, and shades of red, brown, and purple, sprinkled from the brush of nature. To enjoy all this was within the reach of every visitor; the circular, or, as it was called, the West End Railway, took in all the scenes of interest, and the Elevated Railroad skimmed the principal ravine, affording a charming view of the Schuylkill and the wooded heights of Fairmount Park. Without some such aid it would have been impossible for the most energetic visitor to compass the one hundred and sixty-four minor buildings ranged over the park, in addition to the six structures devoted

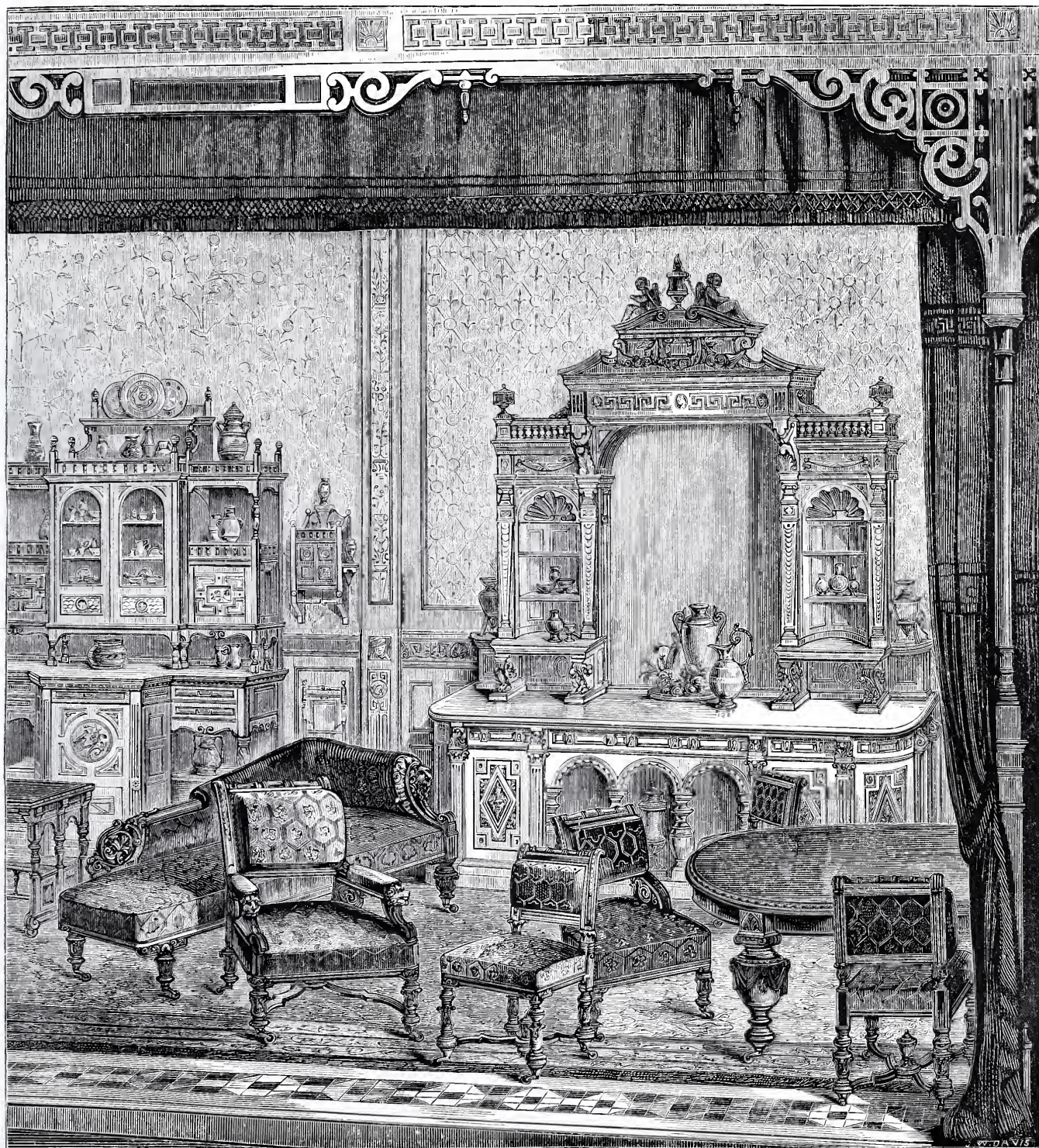
to industry, Art, machinery, agriculture, and horticulture, covering some fifty acres.

The main buildings were undoubted successes; the Industrial Hall was a model of what a temporary exhibition should be; finished in every part, not attempting too much, and leaving its shortcomings to be rectified when its *raison d'être* was over. It solved the somewhat difficult problem of how to combine cheapness of construction with effectiveness more fully than any building since the Glass Palace of 1851. The same may be said of the other temporary buildings. The Memorial Hall, like all



rooms; of these we engrave two: the first is of an Oak Dining Room, in the style "Old English;" the carved and inlaid Buffet

of Carved Oak is to be especially noticed as a very perfect work of Art. So also the second—a Dining Room of "Cinque Cento"



design. There are also gracefully furnished bedrooms, one especially noteworthy—of Anglo-Indian design. The merit of these designs mainly appertains, we believe, to Mr. Owen Davis, who

is an architect and an artist, and practically acquainted with the capabilities of the large number of skilled and experienced artisans in the employ of the very eminent and very extensive firm.

similar structures, will require time and money for the full recognition of its design. Entering the Main Building, as the Industrial Hall was somewhat improperly called, from the east, the vista of 1,880 feet afforded from the organ gallery was marvellously fine; and coming from either the north or south, the view was equally magnificent.

Naturally the American section, on both right and left hand, presented in the myriad cases nothing, or but little, specially attractive from an Art point of view; but at the same time all credit must be given to the taste that prompted, and the judg-

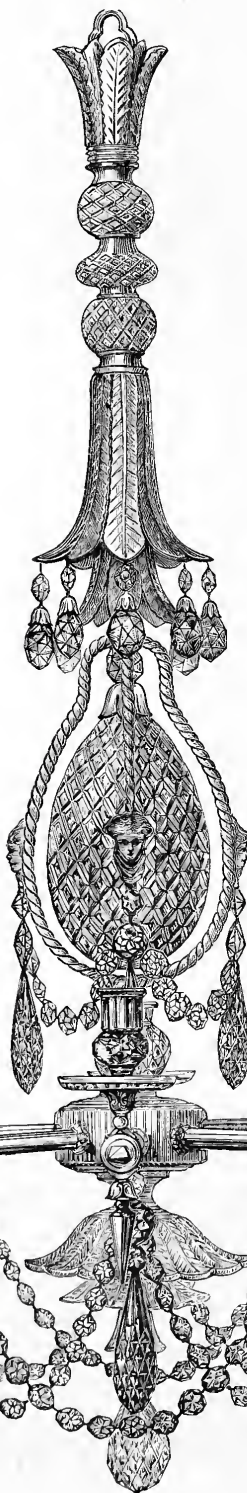
ment that regulated, the vast battalion of cases so admirably marshalled in order. Notably amongst effects produced from the most unlikely materials, must be noted the trophy of the Colt Revolver Company. This in itself was what colloquially might be termed 'a picture;' but it was by no means a solitary instance, and it was generally acknowledged that America, in her Centennial, had from incongruous materials evolved an harmonious whole.

The realm of Dom Pedro furnished a marvellous contrast to the quiet, almost Quaker appearance, of the American section.



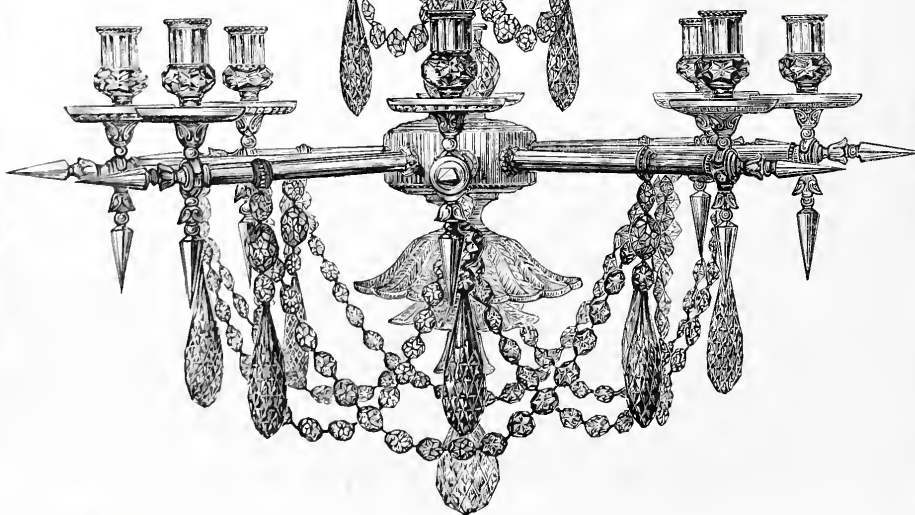
MESSRS. JAMES GREEN & CO., Glass Manufacturers, of London, have received honours at several International Exhi-

famous for Chandeliers; but their works in engraved glass are entitled to the highest praise—they are examples of pure Art,



bitions: their contributions to Philadelphia are numerous, and of very high character, embracing nearly all the various and varied classes of production in the, always-beautiful,

both in design and execution. It is fortunate for England that this eminent firm are among the representatives of the country; but they stand alone in that department of



material: fully upholding the repute of England for the production of pure crystal glass. Messrs. Green are specially

Art manufacture, Stourbridge, its principal seat in Great Britain, having unfortunately declined to contribute.

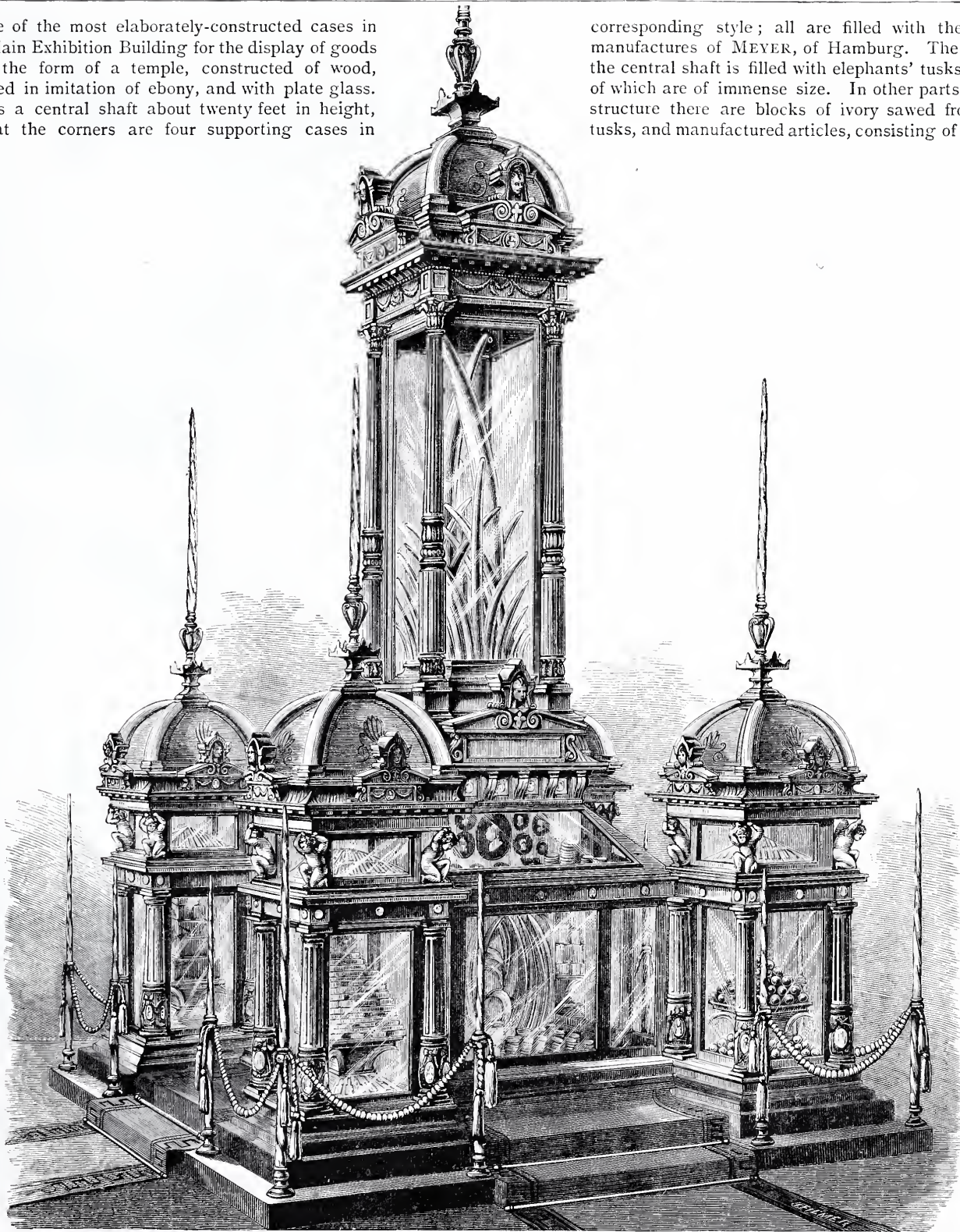
Here the design of the court was as tropical as the country itself. A Moresque arch, gorgeous in gold and colours, vivid as the bright-plumaged birds that dash like living fireworks through the depths of her forests, led to courts decorated with similar brilliancy; and though the contents were in many instances rather out of keeping with the magnificence of the casket, yet the first glimpse survived ever in the memory. Here, in gay kiosks, were the exhibits of the Mdles. Natté, of Rio Janeiro; feather fans of various *nuances*, and beetle jewellery of marvellous iridescence, both remarkable for the beauty of the

material and for the exquisite taste displayed in the designs. Taking taste as a Fine Art, the Mdles. Natté may be congratulated on surpassing their Vienna display, for which they received the Ehren-Diplom. Mexico also affected an enclosed court, though of much less pretentious design and decoration. The country over which Yturbié and the ill-fated Maximilian attempted to reign, and with which only a Santa Anna could cope, offered but little from an Art point of view; however, for decorative purposes, the marbles exhibited only require to be known to secure more widespread favour than even the Algerian



One of the most elaborately-constructed cases in the Main Exhibition Building for the display of goods is in the form of a temple, constructed of wood, finished in imitation of ebony, and with plate glass. It has a central shaft about twenty feet in height, and at the corners are four supporting cases in

corresponding style; all are filled with the ivory manufactures of MEYER, of Hamburg. The top of the central shaft is filled with elephants' tusks, some of which are of immense size. In other parts of the structure there are blocks of ivory sawed from the tusks, and manufactured articles, consisting of richly-



carved book-covers, medallions, dressing-cases, cutlery, napkin-rings, chessmen, billiard-balls, toilette articles, &c. The carvings

of animals and figures are executed with great skill. The display is one of the most interesting in the German department.

onyx, the transparency of the cream-coloured base, and the vivid hues of the veining, far surpassing their African rival. Netherlands, located between Mexico and Brazil, was more heavy in the fitting up of her court, and by no means so effective as at Vienna, where her exquisite arch of bamboo, with its gilt spear-heads, its shields and tricoloured bannerols, was fairielike in its grace.

Both Belgium and Switzerland enclosed their courts, and the white cross on a red shield, and the black, yellow, and red tricolour respectively, were well and handsomely housed. With

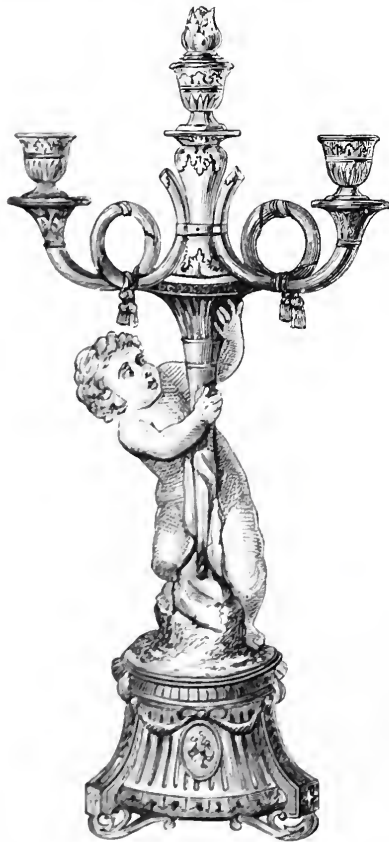
France one half of the main building was passed, and with her, one reached the centre with its four towers, its orchestra and magic circle, where the mother country and her eldest-born confronted each other as friends, and where France and Germany stood face to face in rivalry. To one who can recall other exhibitions, the *ensemble* of France was disappointing. Susse Frères certainly had a very fine collection of bronzes; so also had Eugene Cornu, but where were Christoffe and Barbedienne? Brianchon *ainé* exhibited his charming *nacré* ware; Hache and Pepin, Lahalleur, Aubry, Barbizet and the Gien



MESSRS. BROOMFIELD AND SONS, of Cob-



ridge, one of two direct contributors of Porcelain and Earthenware, are eminent manu-



facturers in the Staffordshire Potteries.

Their works are numerous, varied, and of much merit; more especially have they directed attention to the important utilities of daily life, in which they have



attained, by long practical experience, great excellence. Their staff of artists is one



of large ability. We have selected, however, for engraving works of more ambitious character. The two larger pieces are, we understand, modelled by Carrier Belleuse.

Company their porcelain, Palissy, and faience; Woodcock and Detemmerman their porcelain floral trophies; Jules Houry his decorative effects; and Brocard his exquisite enamelled glass. But where were Deck, with his true art feeling; Collinot, with his quaint Persian designs; and Léon Parvillée, the Owen Jones of France?

The jewellers were absent *en masse*: Emile Philippe, each object might have been an artistic treasure; Bissinger, Rouvenat, and Melleric—absent one and absent all.

Of American Art-industry we have but lately spoken, and we

shall now endeavour to show how the physical-force doctrine of *blut und eisen* has tended to barbarise a nation; how Art has retrograded where the sword is law, where each man is a soldier, and the evangil of rapine is substituted for the gospel of peace. To take one notable example, in the Berlin Royal Porcelain works, the same poverty of design and decoration was manifest as in the exhibits of 1873 at Vienna; if anything, even the technical skill seemed to have retrograded, and it may be well for German industry if the words of the German commissioner are taken seriously to heart. "A feeling of home creeps over us as



We fitly close our Illustrated Report of the Centennial Exhibition with one of its many trophies—the Centenary Vase of silver, a production of the Gorham Company, of Providence and New York. It is 4 ft. 2 in. high, with a base of 5 ft. 4 in. The design is the joint production of Mr. George Wilkinson and Mr. T. J. Pairpoint, artists on the staff of the company. It is thus described: “As the vase tells an elaborate story in its unique and effective design, we copy the artists’ own description of its different parts, and the meaning they are intended to convey. The figures of the pioneer and Indian on the base represent the first phase of civilisation, with groups of fruit, flowers, and cereals, the natural products of the soil; the slab of polished granite upon which the pedestal rests signifies the union and solidity of the Government on which rests the thirty-eight States; the band of stars round the pedestal above the base, 38 encircling the piece, 13 in front, represents the present and original number of States in the Union;

the group of figures on the left of the vase represents the Genius of War, with the torch in her right hand, while the left grasps the chain holding the ‘dogs of war’ in check. A shell has shattered the tree, and a broken caisson-wheel is half buried in the *débris* on the battle-ground. The group on the right is a lion led by little children, musical instruments and flowers strewn on the ground, all denoting perfect peace and security: the medallion in front represents the Angel of Fame, holding in one hand the palm-branch and laurel-wreath, and in the other a wreath of immortelles and a portrait of Washington; the medallion on the opposite side, not shown in the engraving, is the Genius of Philosophy and Diplomacy, with one hand resting on the printing-press and with the other holding a portrait of Franklin; on each side of the plinth is a head of the bison, the king of the prairie. Having now passed the Revolution and witnessed the restoration of peace, the nation commences its growth, and



hence from the plinth the vine rises. The front panel of the vase represents Genius, ready to inscribe on the tablet the progress made in Literature, Science, Music, Painting, Sculpture, and Architecture: on the reverse panel Genius is ready to record the advancement in Commerce, Mining, and Manufactures; the figures crowning the vase denote Europe, Asia, and Africa bringing their contributions to the Exhibition; while

the central figure, America, is inviting and welcoming all nations to unite with her in celebrating the triumph of her Centennial. The work, as a whole, is ingenious, well conceived, and does no little credit to American Art, while, being executed in solid silver, the great cost bears additional witness to the zeal of the Gorham Company in their branch of artistic labour.”

we walk through the Exhibition, and consider in our department German Art represented by Kaisers, Crown Princes, Red Princes, Bismarcks, Moltkes, and Roons marching in whole battalions, done in porcelain, in bisque, in bronze, in zinc, in iron, in clay, painted, worked, embroidered, printed, and lithographed, which meet us at every turn. In the Art gallery are two Sedans, and in the Machinery Hall seven-eighths of the space is devoted to Krupp’s killing machines.” These are the words of a friend: it will be good for Teutonic Art and industry if the lesson be learnt well. Austria, on the contrary, manifested

progress in every department; not only have her best men come forward, but also their exhibits reflect credit on themselves and their nation. Alois Klammerth of Znaim, Count von Thun, Dressler, Count von Harrach, Schreiber and Nephew, and Meyrs Nephew, must be accepted as good names, while the productions of Lobmeyr are of world-wide fame. These were but some of the industrial army for glass and ceramic ware. One certainly sought for Haas in furniture, and recalled his superb display in the Kaiserstadt, both in the Industrial Hall and the Emperor’s pavilion; but Klein, Alois Mayr and Unger well sustained the



Viennese reputation for *galanterie waaren* and leather-work. In fact, Austria did well.

The part our Empire had taken is well known, the superb display in Art-work and Cloisonné Enamels of Elkington has been admired by thousands. The taste and public spirit displayed by Daniell reaped, as it deserved, a golden harvest. The Doulton ware and Lambeth *faïence* was felt to be a feature of the Exhibition. In fact, no single firm of any country presented so large, so varied, and so artistic a collection; and the compliment paid in setting up the terra-cotta model of Bell's colossal group of America was fully appreciated. Cox and Sons, Hardman, and Hart, Peard & Co. all came well to the front. In furniture it is sufficient to state that Wright and Mansfield, Collinson and Lock, Shoolbred & Co., and Cooper and Holt were among the exhibitors; the latter firm not only contributing in the main building, but also completely fitting up the Commissioners' head-quarters—St. George's Hall—in a manner that called forth warm praise from a judge of no mean taste, the Emperor of Brazil; it elicited two medals, one awarded personally to Mr. Henry Cooper for the decoration and furniture of the British head-quarters.

We must not omit to mention here an oak chest exhibited by Harry Hems, of Exeter, and carved by himself, the workmanship and design of which might have been claimed by Rogers.

Barnard, Bishop, and Barnards, in a charming kiosk designed by Mr. Jeckell, to whom are due the well-known Norwich Gates, and decorated in gold and orange, from the designs of Mr. McNeil Whistler, furnished an admirable collection of Art-castings in iron and brass. In carpets, John Lewis, of Halifax, besides his display, contributed the carpets, all of special designs, of St. George's House, a large exhibition in itself; besides whom were the Templetons, Tomkinson and Adams for home, and Vincent, Robinson, & Co. for some superb Indian productions. Pim and Son, of Dublin, equalled, if they did not excel, their Vienna display; there can be no higher praise. In fine, in quantity and quality the old country did herself ample justice. Of the Dominion of Canada and the Colonies we cannot speak too highly; what has been done by the Colonial Commissioners has been well appreciated, and the names of Russell, Daintree, Davenport, Thompson, Jennings, Levey, and Welch, will be well remembered, if missed in future Exhibitions. We now continue our retrospect. Spain presented a most imposing front, rich in gilding and painting, but behind the screen was nothing worthy of notice; her great attraction, Zuloaga, of Irun, being absent. Russia, in a marvellous display, attracted the attention of crowds; but Turkey would have done better had she abstained altogether.

Tunis, as is her wont, was more conspicuous for gold-embroidered saddle-cloths and richly-ornamented weapons than for Art productions. Her antiquities, comprising some statues and mosaics from Carthage, were, despite herself, well worthy of note.

The far East, represented by China and Japan, made prodigious efforts, Japan improving on her Vienna experience and in the arrangement of her space (the work of Mr. Fritz Cunliffe Owen) offering a marked contrast to the barbaric garishness of the Gates and Courts of the Flowery Land.

Sweden and Norway, not only in their industrial displays, but in their arrangement, showed the administrative hand of Mr. Commissioner Dannfelt, Rörstrand's and the Gustafsberg and Malmö Porcelain Factories being all present; while the monotony of a purely industrial display was relieved by admirable groups of her peasantry, in their costumes, as they live and have their being. The sister Scandinavian kingdom being well represented by Christesen, with his artistic silver-ware and the ceramics of the Royal Porcelain Factory of Copenhagen, the widow Ipsen's, Weindrich and Son, and Georg Hesse. Italy was not true to herself; Castellani was present, but, as the absentees included the Marquis Ginori, Salviati, and others of lesser note, it must be confessed that the aggregate fell short of the grand total set forth

some three years since. With a word as to the interesting groups of those South American Republics we conclude our retrospect of the main building. One omission has been made—that an important one, for the exhibit was a great attraction, and created great interest amongst the visitors—to wit, that of the London *Graphic*, which illustrated the history of a pictorial newspaper *ab ovo usque ad mala*, from the receipt of sketches, through the different stages of the blocks to the final issue of printed sheets—contained in its own court, the walls embellished with exquisite black and white drawings by Mr. Luke Fildes, Mr. Small, Miss Helen Paterson (Mrs. Allingham), and others; and the process shown in action by a model in motion of the press on which the *Graphic* is printed. This novelty proved highly acceptable to our American cousins, and gained for the enterprise of the manager, Mr. Thomas, an award of two medals.

Writing at this time, it is impossible to enter at detail into the question of awards; it may, however, be said, that at the meeting at Judges' Hall on the 27th of September, some 10,000 awards were notified; about 2,000 more requiring readjusting; that Great Britain had allotted to her 488, a total expected to be increased to at least 550—a large percentage on 700 exhibitors, an excess on previous Exhibitions largely due to the pre-eminence of the British judges and the labours and tact of the Secretary of the British Commission, Mr. Arthur Trendell; and that in the British Fine Art section 6 medals were given to artists in water colours, and 23 to their brethren in oil. The British Fine Arts formed the bourne for crowds, and the liberality of her Majesty and the Royal Academy in contributing so many works of Art was warmly felt. The hanging of the British pictures was admirable, a difficulty amateurs will appreciate, to hang a certain number, neither more nor less, in a given space; and to the Fine Art superintendent, Mr. Jopling, must be given all due praise.

The awards were restricted to one grade of medals. This, though open to some objections, did not lead to the complications at Vienna, where the system of various medals for progress, merit, good taste, and Art, with grades reckoning progress as above the second and third, though admirable in theory, was found impossible in practice. To judge of the progress made by any particular firm would not only necessitate the employment of the same jurors at each Exhibition, but also pre-suppose each to be gifted with a marvellous memory.

The history of labour first made a feature at Dublin in 1853, continued at Paris on a far grander scale in 1867, and amplified at Vienna in 1873 in the *Musée des Amateurs*, could not possibly be carried out in a new country whose early history is even more mythical than the days of our King Arthur; and with whom adventurous Welsh princes and lost Hebrew tribes dispute the question with Christop John of discovering the new land. The history of new country to be discovered ranges from the thirteen States, when the Declaration of Independence was read from the steps of Independence Hall, to thirty-eight to-day, when Colorado is claimed as a blushing bride to wed the centennial year.

The days when the Bay States, the Pine, the Granite, the Buckeye, and the Lone Star of Texas shall join heart and hand, when the "Grizzly Bear," the "totem of the Californian babe of '46," shall unite with Oregon, is the day all English lovers of freedom must look forward to. To visit the State Houses was to tell the countries; to see the United States Government Building was to see the land, with all its resources of minerals, of crops, of wealth of fur and field; to note its distribution was to judge of American administrative brains (the brains here were those of Professor Henry, of the Smithsonian Institute); to receive American hospitality was to feel that one blood coursed in our veins, to know their tariff has told us that their restrictive policy was once ours, as it is the mistaken policy of all growing countries; but we believe the great United States will soon learn, as we have done, the great lesson that freedom in trade is the common heritage of man, given by God with freedom of speech and freedom by birth.

HUGH WILLOUGHBY SWENY.



## ART-NOTES FROM THE PROVINCES.

**BIRMINGHAM.**—The Free Libraries Committee announces that Alderman Chamberlain has placed at the disposal of the Corporation the sum of £1,000 for the purchase of objects for the Art gallery, in the form of specimens of Industrial Art. No opportunity has yet been found for laying out the money, but the committee has the matter in consideration.

**BRIGHTON.**—The third annual exhibition of modern pictures in the Royal Pavilion Gallery at Brighton, which was opened to the public in September, is fully equal to its predecessors in interest. Through the kindness of Captain Henry Hill, whose fine collection of pictures is so well known, the exhibition committee obtained the loan of some of his finest possessions, including P. R. Morris's 'Sailor's Wedding,' and 'Sigh no more, ladies;' Frank Holl's 'Her Firstborn,' 'The Sempstresses,' and 'The Lord gave, and the Lord taketh away' (the last a *replica* of the Academy picture bought by her Majesty the Queen); Degas's 'Preliminary Steps' (one of his best ballet scenes), and 'Sketch at a French Café;' G. Vollon's 'Winter at Montmartre;' R. Beavis's 'Ploughing in the Land of the Pharaohs;' P. F. Poole's 'Going out for the Night' (a lovely moonlight subject, specially painted for Captain Hill), and 'Meeting of Oberon and Titania' (sketch for the well-known picture); Tom Lloyd's 'Sleeping' and 'A Country Lane.' Mr. Webster, of Lee, lends P. R. Morris's 'Breezy June.' Among other well-known pictures to be seen in the exhibition are F. W. Topham's 'Morning of a Festival;' Mark Fisher's 'Repose;' Henri Bource's 'Ruined' and 'A Collision in the North Sea;' A. Ludovici's 'A Wasp! a Wasp!' R. J. Gordon's 'Pet Parrot' and 'The Lily;' C. Jones's 'From North to South;' J. W. B. Knight's 'King Arthur's Castle,' Tintagel; W. M. Wyllie's 'Dinner-time.' Howard Helmick exhibits two of his most charming works, 'Maternal Pride,' two little girls discussing the rival beauties of their dolls, and 'Young Pan,' a red-haired, wild Irish youngster piping away with the intensest vigour, whilst a wee maiden dances with all grace to the primitive tune. Painted in the true Dutch manner, these pictures are yet free from all coarseness and commonplace-ency (if it be pardonable to coin such a word). The works of Fantin here exhibited are among his poorest. J. H. L. De Haas is admirably represented by his 'Meadows' and 'Girl with her Friends,' two wonderful cattle-pictures, most refreshing in their robust treatment after the manner of our best-known English cow-painter. W. F. Hulk's 'Cattle in Albury Park' is also a powerfully-painted picture. C. H. Poingdestre's 'Flies' is a lively scene of tormented horses swishing their tails about in mad vexation. Among the more notable landscapes are Harry Goodwin's 'Summer at Winchelsea,' A. F. Grace's 'Dewy Morn,' J. E. Grace's 'On a Welsh River,' Mrs. H. Goodwin's 'Castle Road, Hastings,' J. Hill's 'Old Mill' and 'Thames at Medmenham' (this artist is a nephew of Captain Hill), and R. H. Nibbs' 'Old Swing Bridge on the Ouse'—these being the work of Sussex artists; there are also E. A. Waterlow's 'Kew Gardens in November,' F. G. Cotman's 'Teatime at Runswick,' H. T. Schäfer's 'Ashnew Bridge,' J. Cassie's 'Sunrise at the Bass Rock,' J. J. Bannatyne's 'Ardconnel Castle,' Paul Naftel's 'In Arran,' C. J. Lewis's 'Harvest Moon,' J. Hetherington's 'Early Morning,' J. Aumonier's 'Thames at Great Marlow,' W. L. Wyllie's 'Herring Fishing in the Thames,' Sutton Palmer's 'Sunshine and Shadow,' and John Mogford's 'Cornish Harvesting.' P. Macnab's 'Day Dreams' and 'Mussel Gatherers,' E. F. Brewtnell's 'Sinbad sees a Sail,' F. Lawson's 'Home Again,' F. E. Cox's 'Quaint Corner' and 'Quiet Nook,' W. Hemsley's 'Aquarium,' H. H. Canty's 'Gossip,' C. Baxter's 'Little Turf Girl,' and the younger Ludovici's 'Clown' and 'Columbine,' are among the most interesting figure pictures. Of still life there are very numerous examples by Miss H. E. Grace, Miss Webster, and many other artists.

**BRISTOL.**—In the well-situated rooms of Mr. Thatcher—the Fine Art Gallery, College Green—there is exhibiting a singularly striking and interesting picture of 'The Bush Hotel in the Old Coaching Days.' At the gate of the venerable inn (it would be styled an Hotel in this more ambitious age) several four-horse coaches are preparing to start; they are accurate copies of the time-honoured conveyances, such as flourished when Bristol was, to the wonder of those who lived in those times, brought within twenty hours of London, starting at 8 A.M., and arriving next day at daybreak. It was a great feat, grandly accomplished by two coaches per diem, one in the morning and one in the evening, stopping twice *en route* to dine and to breakfast, or sup; when the coachman looked carefully before him, and the guard had always his blunderbuss close at hand to protect the letters and the passengers—six inside and twelve out—against highwaymen ever on the prowl. There are not many living people now who can recollect the Bush in its glory. The picture is a capital work, preserving a memory of the exterior of the inn, with the four-in-hand and the muffled-up passengers daring the perils of a journey to the far-distant Metropolis. Bristol and London are now brought within two hours and a half of each other, but the "Flying Dutchman" is not a thousandth part as exciting as the old stage coach. The artist, Mr. J. H. Maggs, of Bath, has depicted the scene capitally. Probably he has never witnessed it, for a man must be somewhat old to have done so, but he has evidently had access to the best authorities, and brings the matter very forcibly to the memories of those who have seen it. The picture is well painted, and is in all ways a production of merit. Of this remarkable work Mr. Thatcher has published a chromolithograph: it will have interest for many, for all, indeed, who desire to preserve records of the "good old times." Mr. Thatcher has an excellent room for exhibiting works of this class. In addition to this he shows the beautiful picture by P. R. Morris—the mother holding up her child to the cross "whereon they crucified him." The painting is well known, not so as yet the engraving, which is exceedingly well done by Mr. Stackpoole. P. R. Morris is not now among our *rising* artists; he has high fame; he satisfied the severest critic by excellence in Art; his subjects are always chosen with a resolve to impress some healthy and happy truth; his mind is of a lofty order, and it is no marvel that the productions of his masterly pencil are eagerly sought for. This—one of the most touching and interesting of them—is in the collection of the Baroness Burdett-Coutts.

**DUNFERMLINE.**—A monument—designed and executed by a lady-sculptor of considerable talent, Miss Mary Grant, of London—to the memory of Lady Augusta Stanley, has recently been placed on a wall of the south transept of the old Abbey Church of this town. It has the form of a bas-relief, the central panel of which is the figure of the deceased lady, represented as being carried to heaven by a group of angels.

**GLASGOW.**—A commission has been given to Mr. John Mossman for a statue of Thomas Campbell to be erected in this city. It is expected that the work will be completed in about a year. The model shows the poet in the costume of the latter part of the reign of George IV., with a cloak hanging over his left side and arm; in the left hand is a scroll, and a pen in the right. The subject admits only of some such ordinary treatment.

**KIRKCALDY.**—The fifth annual exhibition of the Fine Art Association of this town was opened in September with a collection of about four hundred and sixty pictures in oils and water colours, with a few examples of sculpture. The works of well-known Scottish artists figure conspicuously in the gallery, as seen in those by Messrs. W. H. Paton, W. F. Douglas, J. B. McDonald, E. Nicol, A.R.A., J. C. Wintour, W. B. Brown, Gourlay Steell, G. P. Chalmers, C. Lees, J. Cassie,



J. Smart, W. F. Vallance, C. Stanton, and others; while many painters more immediately connected with the locality are well represented. Hitherto these exhibitions have not proved remunerative, but it is hoped and expected that they have now taken a turn which will, in time, enable the society to erect a suitable gallery for future use.

WINCHESTER.—A monument to the memory of Bishop Sumner is placed in the cathedral here; its principal feature is a recumbent figure of the excellent and amiable prelate resting on a basement of Caen stone. It is the work of Mr. H. Weekes, R.A.

WREXHAM.—Mr. J. Forbes-Robertson delivered during the season of the Wrexham Art Treasures Exhibition two lectures on the history of Art, which he illustrated by reference to the works on the walls of the gallery. The first treated of the old masters, and in the second he glanced at the rise and progress of Art in England. On both occasions Major Cornwallis West, of Ruthin Castle, the Lord-Lieutenant of the county, occupied the chair. It is to his enlightened energy that the existence of this, the most remarkable provincial exhibition which has been held since that of Manchester, is mainly due; and there can be little doubt but that it will yet bring forth fruit abundantly.

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## OBITUARY.

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### EUGENE FROMENTIN.

THE death of this popular French painter, chiefly of subjects sketched in Algeria, occurred on the 27th of August. M. Fromentin was born at La Rochelle, in December, 1820, and studied under the landscape painter, S. Nicholas Cabat, exhibiting his first successful work, 'Les Gorges de la Cliffe,' in Paris in 1847. Fifteen years afterwards some of his pictures appeared in London, at the International Exhibition of 1862; these were 'A Shepherd of the Hill Country, Algeria,' belonging to the Empress of the French; 'A Khalif's Audience,' and 'Gentlemen returning from a Frolic.' The French and Flemish Gallery in Pall Mall has subsequently shown some examples of this artist's work:—'Falcon Hunting in Algeria,' in 1864; 'The Halt of the Caravan, Smyrna,' in 1870; 'African Camp Followers,' and 'Halt on the Banks of the Nile,' in 1874; and 'Scene in the Desert,' in 1875. Of his numerous contributions to the Paris *Salon* may be pointed out—'Bivouac of Arabs at Daybreak,' exhibited in 1863; 'A Whirlwind on the Plains of Alfa,' in 1864; 'Water in the Desert,' in 1866; and two views in Venice, 'The Grand Canal' and 'The Mole,' exhibited in 1872. The pictures of this artist are all distinguished by vivid design, brilliant colouring, and delicate handling. He gained numerous honours in his own country—a silver medal in 1869, honourable mention in 1857, a first-class medal in 1859, and the same at the International Exhibition of 1867: two years afterwards he was made an Officer of the Legion of Honour.

M. Fromentin was also known as a writer; among his books on travel in Algeria is one of special interest, "A Summer in the Deserts of Sahara," which has found much favour.

### ADOLPHE TIDEMAND.

This distinguished Norwegian landscape painter died suddenly at Christiania on the 25th of August: he was born at Mandal in 1816, and after receiving his early Art education in the Academy of Copenhagen, completed it in that of Düsseldorf. Both in landscape and *genre* subjects Tidemand gained a high reputation elsewhere than in his own country. His 'Rural Funeral in Norway, with Costumes of the last Century,' in the Paris International Exhibition of 1855, attracted universal interest: it gained the award of a first-class medal. In 1862 six of his pictures were contributed to our International Exhibition; these were—'The Haugians' (a Norwegian religious sect), and 'Sunday Afternoon,' both lent from the Christiania National Gallery; 'Administration of the Sacrament to the Sick and Cripples in a Norwegian Hut;' 'Beneficence,' the property of the Duke of Hamilton; 'Funeral Procession of the Sognefjord'—the landscape portion by Tidemand's countryman Gude—in the collection of the Marquis of Lansdowne; and 'Norwegian Peasants playing Cards,' belonging to Mr. J. Mathieson. In our Royal Academy exhibition of 1864 was his 'Old Norwegian Duel,' a somewhat repulsive subject, yet depicted with great power. Our acquaintance with the works of this painter was renewed in 1871, when he sent to the International Exhibition 'The Grandparents' Visit;' and lastly, in the Royal Academy exhibition of 1874, to which he contributed 'A Norwegian Wedding:' both of them highly commendable works. Tidemand held long the appointment of Painter to the Norwegian Court, was a Knight of the Norwegian Order of St. Olaf, and a Member of the Academies of Berlin, Copenhagen, Stockholm, and Amsterdam.

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## THE ALBERT MEMORIAL.

(AS SEEN FROM THE TOP OF THE ALBERT HALL.)

ST. G. GILBERT SCOTT, R.A., Architect.

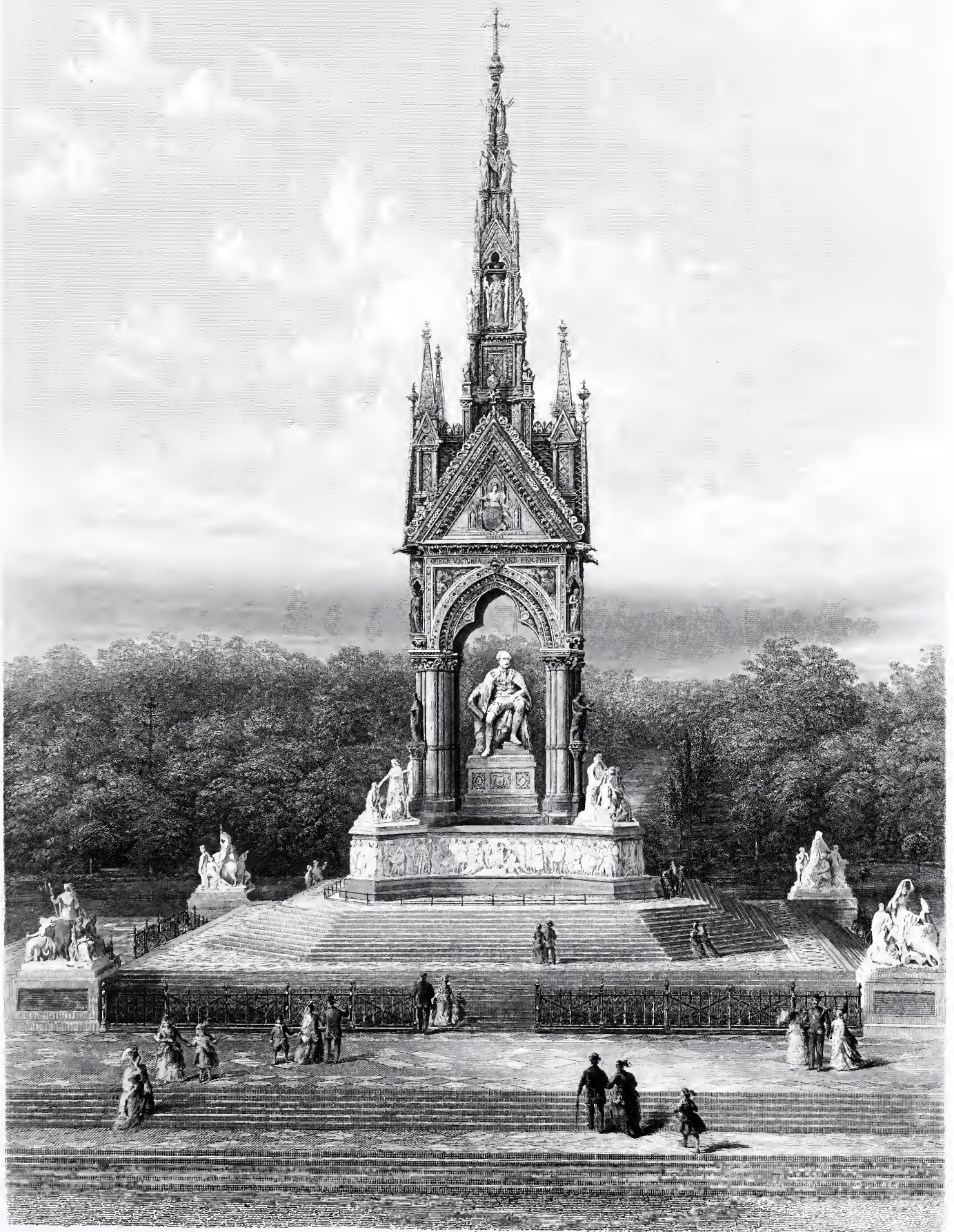
J. C. ARMYTAGE, Engraver.

SO often have we made mention of this elegant structure—a Nation's tribute to the memory of the lamented prince—that but little now needs to be said of it. Since its commencement in 1864, down to its almost recent completion, the work has been described at various times in our pages: occasionally we have given woodcuts of portions of its details, and large engravings on steel of the sculptured groups of figures and of the designs on the podium have also appeared. Lastly, we are preparing for publication a plate of Foley's statue of the Prince, which this costly edifice enshrines; now, our readers having seen it in separate parts, may, in the accompanying engraving, see the work in its entirety, as it stands on the spot rendered memorable by the great International Exhibition of 1851, in which the Prince Consort took a very warm interest; thereby contributing by his zeal, energy, tact, and influence, so much

to its progress and ultimate success. The keynote to the whole composition is, as the architect has said, the chief statue, overshadowed and protected by a shrine, or canopy, made precious by utmost Art-enrichment.

This "canopied, spire-crowned memorial" has no counterpart of its kind—and, may it not be said, never had—in the world: marble and stone, metals common and precious, and enamels of various colours, have all been employed in its construction. We may repeat what we said ten years ago, when it was only in progress:—"The assurance that a work of such high excellence has been projected, and designed, and executed by fellow-countrymen of our own in our own country, and to be associated throughout the time to come with England, is productive of peculiar satisfaction, since we have not many reasons to feel proud of the greater number of our national memorials."





J. C. ARMYTAGE.

THE ALBERT MEMORIAL,

(AS SEEN FROM THE TOP OF THE ALBERT HALL.)







## MINOR TOPICS.

THE EXHIBITION of the models and designs for the Byron Monument, at South Kensington, was held at too late a period of the month to enable us to give it the attention to which it is entitled, notwithstanding the result, which is, that it has been decided to reopen the competition, "none of the works sent in having entirely satisfied the requirements of the committee."

GRAPHIC SOCIETY.—Mr. F. Leighton, R.A., has been elected President of this society for the ensuing year, and Mr. E. Long, A.R.A., Mr. Acton-Adams, and Mr. Ernest George have been elected members.

MR. VAL. PRINSEP has, it is reported, received a commission, but from whom has not been stated, to proceed to India to paint a great historical picture of the proclamation of the empire at Delhi. The sum of £6,000 is mentioned as the *honorarium* the artist is to receive for his work—which is intended, so we understand, as a gift to her Majesty from the Civil Servants of India.

THE ART UNION OF LONDON.—Among the several papers bearing on Art, read at the congress of the Social Science Association recently held in Liverpool, was one by Mr. George Godwin, F.R.S., in which he traced the origin and widely-extended operations of the Art Union of London, an institution of which he was, from its foundation till within the last two or three years, one of the honorary secretaries. To him more than to any other man, the society, probably, owes its life and a large part of its enduring existence. From its commencement we have always endeavoured to help forward the good work it has done, and is still doing: an institution that has distributed examples of various kinds of Art—pictures, engravings, sculptures, &c., &c., which may be reckoned by hundreds of thousands, over almost the entire civilised world—deserves support, for it has sown, broadcast, seed that has certainly brought forth abundant fruit. Mr. Godwin's paper was most favourably received by those whom he addressed.

SCHOOLS OF ART SKETCHING COMPETITION.—On two previous occasions, namely, in 1874 and at the commencement of the last year, we noticed the competitions which had taken place among one or two of the Metropolitan Schools of Art in the production of sketches and models. In the first year the challenge of the St. Martin's School, with whom the idea originated, was accepted only by the Lambeth School. In 1875 the Female School at Kensington took up the gauntlet; since then the West London School has entered the arena; and, on the 26th of October last, the works, about one hundred and seventeen, contributed jointly by these four schools or clubs, as the members designate themselves, were submitted to the adjudicators, Mr. E. J. Poynter, R.A., Mr. Alma-Tadema, A.R.A., and Mr. H. S. Marks, A.R.A., at the South Kensington Museum, the following awards being the result; the prizes were £3 each:—*Figure Drawing*.—Subject, 'Waiting,' Mr. H. Schäfer, St. Martin's School (Gilbert Club); extra prize given by the judges, Mr. H. Glindoni (Gilbert Club). *Landscape*.—Subject, 'Far from the Madding Crowd,' Mr. J. Seymour Lucas (Gilbert Club). *Animals*.—Subject, 'A Chase,' Mr. W. K. Stevens (Lambeth Club). *Sculpture*.—Subject, 'Waiting,' Miss Montalba (South Kensington Club). The award of honour for the best collection of sketches was carried off by the Gilbert Club. The sketches were, on the whole, very satisfactory. It is stated that two or three other "clubs" have signified their intention of competing in future.

MR. E. B. STEPHENS, A.R.A., has been commissioned to produce in bronze the group of the 'Deer-Stalker,' one of the attractions at the Exhibition of 1876. It is a noble effort of genius, and does high honour to the accomplished sculptor. A number of subscribers in Devonshire, the native county of the artist, have subscribed to defray its cost, and to place it in some

post of honour in the city of Exeter. There should be a large list, for Devon is proverbially "clannish," and rightly proud of the many great artists it has produced.

THE colossal statue of Robert Burns, from the design by Mr. E. G. Ewing, of Glasgow, has been cast at the foundry of Messrs. Cox and Sons, Thames Ditton, near London. It represents the "Ayrshire ploughman and poet," with his back against the stump of a tree, as if in the act of meditation. He is habited in the ordinary costume of his calling and period, holding under his right arm a Kilmarnock bonnet, and in his left hand a daisy, "The wee modest crimson-tipped flower." The statue will be placed in George Square.

THE FEMALE SCHOOL OF ART PRIZE EXHIBITION, QUEEN'S SQUARE.—This School of Art, we are rejoiced in being able to record, continues, under the able superintendence of Miss Gann and her accomplished staff of lady teachers, to flourish most satisfactorily. The average attendance of pupils is over two hundred, and the exhibition of the works of the prizewinners a few weeks ago in Queen's Square was unquestionably the best yet submitted to the public. Art in its decorative phase is, we are glad to think, being actively prosecuted as a profession by ladies of talent and education. The Misses Rhoda and Agnes Garrett have started a studio of Art-decoration in Gower Street, Miss Collingridge another, the precise address of which has escaped us for the moment; and Miss Spiers and Miss Welby have been working now some time, and most successfully, at designing and painting subjects for porcelain at their studios in Newman Street. These two young ladies were formerly distinguished pupils of the school, which has every possible appliance for promoting the study of decorative art. At the same time Art in its widest sense is pursued at the school, and if we can only record here the names of the leading prizewinners, it is not for lack of good-will, but of space. Miss Ida Lovering obtained for a female head from life in chalk the National Silver Medal and the Queen's Gold Medal. For the first medal the schools of the whole country compete, and its holder, therefore, is nationally distinguished. The Queen's Gold Medal, on the other hand, being confined to the school, has not the same wide significance attached to it. For a passion-flower from nature in water colours, Miss Florence Reason obtained the National Silver Medal, and the National Gilchrist Scholarship of fifty pounds continued to her second year. Another National Gilchrist Scholarship, it is fair to mention, was awarded to Miss Harriet Frances Newton, of the Durham School of Art; but the drawings were not exhibited, having been returned to the Cathedral City, which, no doubt, was proud to claim them. A National Bronze Medal and a Queen's Scholarship of forty pounds continued to her third year, was awarded to Miss Alice Hanslip for her charcoal studies from life. The head executed in three and a half hours—a time study—was really large and masterly in its treatment. Miss Emily Austin carried off a National Bronze Medal for a group in oil, consisting of a dead pigeon, a cabbage, some eggs, a bottle or two of pickles, &c., all arranged with an eye to effect, and painted with an almost Dutchlike adherence to nature. Miss Gertrude Hamilton obtained a National Book Prize for a capital group in water colour, and Miss Rhoda Holmes another National Book Prize for her water-colour studies of birds. Besides these there were about thirty prizewinners of lesser note; but we can only mention the names of those ladies who gained vacation prizes: Alice Hanslip for charcoal landscape studies from nature; Emily May Wilks and Florence Thoresby for artists' materials by way of notes and effects. The Duchess of Edinburgh, who bought one of Miss Helen Hancock's flower subjects last year, has ordered a companion to it from the same artist this year. Miss Susan Ruth Canton, who took the National Gold Medal last year against all comers for her figure design of a spandril, exhibited



on the present occasion a design for a firescreen, to be executed in compartments of wood, on which would be modelled in relief figure subjects embodying the ideas of Earth, Air, Fire, Water, &c. The pen-and-ink sketches, and the one specimen compartment representing Adam and Eve, were very much admired. It will thus be seen that there is great vitality in the Queen's Square Female School of Art, and that it deserves support.

TWO very striking and very admirable engravings, of comparatively small size, have been executed by Leopold Lowenstein, from paintings by Alma-Tadema, A.R.A., and are published by Pilgeram and Lefevre. They are slight as to finish, but pure, and of great artistic merit. They are indeed finished etchings, and may be classed among the very best efforts of a style that is making rapid way in England. The accomplished artist has gone to ancient Rome for his costumes and accessories, but to Nature for his themes. In one of the attractive prints is told 'The old, old story.' In the other two fair young maidens—the models are to be found among all peoples in all ages—are discoursing: it is not difficult to guess what they talk about. The charming engravings are pleasant adornments of our homes.

MESSRS. GOODALL have established large renown as makers of playing-cards; they are in especial favour with whist-players. Art of very excellent character, designed by skilful artists, is applied to them. That is a boon of no small magnitude, and can be appreciated by those who remember the unsightly *backs* of a few years ago. Art is now giving its impress, more or less, to a thousand things that were not long since regarded as quite out of its reach. This is not, however, the only branch of Messrs. Goodall's extensive trade. Their cards for Christmas and other festival seasons are of great merit, original in character, singularly varied in details, and of finished skill in execution.

MR. RIMMEL, as he has done regularly for many years, sends forth in great variety cards and other appropriate gifts for Christmas. They are chiefly the productions of France, conspicuous for delicacy of treatment, and Art knowledge of a veritable order. His more prominent issues this year are pictorial almanacks in gold and colours: in one are half-a-dozen pretty pictures in blue ink, enclosed in beautiful framework, copied from ceilings at the Louvre; in another, of fan-shape, flower-groups on black grounds are admirably depicted; but the best of the three contains a series of comic designs, from the skilful and fertile pencil of Miss Clayton. It is entitled "Topsy-Turvy," and is a "skit" at the "strong minded": the ladies doing all that gentlemen used to do, and, indeed, do still, although we may be approaching a state of things such as the fair artist depicts in a not far-off future. Here women are proposing boldly enough to men who blush behind fans, and so forth. The almanacks are all good, and no doubt will exact smiles and laughter enough when the glooms of winter are to be lightened by merriment at home.

STUDIES OF ANIMALS.—Mr. C. R. Havell, head-master of the Reading School of Art, has published a number of these works, executed in imitation of chalk drawings; some of them are in coloured chalks. The subjects are varied, and all are drawn with a bold and free hand, making excellent examples for pupils who take an interest in the animal world.

WHIST, although an old-fashioned game, is still the luxury of some who, from years or infirmity, desire amusement without too much excitement. It was well said by Talleyrand that it is the consolation of aged men; it is also the enjoyment of many who are young. The eminent dealers in *vertu*, Messrs. Litchfield, of Hanway Street, have recently introduced from Dresden (made specially for them) remarkably pretty and appropriate candlesticks for the whist table, heavy at the base, so that they may not upset: they are ornamented with card medallions, and the leading colour is pale green. The set of four is not only useful but "sightly;" indeed, they are of much excellence as productions of Art, and not unworthy the establishment—Meissen, of ancient renown—from which they emanate. They may be acquisitions to whist-players—but to all who love the game they

cannot be; for, in order to preserve their sharpness and brilliancy, and to make them rare, after one hundred have been taken the moulds will be destroyed: they can be acquired, therefore, only by subscribers.

AN EMINENT PHOTOGRAPHER (Mr. Harry Pointer, of Brighton) has produced a series of *cartes* that cannot fail to be very popular; indeed, we know of no collection calculated to be more so. It was a good idea so to train a number of cats as to make them excellent, attentive, and obedient "sitters." We imagine that artists would be truly grateful if their human models would pose as well. In his admirable prints there are cats single and in groups, sometimes three, four, or five, including kittens. It is difficult to convey a notion of their attractive excellence. They are fine examples of the art, of truth in copying nature, and of much value as good examples of the animal, who is a cherished guest in most houses. Each contains a story: thus, in one, a cat plays a fiddle; in another a cat is trying to open a bottle; in another it is washing-day; then we take up one that represents politicians; three others are patiently waiting for cook to send up dinner; then a pair are eagerly watching sparrows; two are playing a duet on the piano; two are doing penance on the back of a chair; then three are attentively reading a newspaper; two are alarmed listeners to a dog's bark; then Sairy Gamp and Betsey Prig are done to the life over the quarrel-glass. But it is impossible to convey a reasonable idea of the varied interest of the series; there is enough to occupy a hundred niches in an album; in fact, a more interesting and amusing album it would be impossible to conceive. It is positively amazing how Mr. Pointer has contrived to give to the animals exactly the expression needed to illustrate the point of character intended; it seems as if each knew precisely what he wanted, is gentle or fierce, or listless or eager, or docile or angry, according to the character depicted. He must have trained his "sitters" well.

A COMICAL, quizzical *brochure*, printed in gold and colours, has been issued by Messrs. Mansell. It is a play on Art as well as upon words, and is intended to make us merry as well as wise at Christmas-time. The title is "Calendarra Botanica," and it is a funny way of picturing flowers, with figures of some kind; birds and animals being generally the blossoms. There are considerable point and humour in the composition of each of the twelve prints, but it is difficult to describe them; those who may purchase the collection will not regret that we have recommended them to do so.

DEAN HOOK'S MONUMENT.—At a public meeting held in Leeds some months ago, under the presidency of the mayor, it was resolved to place in the parish church a personal memorial of the late Dean Hook, who for many years was the respected vicar of Leeds. A committee, appointed at that time to carry out the resolution, agreed to erect an altar-tomb with canopy, and a recumbent figure of full size of the lamented dean. The canopy is to be designed by Mr. Street; Mr. W. D. Keyworth, jun., of Hull and London, will be the sculptor. He has shown to the committee a bust of the late Dr. Hook, which had been prepared from a cast he took after death, and also from a photograph. The bust had been formed as a study of the likeness of the recumbent figure, of which he had also prepared a sketch-model. The result of Mr. Keyworth's labours is most successful, a striking likeness of the late dean having been obtained. The committee were so impressed with the faithfulness of the bust, as well as with the appearance of the sketch-model, that they unanimously decided to employ Mr. Keyworth as the sculptor of the monument.

MESSRS. DELARUE'S ALMANACKS AND DIARIES for 1877 are issued. They are, as they have invariably been, of much excellence, and are now in great variety, containing all that most people require to know, admirably printed, and got up in a style graceful and in pure taste.

THE WINTER EXHIBITIONS.—Our notices of the several galleries now open to the public are necessarily postponed to the following month from the lateness of the period at which they were opened.



## ART-PUBLICATIONS.

THE Queen's trust in Theodore Martin has been fully justified by the publication of a second volume of a life of the Prince Consort.\* The author, or, more properly, the compiler, of these memoirs, is universally admitted to have done his work with sound judgment; perhaps with too little, certainly not with too much, enthusiasm for the important and deeply-interesting task confided to him—a task not easy of discharge while according justice to the subject and avoiding the semblance of flattery to either the living or the dead. We are not restrained by any apprehension of that kind; we believe we express the sentiment of millions in describing Prince Albert as among the best men that have ever lived: prudent, wise, considerate, charitable; the charity that "vaunteth not itself, is not easily provoked, thinketh no evil."

Let those who fancy that princes and rulers have nothing to do but enjoy themselves, read this book; they will find that no slave to whom was given to do a work beyond his strength, laboured more continually to accomplish it than did the Prince. He might, indeed, have taken continual ease, but it would have been by neglecting continual duty—duty self-imposed. These records show to conviction that his toil was incessant where pleasure might have supplied ready and, in truth, rational, excuses for luxurious ease. The words, "he would not entertain the briefest holiday," apply not alone to one eventful period of his life, but to nearly the whole of it, after he was called upon to take his place in public affairs, and to become apparently the irresponsible, but in reality the responsible, first minister of the crown. A single passage from one of the letters of the Queen will suffice as illustration:—"What he does and how he works is really prodigious, and always for the good of others."

It is not so long since he left earth but that many who are not old can remember him; his tall, manly, handsome form and features, the grace of his deportment, the urbanity of his manner, the felicity with which he prevented those who had need to seek his presence from feeling that he considered courtesy a condescension—blending in happy harmony dignity with friendliness. It was not easy to forget that he was a prince, the first subject of the realm, but we were never so reminded that he was the husband of the Queen of England as to be oppressed by the weight of the knowledge; in fact, though it would have been difficult to have been familiar with him, the feeling with which he impressed us was far removed from awe. His domestic relations are known to have approached perfection; it is in no sense an exaggeration to say that every British household, from the very highest to the very lowest, had its safest and best example in the household of the Queen; that in all ways the domestic virtues were inculcated and carried into practice in the family of the Queen and her husband.

Loyalty is to the present generation an easy duty: it was not so when the older among us were young. The lessons taught by the throne to the people were seldom salutary, and many found their best argument for disaffection—nearing republicanism—in the examples of mental disability to govern, or low and often vicious tastes and pursuits, or indifference to general needs, or arbitrary and unconstitutional application of power, in the monarchy of these realms. One or other of these evils existed and prevailed until Queen Victoria ascended the throne; when they all ceased. The crown was not only honoured but loved by the millions who are its subjects; during the whole of her reign vice has had no excuse because of its practice and patronage in high places. How much of this change must be attributed to Prince Albert the Queen has herself recorded—not directly, but indirectly; there has been no family in England better ruled and directed—better, so to speak, "brought up;" and

as the influence of every member of it spreads among other nations or through our own people, we know how numerous and strong are the reasons we have to thank Divine Providence for the auspicious marriage that brought the good Prince to be the counsellor of the Sovereign. It is impossible to exaggerate the importance of the influence thus exercised. That so it was "guessed at;" indeed, it was almost certain: it is made absolutely certain by the publication of this invaluable book.

Moreover, we learn from it the large business capacity of the Prince; not only his invariable rectitude, his sound judgment, his marvellous aptitude in comprehending the people he in a measure directed, but his prodigious power of actual work. He had many hands, no doubt, to co-operate and aid, but he was the moving power of them all; there was no subject on which he took unexamined the opinions of others, no plan that he did not himself minutely scrutinise, no incident even that he did not subject to his own capacious and upright mind. It is true of him, if it be true of any man, that his works live after him; many of them were but commenced, some certainly as yet in embryo, but others exist to bear testimony to his forethought and wisdom; there is no class of the community that is not the better because he has lived.

In reference to the Exhibition of 1851, we fully endorse this passage; no one can do so better—perhaps none so well—as we can; and that is all we need at present say concerning a project out of which has arisen enormous good to Great Britain, and indeed to every country and people of the world. Surely it is to the honour and glory of the Prince that he did that grand work, that all other claimants to share in the result sink by comparison into insignificance:—"It seemed to the Prince that the time had come when an Exhibition might be attempted which would afford the means of showing what any country was able to produce in the way of raw materials, in machinery and mechanical inventions, in manufactures, and also in sculpture, in plastic art, and generally in Art as applied to manufactures. Such an Exhibition, if successfully carried out, could not fail to produce results of permanent benefits in many ways. To put the argument for it on the lowest grounds, it would enable the active spirits of all nations to see where they stood, what other nations had done and were doing, what new markets might be opened, what new materials turned to account, how they might improve their manufacturing processes, and what standards of excellence they must aim at in the general competition which steam and railroad, it was now seen, would before long establish throughout the world."

The Prince had of course enemies; what good man has them not?

"Men's evil neighbours make them early stirrers,  
Which is both healthful and good husbandry;"

and he was jealously and suspiciously watched. Had there been any wrong-doing, nay, any shortcoming, it would have been trumpeted throughout the realm. His comparative escape from "viperous slander" was a marvel, all things considered; in this book there is ample evidence of the absence not only of a wrong act, but, as far as can be judged, of a wrong thought.

It is late in the day to eulogise him who was styled in all circles "the good Prince," but one could only suppose, and did not know, that which now we do know from this invaluable volume, how much the nation—and so by inference all nations of the world—are indebted to his wisdom, rectitude, and far-seeing power, as (we quote from the *Times*) "the man, the statesman, the patriot, and the philanthropist." We quote again from that powerful journal:—"Above all, we see—and we are made to follow the course of development with a growing warmth of sympathy—how the tender husband became the trusted counsellor, whose guidance was almost as much to be relied on as his unselfish affection."

\* "The Life of his Royal Highness the Prince Consort." By Theodore Martin. With Portraits. Vol. II. Published by Smith, Elder & Co.



Though brief, it was a marvellously full life, and the full records of it are pregnant of fruit, not alone for this age, but for ages to come. There will be no period of time when the example will be useless for the temporal and eternal benefit of humankind.

Something more than we have said we ought to say of the manner in which Theodore Martin has discharged his delicate and difficult task; the book is admirable in style: that might have been expected from one who is essentially a scholar and a gentleman: but he has managed to steer so clear of aught that could be carped at or construed into cause of offence, the discretion he has exercised is so sound, the facts stated are so sensibly put (he has reasoned seldom and argued never) as to make of these two volumes (and no doubt it will be so with the third) a very model of biography, in which there is not found a single idle or wasted page.

It is a sign of the interest which America is taking in the higher branches of scientific knowledge of every kind when we see a book on such a subject as the Theory of Colour issued from the press of the country.\* Treatises on Colour are numerous enough; but, as a rule, they are too physical and general to be of much practical use to the painter who would make the science a study for Art-purposes. Mr. Pickering's edition of Von Bezold's work appears to have a special value for the painter, inasmuch as the last chapter, which is by far the longest, is almost entirely devoted to the artistic and the Art-historical aspect of the theory of colour. From this point of view he refers to the works of the great colourists of the Venetian and Low Country schools, so as to show how closely the development of the treatment of colour is interwoven with the whole conception and position of Art; and how, "for this reason, perfection in any one individual work of Art can only be hoped for when essence and form, idea and execution, drawing and color"—so the author spells the word *colour* all through the book—"are all as intimately and as organically connected as the parts of a tree, the branches, leaves, and blossoms of which grow out of one parent stem, and draw their nourishment from one parent root." The numerous chromolithographic and other illustrations will be found of service to the student who consults this work, and we can cordially recommend it.

A DISCUSSION has been going on lately with reference to the date of Colchester Castle, some archæologists assigning it to the Romans, while others are of opinion that it was erected by the Normans. Among the former was the late Rev. H. Jenkins, a learned antiquarian, who devoted much time and unwearied research into the history of Colchester, and everything belonging to the town and its vicinity of an archæological character. Mr. Jenkins's views have been followed quite recently by Mr. George Buckler, architect of the Board of Works, who has published a small but very interesting work in support of his theory.† The principal opponent of these gentlemen seems to be, of late especially, Mr. J. H. Parker, C.B., who, at a recent meeting of the Royal Archæological Institute, held at Colchester, endeavoured to refute Mr. Buckler's arguments, remarking that to call the castle a Roman building "would be absolute nonsense." Without assuming to determine a point

\* "The Theory of Color in its Relation to Art and Art-Industry." By Dr. Wilhelm von Bezold, Professor of Physics at the Royal Polytechnic School of Munich, and Member of the Royal Bavarian Academy of Sciences. Translated from the German by S. R. Koehler. With an Introduction and Notes by Edward C. Pickering, Thayer Professor of Physics at the Massachusetts Institute of Technology. Published by L. Prang & Co., Boston, U.S.; Trübner & Co., London.

† "Colchester Castle, a Roman Building, and the Oldest and Noblest Monument of the Romans in Britain." With Illustrative Plans and Sketches. By George Buckler, Author of "Twenty-two of the Churches of Essex." Published by Benham and Harrison, Colchester; Simpkin and Marshall, London.

on which the learned in such matters so widely disagree, we may say that Mr. Buckler seems to have built up his own theories with much strength of materialistic facts, and he has placed them temperately before the reader. The pamphlet can scarcely fail to recommend itself to all who take interest in such matters.

MRS. BLEWITT has shown judgment as well as Art-love in the Legends she has skilfully combined to impress a pleasant and useful lesson. "The Rose and the Lily"\* are bordered by flowery, and at the same time abiding, truths; we have seldom placed a more interesting or graceful volume on our table. If it contains Mrs. Blewitt's *first* wanderings in fairyland, we trust they will not be her last; though she cannot expect long to enjoy the companionship of the veteran George Cruikshank, who has absolutely designed and etched the frontispiece to this volume, showing as much originality and vigour as he did half a century ago. He thus adds greatly to the value of a book which is worthy to take a high place among productions of a class that will never cease to charm and attract while there are young folks to read them.

THE demand within the last twenty, or five and twenty years, for Art-manufactures of a high class, has brought into the field of illustrated literature of a certain kind many works the object of which is to supply designs for manufacturers' use. Such a book is now before us,† and from what is said in a few introductory remarks, it appears to be the sequel of a volume published in 1868 on "Gothic Forms applied to Furniture, Decoration," &c., but which never came into our hands. Mr. Talbert argues, and rightly, that the furniture, &c., of a mansion or dwelling-house should, so far as is practicable, harmonise in style with the architecture of the edifice; and inasmuch as in his former work, as its title assumes, he dealt with the Gothic, so now he gives attention to objects of a later date, and shows furniture and room decorations of the Tudor and Jacobean eras. Among these are the oak sideboard exhibited at the International Exhibition, South Kensington, by Messrs. Gillow & Co., and now in the Museum; a very beautiful ebony cabinet in the style of the time of James II.; the side elevation of a dining-room, with a recessed sideboard, chair, table, &c., also of Jacobean style; a drawing-room, with its furniture of various kinds, which may serve as companion to the latter; examples of old ironwork from Chester Cathedral; old chairs, old chests, designs for wall-paper, textile fabrics, and a variety of other objects; with numerous facsimile engravings after drawings of furnished and decorated interiors exhibited within the last five or six years at the Royal Academy. The volume offers most valuable suggestions to all engaged in the different manufactures and occupations to which it refers. It may be added that the illustrations are very carefully executed in photolithography, and on a scale sufficiently large to show plainly all the details of the various objects, many of which are very elaborate.

HERALDRY is a science: a knowledge of its intricacies is however confined to the initiated. It was a good idea to issue a volume that brings us into close acquaintance with it on very easy terms.‡ We do not wonder at the popularity of the convenient little volume, for this is a second edition. It is thoroughly well done: the woodcuts are clear and definite, and the book may teach to all readers as much as most of them will care to know on the subject.

\* "The Rose and the Lily, how they became emblems of England and France." A fairy tale by Mrs. Octavian Blewitt, with a frontispiece designed and etched by George Cruikshank. Published by Chatto and Windus.

† "Examples of Ancient and Modern Furniture, Metalwork, Tapestries, Decorations," &c. By B. J. Talbert, Architect. Published by B. T. Patsford.

‡ "The Manual of Heraldry: being a concise description of the several terms used, and containing a Dictionary of every designation in the science." Illustrated by 400 engravings on wood. Published by Virtue & Co., Limited.

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